English Language Arts

Grade One

Interim Edition

Newfoundland Labrador

Curriculum Guide
2013
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Section I: Introduction
Background

The curriculum described in *Foundation for the Atlantic Canada English Language Arts Curriculum* (1998) and in the Grade 1 English Language Arts Curriculum Guide (Interim) 2013 was developed by a provincial working group tasked with Grade 1 curriculum renewal for English Language Arts. The English language arts curriculum has been developed with the intent of:

- responding to continually evolving education needs of students and society.
- providing greater opportunities for all students to increase literacy levels.
- preparing students for the diverse literacy experiences they will encounter throughout their lives.
- fostering a unified approach to teaching and learning in English language arts within Newfoundland and Labrador.

Pervasive, ongoing changes in society – for example, rapidly expanding use of technologies – require a corresponding shift in learning opportunities in order for students to develop relevant knowledge, skills, strategies, processes, and attitudes that will enable them to function well as individuals, citizens, workers, and learners. To function productively and participate fully in our increasingly sophisticated, technological, information-based society, citizens will need to flexibly use multiple literacies.

The Atlantic Canada English Language Arts Curriculum

The Atlantic Canada English language arts curriculum is shaped by the vision of enabling and encouraging students to become reflective, articulate, critically literate individuals who use language successfully for learning and communication in personal and public contexts. This curriculum is based on the premise that learning experiences in English language arts should:

- help students develop multiple literacies and become more critically aware in their lives and in the wider world.
- contribute toward students’ achievement of the essential graduation learnings (See *Foundation for the Atlantic Canada English Language Arts Curriculum*, pages 5-9.).

Purpose of the Grade 1 English Language Arts Curriculum Guide

*Foundation for the Atlantic Canada English Language Arts Curriculum* provides a comprehensive framework for developing an integrated language arts program for school entry to grade 12. This guide has been developed to support teachers in the implementation of the Grade 1 English language arts curriculum in Newfoundland and Labrador. It focuses on the language arts curriculum by providing suggestions for teaching and learning, suggestions for assessment, and suggested resources and notes.
This curriculum document:
• reflects current research, theory, and classroom practice.
• provides a coherent, integrated view of the learning and teaching of English language arts.
• emphasizes a play-based approach to student learning.
• suggests opportunities to integrate outcomes in other curriculum areas.

The Nature of English Language Arts

English language arts encompasses the experience, study, and appreciation of language, literature, media and communication. All language processes (speaking and listening, reading and viewing, writing and representing) are interrelated and interdependent in that facility in one strengthens and supports the others. Students become confident and competent users through many opportunities to become engaged in language arts in a variety of contexts. This curriculum guide specifies that English language arts be taught in an integrated manner so that the interrelationship between and among the language processes will be understood and applied by the students. This integrated approach should be based on student's prior experiences with language and on meaningful activities involving all strands of language arts.

The application of these interrelated language processes is fundamental to the development of language abilities, socio-cultural understanding, and creative and critical thinking.
Language and thought are central to learning. Children develop their communicative skills in a social, interactive environment that allows them numerous opportunities to practise language in all of its functions. As children explore and use language, they learn a set of codes and rules which they use to communicate with others. They also learn that it is a means whereby thought processes are explored, refined, and broadened.

The grade one teacher fosters the development of thought processes by engaging children in meaningful and purposeful learning experiences. The refinement and extension of thinking takes place when children have opportunities to communicate, question, reflect on their thinking and to make representations through language. As children use language in functional ways, they develop an understanding of what language is and how it works. Understanding how children acquire language is fundamental in helping children move along the language continuum.

Language is a complex system which begins at birth. There are sensitive periods in brain development prior to children entering formal schooling which influence language development. These early experiences set the foundation for language learning. The complexity of the language experiences in the early years will be evident in the development of each child’s language learning. Although the course of development is similar for all children there are individual differences in the rate of acquisition. The age at which children acquire a general mastery of the four cueing systems of language can vary considerably. The four cueing systems of language that make oral and written communication possible include: semantic (meaning), syntactical (structural), graphophonetic (sound/symbol) and pragmatic (social and cultural). Through ongoing observations, teachers become familiar with children’s different developmental levels and can provide appropriate experiences to enhance what each child knows, understands, and is able to do.

Developmentally appropriate language experiences recognize:

- communication is a process of conveying meaning to a particular audience for a particular purpose.
- language modes are interrelated (e.g., express ideas, knowledge and feelings through speaking, writing or visual representation and receive ideas through listening, reading and viewing).
- general principles about how written language works, including
  - the alphabetic principle (i.e., sound-symbol correspondence)
  - conventions of print as an aid to meaning
  - common patterns and structures (e.g., word families, sentence sense, concept of story)
  - vocabulary used to describe language structure (e.g., “letter”, “word”, “sentence”).
• a variety of language forms
  - oral (e.g., discussion, interview, storytelling, shared reading, choral speaking)
  - written (e.g., list, label, letter, story, poem, song, chant, blog, glog)
  - visual (e.g., role play, drama, pantomime, web, chart, graph, diagram).

• language used to speak and write varies for different purposes.

An Effective English Language Arts Program

An effective English language arts program in grade one is designed to enable all students to become competent and confident language users. Literacy experiences are evident throughout all curriculum areas. Subject specific outcomes are delivered most effectively when:

• taught through a cross-curricular approach.

• a play-based approach to learning is presented whereby natural curiosity combined with direct experiences encourage children to use language to gain information about real and imaginary worlds.

• opportunities to speak and listen, read and view, and write and represent are explored.

• opportunities to question for deeper understanding are presented through an inquiry-based learning approach.

• a project approach is used to explore topics of student interest.

• learning is extended beyond the classroom into the local, national, and international communities.

• elements and conventions that enable students to understand, appreciate and use language in a variety of situations for communication, learning, and personal satisfaction are noted.

• students are exposed to a range of texts (oral, visual, multimedia, print and non-print).

• resources are current, relevant, reliable and representative of many viewpoints.

• a balanced literacy approach is implemented.

• teachers understand that the way children use language reflects their stage of development as well as their perception of the world.
Literacy

Literacy is a fundamental human right. It is the responsibility of educators to ensure that students graduate from the education system as literate members of society who are able to participate fully in their community.

Literacy is:
• a process of receiving information and making meaning from it.
• the ability to identify, understand, interpret, communicate, compute, and create text, images, and sounds.

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Literacy skills are used in paper, digital, and live interactions where people:
• analyze critically and problem solve
• comprehend and communicate meaning
• create a variety of texts
• enjoy reading and viewing
• make connections both personally and inter-textually
• participate in the socio-cultural world of the community
• respond personally

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as Cross-Curricular Reading Tools (CAMET).

With modelling, support and practice, students’ thinking and understandings are deepened as they work with engaging content and participate in focused conversations. When students engage in inquiry-based learning they use language and thinking skills to explore a range of topics and issues. Their identity and independence develop further, allowing exploration of issues such as identity, social responsibility, diversity and sustainability as creative and critical thinkers.

Literacy in Early Childhood

Early childhood professionals, parents, teachers, researchers and policy makers recognize that children’s literacy development needs to be supported through evidence-based decision making. The value of early childhood literacy experiences needs to be emphasized and supported through the early learning years. Literacy development begins at birth and quickly expands within the first eight years. It includes the knowledge necessary to learn to communicate, read, write, think, explore and solve problems. Children acquire literacy through oral language development and experiences with families, community organizations and schools that are social, interactive and meaningful. Literacy is fostered in settings that are sensitive to children’s development, language and culture. Rich oral language activities include songs, rhymes, chants, movement and storytelling, which are essential in building vocabulary and pre-reading skills. Literacy in early childhood requires developmentally appropriate experiences in a play

UNESCO has proposed an operational definition which states, “Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society”. To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning. - The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13
Developing Multiple Literacies

Understandings of what it means to be literate change as society changes. The rise of the Internet and consumerist culture have influenced and expanded the definition of literacy. No longer are students only exposed to printed text. While functional literacy skills such as knowing how to create sentences and spell words correctly are still important, effective participation in society today requires a knowledge of how to understand and apply a range of literacies including media literacy, critical literacy, visual literacy and information literacy.

New technologies have changed our understandings about literacy and how we use language. Learners are introduced to skills to locate, analyze, extract, store and use information. The development of these skills will help them to determine the validity of information and select the most appropriate technology to complete a learning activity. Through experiences using multiple literacies they need to learn, read, negotiate and craft various forms of text, each with its own codes and conventions. Multi-media materials often have a variety of texts embedded within them, requiring students to consider multiple text structures and contexts simultaneously.

Media Literacy

To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning.

Media literacy refers to an informed and critical understanding of the role of mass media in society (television, radio, film, magazines, Internet, etc.) and the impact of the techniques used. It is the ability to:

• bring critical thinking skills to bear on all media.
• ask questions about what is present and absent.
• question what lies behind the media production (motives, money, values and ownership).
• be aware of how these factors influence content.

Students are both consumers and producers of media. They develop the skills necessary to access, analyze and create media texts, and evaluate what they view, read and hear. Most mass media is produced for general consumption and rarely reflects the culture of smaller groups and issues on a local level. It is necessary for individuals to see themselves and hear their own voices in order to validate their culture and place in the world.
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**Media Awareness**

Media awareness is an opportunity to examine the reliability, accuracy, and motives of media sources. Recognizing the types of media that students and teachers are involved with (television, videos, electronic games, films and various print media forms) is an important part of media awareness, along with learning to analyze and question what has been included, how it has been constructed, and what information may have been omitted. Media awareness also involves exploring deeper issues and questions such as, “Who produces the media we experience – and for what purpose?”, or “Who profits? Who loses? And who decides?” Media literacy involves being aware of the messages in all types of media. It involves students asking questions such as:

- Do I need this information? What is the message? Why is it being sent?
- Who is sending the message? How is the message being sent?
- Who is the intended audience? Who or what is left out?
- Who benefits from this message?
- Can I respond to this message? Does my opinion matter?

How teachers choose to integrate media literacy into the English language arts program will be determined by what the students are listening to, and what they are reading, viewing and writing. Students might be involved in comparing (the print version of a story to the film version; ad images to the product being sold), examining (the use of images in music videos and newspapers, sexism in advertising), writing (a letter to an author or store manager); producing (a poster on an issue) and/or creating (a video, announcements for school).

For teachers, media literacy is an opportunity to encourage students to discover a voice through the production of their own media.

**Critical Literacy**

Texts are constructed by authors who have different purposes for writing. Critical literacy involves the ability to question, challenge, and evaluate the meaning and purposes of texts in order to learn how they are used to construct particular historical, social, cultural, political and economic realities. It involves the ability to read deeper into the content and to recognize and evaluate the stereotyping, cultural bias, author’s intent, hidden agendas, and silent voices that influence texts.
Critical literacy requires students to take a critical stance regarding the way they use language and representations in their own lives and in society at large in an effort to promote and effect positive change by addressing issues of social justice and equity. It is a way of thinking that involves questioning assumptions and examining power relations embedded in language and communication. Students need to recognize their personal power and learn how to use language and other text features to communicate a perspective or influence others.

Critical literacy learning experiences should offer students opportunities to:

• question, analyze and challenge the text.
• listen to others read resistantly.
• recognize ways that texts are not socially just.
• identify the point of view in a text and consider what views are missing.
• view texts which represent the views of marginalized groups.
• examine the processes and contexts of text production and text interpretation.

Students can deconstruct the texts that permeate their lives by asking themselves questions, such as the following:

• Who constructed this text? (age/gender/race/nationality)
• For whom is the text constructed? To whom is it addressed?
• Where did the text appear? For what purpose can it be used?
• Who is marginalized in this text?
• What does the text tell us that we already know or don’t know?
• What is the topic? What are the key messages?
• How is the topic presented? How else might it have been presented?
• What view of the world does the composer assume that the reader/viewer holds?
• What has been included and what has been omitted?
• Whose voices and positions are being/not being expressed?
• What is the author/text trying to do to the reader/listener/viewer? How does he/she do it?
• What other ways are there to convey this message? Should the message be contested or resisted?
Visual Literacy

Visual literacy involves the ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words. If viewing is meant to be a meaningful experience, it should consist of more than merely eliciting a quick reaction from students. Teachers guide students through the viewing experience as they engage in dialogue about elements of design and colour, for example, and discuss how the artist/illustrator uses these effectively to convey a message. This includes questioning the intended meaning in a visual text (for example, an advertisement or film shot), interpreting the purpose and intended meaning, investigating the creator’s technique, and exploring how the reader/viewer responds to the visual. Students must learn to respond personally and critically to visual texts imagery and be able to select, assimilate, synthesize, and evaluate information obtained through technology and the media. Students can be asked, for example, to create their own interpretation of a poem through a visual arts activity (drawing a picture, making a collage, or creating their own multimedia productions).

The unique perspectives of many different student voices will enhance the understanding of all and will help students to appreciate the importance of non-verbal communication. It is necessary for teachers to create a climate of trust where students feel free to express his or her own point of view.

Students can also discuss the feelings that a visual image evokes in them, or associations that come to mind when viewing a visual image.

Key questions for students to ask in the critical thinking process during visual literacy instruction include:

- What am I looking at? What does this image mean to me?
- What is the relationship between the image and the displayed text message? How is this message effective?
- How can I visually depict this message? How can I make this message effective?
- What are some visual/verbal relationships I can use?

Information Literacy

Information literacy is a process in which the learner needs to find, understand, evaluate, and use information in various forms for personal, social or global purposes. It also involves the ability to judge whether the information is meaningful and how best to communicate the knowledge.

To become effective users of information, students need to know how to define a question and how to locate, access and evaluate information from a variety of sources. Information literacy also focuses on the ability to synthesize the information so that it can be communicated. Once students have located a resource they must be able to evaluate information from it. This involves detecting bias, differentiating between fact and opinion, weighing conflicting opinions, and evaluating the worth of sources.
Comprehension and Metacognition

Metacognition, or thinking about one’s thinking, is valued in literacy learning. Students need to be metacognitive about themselves as learners, the demands of the learning activities, and the cognitive strategies that can be used to successfully complete activities. Students develop as thinkers, readers, writers, and communicators through experiences with rich texts in different forms.

As students gain an increased understanding of their own learning, they learn to make insightful connections between their own and others’ experiences, to inquire into important matters, and to analyze and evaluate information and arguments. With modelling, practise and support, students’ thinking and understanding are deepened as they work with engaging content and participate in focused conversations.

English language arts supports inquiry-based learning as students use language and thinking skills to explore a range of topics, issues, and concepts and consider a variety of perspectives. Their identity and independence develop further, allowing exploration of issues such as identity, social responsibility, diversity and sustainability as creative and critical thinkers.
Text Experiences in Grade 1

Teachers are encouraged to expose students to a wide range of print, non-print, and human resources in their learning and teaching in order to provide students with the knowledge and skills they need to be information literate.

In this document, the term text is used to describe any language event, whether oral, written, visual or digital. In this sense, a conversation, a poem, a novel, a poster, a music video, and a multimedia production are all considered texts. The term is an economical way of suggesting the similarity among the many skills involved in viewing a film, interpreting a speech, or responding to an online forum. This expanded concept of text takes into account the diverse range of texts with which people interact and from which they construct meaning.

In the English language arts program, teachers should consider:

• creating a classroom environment rich in resources.
• student interests and inquiries in different text types.
• exposing students to a wide range of texts and their features.
• encouraging students to problem solve independently to determine for themselves the skills and resources they need to accomplish a learning task.
• emergent curriculum and inquiry based learning in their teaching and learning.
• collaborating with resource people both inside and outside the school (community resource people or professional associations, for example) in planning and teaching units.
• encouraging students to explore a variety of sources for both information and enjoyment.
• encouraging students to experiment with a variety of responses to text.
• using technology, media and other visual texts as pathways to learning to develop information literacy.
• activities which promote and encourage students to think critically.

Information literacy is a process in which the learner needs to find, understand, evaluate, and use information in various forms to create for personal, social and global purposes. It involves the ability to judge whether the information is meaningful and how best to communicate the knowledge.
Reading in the Content Areas

The focus for reading in the content areas is not on teaching reading, but on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students. Students develop transferable skills that apply across curriculum areas.

When interacting with different texts, students must read words, view and interpret text features and navigate through information. Information may be presented to them in a variety of ways including, but not limited to:

<table>
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<th>Books</th>
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<th>Speeches</th>
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<td>Songs</td>
<td>Music videos</td>
<td>Plays</td>
</tr>
<tr>
<td>Video games</td>
<td>Advertisements</td>
<td>Webpages</td>
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<tr>
<td>Magazine articles</td>
<td>Student-created</td>
<td>Online games</td>
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<td></td>
<td>videos</td>
<td>and encyclopedias</td>
</tr>
<tr>
<td>Commercials</td>
<td>Blogs</td>
<td>Online databases</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and encyclopedias</td>
</tr>
</tbody>
</table>

Students should be able to interact with and comprehend different texts at different levels. There are three levels of text comprehension:

- Independent level – students are able to read, view and understand texts without assistance
- Instructional level – students are able to read, view and understand most texts but need assistance to fully comprehend some texts
- Frustration level – students are not able to read or view with understanding (i.e., texts may be beyond their current reading level)

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet the needs of students. For example, print texts may be presented in audio form; physical movement may be associated with synthesizing new information with prior knowledge; graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts. Students will need to:

- analyze and think critically about information
- determine importance to prioritize information
- engage in questioning before, during, and after engaging in a task, text, or problem.
- make inferences about what is meant but not said
- make predictions
- synthesize information to create new meaning
- visualize ideas and concepts
21st Century Learning

A 21st century curriculum incorporates learning and innovation skills; literacy; and life and career skills. These three areas are addressed in the context of academic programs and across interdisciplinary themes. The diagram below illustrates the relationship between these areas and their specific components. A 21st century curriculum employs methods that integrate innovative and research-driven teaching strategies; modern learning technologies; and real world resources and contexts.

21st Century Curriculum

21st century learning skills are practised across curriculum areas and should be integrated into teaching, learning and assessment strategies. Opportunities within the curriculum for integration of these skills exist and should be planned with rich, engaging, experiential activities that support gradual release of responsibility. Integrated teaching and learning occurs when connections are made among program areas. For example, lessons in a variety of subject areas can be infused with 21st century skills by using open-ended questioning, inquiry approaches, essential questions, self-directed learning, student role rotation, internet-based technologies, student as teacher, and role plays.

When there are common concepts, processes, and skills among programs, students begin to understand a new meaning for the word integration. As more importance is attached to the development of processes and skills, students’ sense of efficacy and their emotional response to the learning greatly impacts their motivation to learn. Cooperation, collaboration and community building are enhanced when students and teachers work together. The challenge in effective integration is to ensure that the skills, strategies, and knowledge components of each discipline are respected.
Learning and Innovation Skills

Teachers are preparing students for the jobs of the future, some of which do not even exist yet. The one commonality for those job paths will be the ability to learn, create new ideas, problem solve and collaborate. These are learning and innovations skills.

- **Creativity and Innovation** - Developing, implementing and communicating new ideas to others. Being open and responsive to new and diverse perspectives within learning.
- **Critical Thinking and Problem Solving** - Understanding the interconnections among systems. Identifying and asking significant questions that clarify various points of view and lead to better solutions.
- **Communication and Collaboration** - Demonstrating ability to work effectively with diverse teams. Assuming shared responsibility for collaborative work.

Literacy

In addition to the literacy aspects outlined in the previous section, students in the 21st century must be skilled consumers of information, critical readers, writers and creators, and critically aware of the world in which they live. There are three components of literacy related to 21st century learning.

Firstly, **Reading and Writing** are the literate emphases used in school based literacies and the language of the workplace. It is often through reading and writing that students receive and communicate information. Traditionally developing reading and writing skills (learning to read and write) is associated with the early years of formal school while using reading and writing skills (reading and writing to learn) happens in the later years. Students develop their literacy skills as consumers and producers of information across all school subjects throughout their educational careers. They are also asked to create texts in response to what they read, view and hear. Therefore, the development of reading and writing skills within various school subjects continues throughout students’ educational careers.

Another important component of literacy is **Information and Communication Technology Literacy**. Students need to be prepared to understand, use and apply Information and Communication Technology (ICT) in an effective, efficient and ethical manner.

Activities, projects and problems that replicate real life situations are the best methods for attaining ICT skills and should be integrated within subject areas.

In the context of other programs, students using ICT will learn:

- about the impact of technologies on daily life
- how to determine which processes, tools and techniques to use, and when to use them
- how to use and apply a variety of information and communication technologies for problem solving, decision making, inquiry and research
The final component of literacy within the context of 21st century learning is Numeracy. Numeracy is a collection of knowledge, beliefs, communication capabilities, and problem solving skills needed to engage effectively in quantitative situations arising in life. A numerate individual has the ability to identify and understand the role mathematics plays in the world, to make well-founded judgements, and to use mathematics in ways that meet the needs of that individual’s life as a constructive, concerned and reflective citizen.

Life and Career Skills

The one constant of the job market is that it is not constant. Students will require skills that allow them to adapt, be self-reliant, deal with many cultures, be productive and show leadership. These are the new employability skills for the 21st century.

- **Flexibility & Adaptability** – Ability to adapt to change, to continue to function in a variety of situations
- **Initiative & Self-Direction** – Working without supervision, completing tasks that are not necessarily assigned but are required to be completed
- **Social & Cross-Cultural Skills** – The ability to work well with others, being cognizant of cultural mores and differences
- **Productivity & Accountability** – Completing work assigned in time required, to the skill level required, and taking responsibility for your own actions and work
- **Leadership & Responsibility** – Being able to enlist the aid of others in completion of a task, and being dependable enough to complete that task

Impact of 21st Century Learning

Consideration of the following factors will support the development of 21st century skills and support students ability to take responsibility for their learning:

- Elements of sustainable development present in all activities
- Emphasis on teaching and learning strategies that include differentiated instruction
- Focus on self-reflection to document learning
- Inquiry-based learning to guide student research
- Integration of technologies
- Physical organization within classrooms (e.g., access to resources, flexible seating arrangements for collaboration)
- Professional learning opportunities for teachers
Education for Sustainable Development

Sustainable development is comprised of three integrally connected areas: economy, environment, and society.

3-Nested-Dependencies Model

As conceived by the United Nations Educational, Scientific and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future – a future that provides for environmental integrity, economic viability, and results in a just society for both the present and future generations.

ESD is not teaching about sustainable development. Rather, ESD involves teaching for sustainable development – helping students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans such things as understanding the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include such things as being able to assess bias, analyze consequences of choices, ask questions, and problem solve. The values and perspectives include an appreciation for the interdependence of all life forms and the importance of individual responsibility and action. ESD values and perspectives also include an understanding of global issues as well as local issues in a global context, the fact that every issue has a history, and that many global issues are linked.

Sustainable development is defined as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (World Commission on Environment and Development).
The English language arts curriculum provides students with opportunities to experience the power of language by dealing with a range of print and non-print texts and within the full range of contexts and purposes associated with the use of language.

Language is a primary instrument of thought and the most powerful tool students have for developing ideas and insights, for giving significance to their experiences, and for making sense of both their world and their possibilities within it.

The following underlying principles of the English language arts curriculum describe that language learning is:

- an active process of constructing meaning, drawing on all sources and ways of knowing
- a primary instrument of thought and the most powerful tool students have for developing ideas and insights, for giving significance to their experiences, and for making sense of both their world and their possibilities in it
- personal and intimate connections to individuality
- developed out of students’ home language and their social and cultural experiences
- helpful when expressing cultural identity
- developmental in that students develop flexibility and fluency in their language use over time
- most effective when students learn language concepts in context rather than in isolation, as all the language processes are interrelated and interdependent
- learned holistically so that students best understand language concepts in context rather than in isolation
- purposeful and challenging when experiences are designed around stimulating ideas, concepts, issues, and themes that are meaningful to them
- best when students are aware of the strategies and processes they use to construct meaning and to solve information related problems
- best when students experience frequent opportunities to conference with the teacher as they assess and evaluate their own learning and performance
- receiving various forms of feedback from peers, teachers, and others—at school, at home, and in the community
- continual and multidimensional; it can best be assessed by the use of multiple types of evidence that reflect authentic language use over time
- open for students to have opportunities to communicate in various modes what they know and are able to do
- assessed in an integral way and it is ongoing part of the learning process itself, not limited to final products

English language arts teachers can help all students become competent and confident language users. Students must develop an understanding of ideas and language processes that will allow them to participate and communicate in a variety of roles and settings. For information regarding what language arts is and what it is not, refer to the table which follows.
### IS | IS NOT
--- | ---
Appreciating children as active learners and accepting them as competent co-learners who can socially and culturally construct knowledge with adults | Seeing children as passive vessels to be filled and believing that learning is received from outside sources and it is to be recapitulated
Helping children actively seek to understand the world around them and to learn about life and language | Telling children what knowledge they need to know but not having them use it or apply it
Using visual, multimedia, oral, and written communication competently, appropriately, and effectively for a range of purposes | Using only print resources with a fictional emphasis for a limited range of purposes (usually isolated to a school task)
Recognizing the central role of language in communicating, thinking, and learning | Letting printed books, isolated activities, and worksheets drive the program
Setting meaningful and relevant contexts for teaching and learning including connections to students’ experiences, knowledge, and personal and cultural identity | Giving isolated language activities and using unrelated texts
Helping students know what and why they are learning and doing something (share outcomes, indicators, and exemplars) | Having only teacher awareness of the outcomes and not sharing them with students
Teaching and learning for “deep understanding” (including using compelling questions as a focus) | Asking and answering solely teacher-directed questions
Making meaning of ideas or information received (when viewing, listening, and reading) | Answering knowledge/comprehension questions, individually, after reading print texts
Creating meaning for students and others (through speaking, writing, and representing) | Using only limited forms of communicating, usually writing
Using a variety of strategies (before, during, and after) depending upon the activity | Following only teacher-directed skills and strategies and spending time on isolated skill and drill
Engaging in inquiry learning | Doing a project or, if time permits, a series of activities to bring closure
Reflecting on own learning and literacy | Assuming that the responsibility for learning and literacy lies with the teacher

This table has been adapted from *English Language Arts 1* (Saskatchewan Ministry of Education, 2008). Used with permission of Saskatchewan Ministry of Education.
Considerations for Program Delivery

The Nature of the Learner in a Grade 1 Classroom

Grade 1 students are active thinkers, possessing a natural curiosity and eagerness to learn. They have a natural desire to explore, manipulate and discover. When they are engaged in a child-centred classroom, children develop problem-solving abilities which aid them in becoming competent, creative and critical thinkers.

Play is the foundation of all learning in the primary classroom and it is the most appropriate means by which children can engage in language learning experiences through role-playing, risk-taking and problem solving. It is through play that children can exhibit a degree of control that reflects their developmental needs which builds self-confidence and security in their learning.

In any primary classroom, there will be students with a wide range of developmental levels. While students may be chronologically the same age, they may differ greatly in their levels of social and emotional, intellectual, physical, and spiritual and moral development. The subtle differences, common characteristics, and varying rates of growth and development inherent in young children determine how the teaching and learning environment is set.

Socially and emotionally, the Grade 1 learner:

• is continuing to develop social knowledge and emotional competence.
• is distinguishing between acceptable and unacceptable behaviour.
• is learning to relate well with others and work cooperatively in a variety of group settings.
• brings different early learning experiences stemming from home, regulated child care settings, and other community involvement.
• is recognizing needs and interests of others.
• expresses their feelings in socially appropriate ways through the use of actions and words.
• develops self-image, self-concept, self control, self-regulation and self-confidence through social engagement.
• takes appropriate risks and is aware of the important social rules of working and playing together.

Spiritually and morally, the Grade 1 learner:

• shows curiosity, excitement and wonder while exploring, questioning and investigating the world around them.
• develops a personal code of conduct for their actions through role-modeling.
As the Grade 1 learner develops cognitively and develops language, he/she:

- is inquisitive and eager to learn with unique strengths, needs, and interests.
- shows an eagerness to explore, think and solve problems, which is followed by reflection to help clarify their thinking, reconsider ideas, and make new connections.
- strives to make sense of their world and shows a keen interest in what makes things work.
- learns most effectively through a "hands-on, mind-on" approach.
- spends long periods of time experimenting and creating while using a variety of learning materials.
- demonstrates a rapid growth in language development through oral language experiences.
- begins to construct and experiment with their own understanding of how oral and written language works.
- is enabled in a risk-free environment.
- requires frequent opportunities to interact in authentic language situations to hear, use and learn new vocabulary and structures and to actively participate in dialogue, sharing and discussion.
- expands upon meaningful language experiences to develop the desired linguistic skills.
- engages in daily classroom routines which support language development.
- uses texts such as songs, rhymes, poems, and chants which may be accompanied by music, movements and gestures.
- works in a variety of flexible groupings to promote dialogue, sharing and discussions.
- develops questioning skills, reflects, clarifies to meet basic needs, solve problems and collaborate with others using oral language skills.
- clarifies and integrates new learning with prior knowledge information and concepts from previous experiences.
- learns through and is highly motivated during purposeful play.

Physically, the Grade 1 learner:

- is adjusting to a longer school day.
- has an inherent need to move and learns by doing.
- progresses physically from general to specific, gross motor control toward fine motor control, and from dependence toward independence and interdependence.
- is full of energy, tires easily, but recovers quickly.
The Role of the Primary Teacher

Teachers who create a developmentally appropriate classroom where many activities are presented for children to play and learn, recognize the value of observation, guidance and importance of the structure in the learning environment to support the learning needs of their students. Play should be seen as a means for curriculum delivery rather than being used as a break from the curriculum or a reward for good behaviour.

Teachers recognize that students may or may not have rich experiences in group settings, exposure to organized events, social gatherings with peers and adults and cultural events. It is also important to recognize that some students have limited experiences or exposure to events outside the home. The teacher must be cognizant of the diverse backgrounds and learning experiences that each child brings to the primary classroom.

In addition to direct teaching, the teacher’s role includes:
• observing
• documenting
• creating and designing a rich classroom environment
• facilitating children’s play
• partnering with parents.

In order to provide an environment that is sensitive to the varying needs of children, teachers view children as capable, active participants in the delivery of the curriculum. Decision-making can be shared and the direction taken can be collective. Using a collaborative approach to learning helps meet everyone’s needs while supporting the development of multiple intelligences. Children experience meaningful activities and choices while primary teachers meet curriculum outcomes through innovative ways.

The role of the primary teacher is unique and the effect that the teacher has on the life of a student and his/her family cannot be underestimated. It is during these first years of formal schooling that children begin to see themselves as successful and active participants in the school community. Primary teachers who create caring, respectful and nurturing environments where children and their families are valued play an integral role in supporting children to reach their full potential.
Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension and metacognition that is just beyond the students’ independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance. The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.
Learning is facilitated when students have a rich, stimulating environment that encourages interaction, exploration, and investigation. It flourishes when the classroom climate is one that provides support, structure, encouragement, and challenge, and where students are treated with warmth, sensitivity and respect.

Teachers in English language arts learning environments:

- integrate new ways of teaching and learning with established effective practices.
- have an extensive repertoire of strategies from which to select the one most appropriate for the specific learning task.
- value the place of talk in the learning process.
- recognize students as being intelligent in a number of different ways, and encourage them to explore many ways to show what they know.
- demonstrate and model strategies which are effective in helping students learn language.
- set expectations for each child’s language development.
- provide time and opportunities for students to practise using language in authentic ways.
- value the inclusive classroom and engage all learners in meaningful activities.
- acknowledge the ways in which gender, race, ethnicity, and culture shape particular ways of viewing and knowing the world.
- structure repeated opportunities for reflection so that reflection becomes an integral part of the learning process.
- provide opportunities for student choice when selecting, reading writing, or responding to texts.
- regard approximations as a natural part of the learning process as students progress toward conventional language use.
- observe and respond to student learning.
Establishing Community in the English Language Arts Classroom

To create a community of learners, teachers must ensure that all students feel respected and valued. Diversity in the classroom is celebrated, emphasizing the point that it enhances the learning for all. It is important that students feel comfortable knowing they are supported and cared for by their teacher, and each other. This type of classroom community improves both the level of student engagement and their level of academic achievement.

If an environment sensitive and responsive to the needs of all students is to be created, the students must come to know and interact with one another. Flexibility is important for all students, especially for those who need extra support. The teacher and the students together can make decisions as to appropriate groupings for various activities. This builds the base for peer partnerships, for peer teaching, sharing and other types of collaboration. Students need to feel supported as they learn about themselves, others and the world around them.

The teacher’s role as facilitator is a very active one. The teacher circulates around the room, tuning in to the vocal and the silent members of each group, modelling ways of drawing everyone into the dialogue as well as ways of respecting and valuing each person’s contribution, documenting observations on student learning and conferring with students on an individual basis. Considerations for establishing a safe and caring classroom include:

• asking for students’ opinions on topics during whole-class discussion.
• ensuring that all students are given opportunities to ask questions and/or share opinions.
• providing time to discuss topics to generate prior knowledge enabling connections for new learning.
• guiding students to work collaboratively in groups.
• helping students to establish a comfort zone, a small group in which they will be willing to speak and take learning risks.
• observing students within a group, getting to know their strengths, and areas where support may be required.
• allowing students to work alone, if they choose, so long as they still benefit from some group experience.
• conferencing with students to provide mini-lessons or strategy instruction, on a one-to-one basis, or with other students.
Play and active involvement are fundamental for language learning. Through the process of play, children learn to represent their real and imagined worlds using listening, speaking, reading, writing, role playing, painting, drawing, building, measuring, estimating and exploring. The teacher uses play as an essential learning experience which supports, sustains, facilitates, extends, enhances and enriches the child’s learning. Play promotes the development of the whole child.

Play is a necessary and enjoyable part of healthy child development. Through play, children learn how to communicate, practise newly acquired skills, build relationships and come to understand the world around them. Play provides opportunities for successes as well as challenges and engages children in problem-solving. Through engagement with materials and with their peers, children develop confidence to take risks, experiment, imitate, and interact in rich language experiences. Through the richness of play, children become prepared for lifelong learning.

A child-centred classroom has blocks of sustained time devoted to language learning through play. It is during child-initiated play that children’s interests motivate them to practise authentic language in a non-threatening environment. Both teacher-directed play and child-initiated play are necessary in order for children to achieve the curriculum outcomes.

The teacher is a facilitator of children’s play, expanding learning, extending activities and designing the environment to support children’s development. Acknowledging children’s independence to choose what to play and how to play will support children as they try to make sense of their world. While the element of choice is critical to a child’s development, a teacher can monitor the child’s progress and achievement during play. The teacher must recognize when it is best to intervene with appropriate suggestions to scaffold learning experiences and respond to the teachable moments.

When a teacher becomes actively engaged in preparing the learning environment for play opportunities, children feel safe experimenting with language, exploring role-playing and using creative approaches to solving problems. A teacher who values play will be better able to recognize the learning that takes place. Play enables children to:

- extend language and literacy skills
- expand social and cultural understandings
- express personal thoughts and feelings
- practise flexible and divergent thinking
- encounter and solve real problems
- learn to consider and listen to the ideas of others
• negotiate play roles and plans
• develop self-control
• make sense of their world
• enhance brain and motor development.

A centre approach is an effective way to incorporate play throughout the day. Centres may be designed to meet outcomes through a cross-curricular approach to learning. Students may explore learning activities independently or in small groups using a hands-on approach to learning. Activities and materials may be open-ended to meet the interests of all students.

Play will look differently as the school year progresses. Start small to achieve optimal success. Avoid placing a large number of materials in a learning area at one time. A gradual introduction to materials will provide different learning experiences throughout the year. The use of prop boxes, games and manipulatives provide opportunities to observe students engaged in their play. It also provides an opportunity to encourage students to document their own learning.
Differentiating Instruction

Differentiated instruction is instruction that responds to students of different abilities, interests or learning needs so they may acquire appropriate ways to learn, use, develop and present concepts. It involves actively planning for student differences in a learning situation in terms of the core concepts and skills being taught, the process by which the content is delivered, and the product that students will create based on their readiness and interests.

Teachers continuously make decisions about how to select teaching strategies and structure learning activities to meet the diverse learning styles of their students. Given the wide range of development in young children, creating such a responsive environment will provide all students with a safe place to grow and succeed in a dynamic and personalized space.

Differentiating instruction is an essential tool for engaging students and addressing their individual needs. Teachers can differentiate in the content, process, product or environment of the classroom.

Differentiating the Content

Content can be described as the knowledge, skills and attitudes we want students to learn. Differentiating content requires teachers to pre-assess students to identify those who do not require direct instruction. Students who demonstrate an understanding of the concept may move past the instruction step and proceed to apply the concepts to the task of solving a problem. Another way to differentiate content is simply to permit the apt student to accelerate their rate of progress. They can work ahead independently on some projects, i.e. they cover the content faster than their peers.

Teachers should consider the following examples of differentiating by content:

- using reading materials at varying readability levels.
- creating recordings of reading.
- presenting ideas through both auditory and visual means.
- meeting with small groups to re-teach an idea or skill or to extend the thinking or skills when necessary.

Differentiating the Process

Differentiating the process means varying learning activities or strategies to provide appropriate methods for students to explore the concepts and make sense of what they are learning. The content and product is kept consistent for all students, but activities that lead to task completion will vary depending on the learner. A teacher might assign all students the same product (writing a story, for example) but the process students use to create the story will differ, with some students meeting in groups to peer critique while others meet with the teacher to develop a storyboard. The same assessment criteria is used for all students.
Teachers should consider flexible groupings of students which include whole class, small group or individual instruction. Students can be grouped according to their learning needs and the requirements of the content or activity presented. It may be necessary to form short-term groups of students for specific purposes.

Teachers should consider the following examples of differentiating by process:

- using activities through which all learners work with the same important understandings and skills, but proceed with different levels of support, challenge, or complexity.
- providing activities and resources that encourage students to further explore a topic of particular interest to them.
- providing students with activities that includes common work for the whole class and work that addresses individual needs and interests of learners.
- offering manipulatives or other supports for students who need them.
- varying the length of time a student may take to complete a task in order to provide additional support for a struggling learner or to encourage an advanced learner to pursue a topic in greater depth.

Differentiating the product means varying the complexity of the product that students create to demonstrate learning outcomes. Teachers provide several opportunities for students to demonstrate and show evidence of what they have learned. When students have a choice in what the end product can be, they will become more engaged in the activity.

Teachers should consider the following examples of differentiating by product:

- giving students options of how to express required learning (e.g., create a classroom blog, write a letter, or develop a mural).
- using rubrics or checklists that match and extend students’ varied skills.
- allowing students to work alone or in small groups on their products.
- encouraging students to create their own inquiries.
Offering students a choice in how they demonstrate their understanding is a powerful way to engage students. It is important to offer students learning activities that are appropriate to their learning needs, readiness, and interests. When learning goals are clearly defined, it is easier to determine whether students should have free choice, a guided choice, or no choice at all.

Examples of free choice in learning activities allowing students to choose:
- whether or not to work with a partner, and with whom to work.
- a centre they wish to explore.
- an assessment activity they wish to complete.
- topics for independent projects.

Examples of guided choice in learning activities encourage students to:
- choose from teacher selected options (for example, the teacher identifies three different reader responses to a particular text, and students choose one based on their interests/talent).

At times it is appropriate for teachers to provide no choice of learning activities for students. Students will understand and accept not having a choice about a learning activity when the teacher feels it is not in the best interest of the student to do so and if the teacher offers choice on a regular basis.
Differentiating the Learning Environment

The learning environment of a classroom refers to the way a classroom works and feels. It embodies the physical and affective tone or atmosphere in which teaching and learning take place, and includes the noise level in the room, whether student activities are static or mobile, and how the room is furnished and arranged. A classroom may include tables of different shapes and sizes, spots for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centers, or have students work both independently and in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students individually, in small groups, and as a whole class.

Teachers should consider the following examples of differentiating the learning environment:

- making sure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration.

- providing materials that reflect a variety of cultures and home settings.

- setting out clear guidelines for independent work that matches individual needs.

- developing routines and strategies that allow students to get help when teachers are busy with other students and cannot help them immediately.
Learning Preferences

Students have many ways of learning, knowing, understanding, and creating meaning. How students receive and process information and the ways in which they interact with peers and their environment are indicated by and contribute to their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type of information the student is dealing with, just as most teachers have a preferred teaching style. Learning experiences and resources that engage students’ multiple ways of understanding allow them to focus on their learning processes and preferences.

Preparing students means engaging them with texts and with people from whom they can learn more about themselves and their world. Prior knowledge and experience has a large impact on their ability to make meaning, and what they will take away from the experience. It is essential for teachers to get to know their students and their learning preferences. The learning environment must be structured in such a way that all students can gain access to information and to the community, while developing confidence and competence with using language for real purposes. Through the English language arts curriculum, students must be encouraged to question their assumptions and attitudes, and to find their own voice.

Teachers should...

- present authentic and relevant communication situations
- manage routines and class organization
- provide realistic and motivating classroom experiences

- allow students to construct meaning and connect, collaborate, and communicate with each other in a positive learning community
- form essential links between the worlds of texts and the students’ worlds

- allow students to make relevant and meaningful choices
- provide students ownership of learning goals
- empower students through a gradual release of responsibility
- allow students multiple ways to demonstrate their learning
Inclusive Education

Valuing Equity and Diversity

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of both genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences, abilities, social, and ethno-cultural backgrounds of all students while creating opportunities for community building. The development of policies and practices which reflect an inclusive philosophy promotes a culture which builds respect for one another, creates positive interdependence, and values varied perspectives. Learning resources should include a range of materials that allows students to consider many viewpoints and to celebrate the diverse aspects of the school community.
Meeting The Needs of Students with Exceptionalities

All students have individual learning needs. Some students, however have exceptionalities (defined by the Department of Education) which impact their learning. Details of these exceptionalities are available at: http://www.ed.gov.nl.ca/edu/k12/studentsupportservices/exceptionalities.html

Supports for these students may include:
• accommodations
• modified prescribed courses
• alternate courses
• alternate programs
• alternate curriculum

See service delivery model for students with exceptionalities at https://www.cdli.ca/sdm/ for further information.

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

Teachers should adapt learning contexts to provide support and challenge for all students, using the continuum of curriculum outcomes statements in a flexible way to plan learning experiences appropriate to students’ learning needs. When specific outcomes are not attainable or appropriate for individual students, teachers can use statements of general curriculum outcomes, key-stage curriculum outcomes, and specific curriculum outcomes for previous and subsequent grade levels as reference points in setting learning goals for individual students.

Students Who are Highly Able

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. Teachers should pre-assess the students in order to identify strengths or needs. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able. Some strategies which are often effective include:

• the offer of independent study to increase depth of exploration in an area of particular interest
• the use of curriculum compacting to allow for an increased rate of content coverage commensurate with a student’s ability or degree of prior knowledge
• the use of similar-ability grouping to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic
• tiering of instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge
Highly able students require the opportunity to do authentic investigation and become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the service delivery model for students with exceptionalities.

Students Learning English as a Second Language (ESL)

Students from language backgrounds other than English add valuable language resources and experiences to the classroom. The language, prior knowledge, and culture of ESL students should be valued, respected and, whenever possible, incorporated into the curriculum. The different linguistic knowledge and experience of ESL students can be used to extend the understanding of linguistic diversity of all students in the class.

The learning environment and organization of the classroom should affirm cultural values to support ESL students and provide opportunities for individual and group learning. While ESL students should work toward achievement of the same curriculum outcomes as other students, they may approach the outcomes differently and may at times be working with alternate learning resources at varied levels with a different time frame than that of other students. It is especially important for these students to have access to a range of learning experiences, including opportunities to use language for both formal and informal purposes.

Teachers may need to make explicit the ways in which different forms and styles of English are used for many different purposes. It is particularly important that ESL students make connections between their learning in English language arts and other curricular areas, and use learning contexts in other subjects to practise, reinforce, and extend their language skills.

Teachers should adapt learning contexts to stimulate and extend the learning of advanced learners (gifted), using the continuum of curriculum outcome statements to plan challenging experiences. In designing learning tasks, teachers should consider ways that students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Advanced learners also need significant opportunities to use the general curriculum outcomes framework to design their own learning experiences, which they may undertake individually or with community partners. Project-based learning is one example of this type of opportunity.
Section II: Curriculum Outcomes
Curriculum Outcomes Framework

**Essential Graduation Learnings**

Essential graduation learnings are statements describing the knowledge, skills, and attitudes expected of all students who graduate from high school, which are

- cross-curricular
- the foundation for all curriculum development
- found on pages 6–9 of the Foundation for the Atlantic Canada English Language Arts Curriculum and page 39 of this curriculum guide

**General Curriculum Outcomes**

General curriculum outcomes are statements identifying what students are expected to know and be able to do upon completion of study in English language arts, which

- are connected to key-stage curriculum outcomes
- are found on page 14 of the Foundation for the Atlantic Canada English Language Arts Curriculum and page 40 of this curriculum guide
- contribute to the attainment of the essential graduation learnings

**Key-Stage Curriculum Outcomes**

Key-stage curriculum outcomes are statements identifying what students are expected to know and be able to do by the end of grades 3, 6, 9, and 12. They reflect a cumulative continuum of learning in English language arts, which

- connects to essential graduation learnings (pages 45 and 46)
- can be found on pages 15-35 of the Foundation for the Atlantic Canada English Language Arts Curriculum and in the flow charts at the beginning of each 2-strand grouping in this guide
- contributes to the achievement of the general curriculum outcomes

While there may appear to be similarities in outcomes across the key stages, teachers will support the increase in expectations for students through a gradual release of responsibility as it pertains to

- the nature of learning language processes
- students’ maturity of thinking and interests
- students’ increasing independence as learners
- the complexity and sophistication of ideas, texts, and tasks
- the level or depth of students’ engagement with ideas, texts, and tasks
- the range of language experiences and the repertoire of strategies and skills students apply to those experiences
Specific Curriculum Outcomes

Specific curriculum outcomes are statements identifying what students are expected to know and be able to do at a particular grade level, which contribute to the achievement of the key-stage curriculum outcomes.

Essential Graduation Learnings

Graduates from the public schools of Atlantic Canada will be able to demonstrate knowledge, skills, and attitudes in the following essential graduation learnings:

Aesthetic Expression
Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Citizenship
Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

Communication
Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

Personal Development
Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

Problem Solving
Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.

Technological Competence
Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Spiritual and Moral Development
Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.
General Curriculum Outcomes

The statements of general learning outcomes are organized in six strands within three groups: Speaking and Listening, Reading and Viewing and Writing and Representing. However, it is important to recognize that these language processes are interrelated and can be developed most effectively as interdependent processes.

Speaking and Listening

Students will be expected to:

- speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.
- communicate information and ideas effectively and clearly, and to respond personally and critically.
- interact with sensitivity and respect, considering the situation, audience, and purpose.

Reading and Viewing

Students will be expected to:

- select, read, and view with understanding a range of literature, information, media, and visual texts.
- interpret, select, and combine information using a variety of strategies, resources, and technologies.
- respond personally to a range of texts.
- respond critically to a range of texts, applying their understanding of language, form, and genre.

Writing and Representing

Students will be expected to:

- use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.
- create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.
- use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness.
Key-Stage Curriculum Outcomes

The complete list of key-stage curriculum outcomes for the end of grades 3, 6, 9, and 12 are found on pages 16-35 of Foundation for the Atlantic Canada English Language Arts Curriculum.

Key-stage curriculum outcomes for the end of grades 3, 6, 9, and 12 reflect a continuum of learning. While there may appear to be similarities in outcomes across the key stages, teachers will recognize the increase in expectations for students according to:

- students’ increasing independence as learners.
- students’ maturity of thinking and interests.
- the complexity and sophistication of ideas, texts, and tasks.
- the level or depth of students’ engagement with ideas, texts, and tasks.
- the nature of learning language processes.
- the range of language experiences and the repertoire of strategies and skills, students apply to those experiences.

The following key-stage curriculum outcomes describe what students will be expected to know and be able to do in English language arts by the end of grade 9. It should be noted that students work toward achieving these outcomes from school entry to grade 3.

Speaking and Listening

GCO 1
Students will be expected to:
- speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

By the end of grade 3, students will be expected to:
- ask and respond to questions to clarify information and to explore possibilities or solutions to problems.
- describe, share, and discuss thoughts, feelings, and experiences and consider others’ ideas.
- express and explain opinions and respond to the questions and reactions of others.
- listen critically to others’ ideas and opinions.

GCO 2
Students will be expected to:
- communicate information and ideas effectively and clearly, and to respond personally and critically.

By the end of grade 3, students will be expected to:
- adapt volume, projection, facial expressions, gestures, and tone of voice to the speaking occasion.
- engage in and respond to a variety of oral presentations and other texts.
- give and follow instructions and respond to questions and directions.
- participate in conversation, small-group and whole-group discussion; understand when to speak, when to listen.
- use basic courtesies and conventions of conversation in group work and co-operative play.
By the end of grade 3, students will be expected to:

- demonstrate a growing awareness that different kinds of language are appropriate to different situations.
- identify some forms of oral language that are unfair to particular individuals and cultures and use vocabulary that shows respect for all people.

**Reading and Viewing**

**GCO 3**
*Students will be expected to:*
- interact with sensitivity and respect, considering the situation, audience, and purpose.

By the end of grade 3, students will be expected to:
- read widely and experience a variety of children’s literature.
- select, independently and with teacher assistance, texts appropriate to their interests and learning needs.

**GCO 4**
*Students will be expected to:*
- select, read, and view with understanding a range of literature, information, media, and visual texts.

By the end of grade 3, students will be expected to:
- describe their own reading and viewing processes and strategies.
- use and integrate, with support, the various cueing systems (pragmatic, semantic, syntactic, and graphophonic) and a range of strategies to construct meaning.
- use pictorial, typographical, and organizational features of written text to determine content, locate topics, and obtain information.

**GCO 5**
*Students will be expected to:*
- interpret, select, and combine information using a variety of strategies, resources, and technologies.

By the end of grade 3, students will be expected to:
- answer, with assistance, their own questions and those of others by seeking information from a variety of texts
  - generate their own questions as a guide for research
  - identify their own personal and learning needs for information
  - reflect on their own research process
  - use a range of print and non-print materials to meet their needs
  - use basic reference materials and a database or electronic search.
- describe their own reading and viewing processes and strategies.
- use and integrate, with support, the various cueing systems (pragmatic, semantic, syntactic, and graphophonic) and a range of strategies to construct meaning.
- use pictorial, typographical, and organizational features of written text to determine content, locate topics, and obtain information.
By the end of grade 3, students will be expected to:

• express and explain opinions about texts and types of texts, and the work of authors and illustrators, demonstrating an increasing awareness of the reasons for their opinions.

• identify some different types of print and media texts
  - recognize some of their language conventions and text characteristics
  - recognize that these conventions and characteristics help them understand what they read and view.

• make personal connections to texts and describe, share, and discuss their reactions and emotions.

• question information presented in print and visual texts
  - use a personal knowledge base as a frame of reference.

By the end of grade 3, students will be expected to:

• respond critically to texts
  - discuss the text from the perspectives of their own realities and experiences.
  - formulate questions as well as understandings.
  - identify instances of prejudice, bias, and stereotyping.
  - identify the point of view in a text and demonstrate awareness of whose voices/positions are and are not being expressed.

By the end of grade 3, students will be expected to:

• use writing and other forms of representation to
  - discover and express personal attitudes and opinions
  - explore how and what they learn
  - express feelings and imaginative ideas
  - formulate questions
  - generate and organize language and ideas
  - record experiences.
By the end of grade 3, students will be expected to:

- consider their readers’/listeners’/viewers’ questions, comments, and other responses in assessing their work and extending their learning.
- create written and media texts using a variety of forms
  - experiment with the combination of writing with other media to increase the impact of their presentations.
- demonstrate some awareness of purpose and audience
  - make choices about form for a specific purpose/audience.
- experiment with language choices in imaginative writing and other ways of representing.
- explore, with assistance, ways for making their own notes.

GCO 10

Students will be expected to:

- use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness.
## Connections

The following English language arts grade 3 key-stage curriculum outcomes are examples of outcomes that enable students to achieve the essential graduation learnings.

### Essential Graduation Learnings

<table>
<thead>
<tr>
<th>Aesthetic Expression</th>
<th>Citizenship</th>
<th>Communication</th>
<th>Personal Development</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.</em></td>
<td><em>Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.</em></td>
<td><em>Graduates will be able to use the listening, viewing, speaking, reading, representing and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.</em></td>
<td><em>Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.</em></td>
</tr>
</tbody>
</table>

### Related Key-stage Curriculum Outcomes

By the end of grade 3, students will be expected to:

- create written and media texts using a variety of forms.
- experiment with language choices in imaginative writing and other ways of representing.
- respond critically to texts.

By the end of grade 3, students will be expected to:

- identify instances of prejudice, bias, and stereotyping.
- identify some forms of oral language that are unfair to particular individuals and cultures and use vocabulary that shows respect for all people.
- use basic courtesies and conventions of conversation in group work and co-operative play.

By the end of grade 3, students will be expected to:

- answer, with assistance, their own questions and those of others by seeking information from a variety of texts.
- demonstrate some awareness of purpose and audience.
- express and explain opinions and respond to the questions and reactions of others.

By the end of grade 3, students will be expected to:

- identify their own personal and learning needs for information.
- participate in conversation, small-group and whole-group discussion; understand when to speak, when to listen.
- reflect on their own research process.
<table>
<thead>
<tr>
<th>Essential Graduation Learnings</th>
<th>Key-stage Curriculum Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Problem Solving</strong></td>
<td><strong>By the end of grade 3, students will be expected to:</strong></td>
</tr>
<tr>
<td><em>Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical, and scientific concepts.</em></td>
<td><em>answer, with assistance, their own questions and those of others by seeking information from a variety of texts.</em></td>
</tr>
<tr>
<td></td>
<td><em>select, organize, and combine relevant information, with assistance, from at least two sources, without copying verbatim, to construct and communicate meaning.</em></td>
</tr>
<tr>
<td></td>
<td><em>use and integrate, with support, the various cueing systems (pragmatic, semantic, syntactic, and graphophonic) and a range of strategies to construct meaning.</em></td>
</tr>
<tr>
<td><strong>Technological Competence</strong></td>
<td><strong>By the end of grade 3, students will be expected to:</strong></td>
</tr>
<tr>
<td><em>Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.</em></td>
<td><em>experiment with technology in writing and other forms of representing.</em></td>
</tr>
<tr>
<td></td>
<td><em>identify some different types of print and media texts.</em></td>
</tr>
<tr>
<td><strong>Spiritual and Moral Development</strong></td>
<td><strong>By the end of grade 3, students will be expected to:</strong></td>
</tr>
<tr>
<td><em>Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.</em></td>
<td><em>consider their readers’/listeners’/viewers’ questions, comments, and other responses in assessing their work and extending their learning.</em></td>
</tr>
<tr>
<td></td>
<td><em>describe, share, and discuss thoughts, feelings, and experiences and consider others’ ideas.</em></td>
</tr>
<tr>
<td></td>
<td><em>make personal connections to texts and describe, share, and discuss their reactions and emotions.</em></td>
</tr>
</tbody>
</table>
Specific Curriculum Outcomes

Specific curriculum outcomes (SCOs) are statements that identify what students should know and be able to do at a particular grade level. These outcomes represent a continuum of learning. Although the SCOs are presented in 2-strand groups (speaking–listening, reading–viewing, writing–representing), it is recognized that classroom experiences develop these processes in an integrated manner. The curriculum should be balanced to provide wide-ranging experiences in each outcome through student participation in all aspects of the program. Instructional and assessment practices can and should be designed to provide multiple routes to achievement of the outcomes and multiple ways for students to demonstrate what they know and what they can do.

The following chart explains the content of each of the four columns in the 2-page spreads following the Strand Overview.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
<th>Suggestions for Assessment</th>
<th>Resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>This column contains the SCOs for each GCO. They are numbered according to the relevant GCO.</td>
<td>This column provides context and elaboration for the idea and concepts contained within the SCOs. This may include: • cautionary notes as applicable • common misconceptions • references to students’ prior knowledge • the depth of treatment of particular concept • specific sample tasks, activities and strategies that enable students to meet the expectations and goals of the SCOs</td>
<td>This column contains specific information about the assessment of curriculum outcome in column one. It includes: • cautionary notes as applicable • common misconceptions • opportunities for differentiated learning and assessment • sample assessment tasks and activities • strategies that enable students to meet the expectations and goals of the SCOs</td>
<td>This column contains references to: • authorized resources • links to resources in other curriculum areas as applicable • supplementary resources • suggested resources</td>
</tr>
</tbody>
</table>
Overview of Speaking and Listening

Focus

The six strands of language arts necessitate an integrated approach in developing learning activities for students. When focusing on a particular strand, it is important to recognize the interconnectedness of the strands and build on students’ strengths; emphasizing the cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent to support literacy learning.

Speaking and listening allows students to express themselves and communicate ideas through oral language. Students must practice recognized strategies and skills associated with effective speaking and listening, including verbal and non-verbal behaviors.

Outcomes Framework

GCO 1 Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

KSCOs
- ask and respond to questions to clarify information and to explore possibilities or solutions to problems
- describe, share, and discuss thoughts, feelings, and experiences and consider others’ ideas
- express and explain opinions and respond to the questions and reactions of others
- listen critically to others’ ideas and opinions

GCO 2 Students will be expected to communicate information and ideas effectively and clearly, and to respond personally and critically.

KSCOs
- adapt volume, projection, facial expressions, gestures, and tone of voice to the speaking occasion
- engage in and respond to a variety of oral presentations and other texts
- give and follow instructions and respond to questions and directions
- participate in conversation, small-group and whole-group discussion; understand when to speak, when to listen
- use basic courtesies and conventions of conversation in group work and cooperative play

GCO 3 Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

KSCOs
- demonstrate a growing awareness that different kinds of language are appropriate to different situations
- identify some forms of oral language that are unfair to particular individuals and cultures and use vocabulary that shows respect for all people

SCOs
1.1 describe personal experiences orally
1.2 listen respectfully to experiences and feelings shared by others
1.3 use questioning to seek more information
1.4 respond to questions that seek clarification
1.5 retell events and familiar stories in sequence with emphasis on beginning, middle and end
1.6 use aspects of oral language
1.7 listen to acquire information

SCOs
2.1 participate in conversations
2.2 communicate directions with more than two steps
2.3 follow directions with more than two steps
2.4 present orally
2.5 respond critically to information and ideas

SCOs
3.1 demonstrate social conventions with others
3.2 understand how word choice affects the feelings of others
3.3 consider the situation, audience and purpose during communication
### SPECIFIC CURRICULUM OUTCOMES

**GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td><strong>The grade one classroom should be a language-rich environment that promotes various kinds of talk important for social interaction, thinking and literacy development. Language learning should be supported through experimentation, games, story reading, explorations, singing, discussions, and other activities that promote active listening and talking. Developing oral language skills is crucial when helping students bridge the gap between what is spoken and what is written. Students use oral language to make connections during social interactions as they communicate through play and other learning activities. An awareness and sensitivity must be shown to students who may be apprehensive talking in large group settings. Some students may prefer to share one on one with a teacher or a peer. More information specific to the speaking and listening strand may be found on pages 153-156 of this curriculum guide.</strong></td>
</tr>
<tr>
<td>1.1 describe personal experiences orally.</td>
<td><strong>It is essential to model descriptions of personal experiences so that students may gain insight on how to coherently describe their own experiences. Invitations to share journals, pictures, objects, photographs, or other media texts will also help students to describe personal experiences. Possible topics which may lead to personal experiences may include groups they belong to, favourite celebrations, field trips, family events, video/board games or websites they enjoy. Opportunities to share may occur during circle time in a large group or with a shoulder partner.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Visuals depicting child-like experiences may act as a springboard for students to speak about personal experiences. In small groups, electronic visuals such as those included on the Digital Conversation Cards CD may be used. A sample under the sub-heading Emotions/Interactions, entitled Children with Leaves may be used to start a discussion. A description of a similar experience may be modelled by the teacher prior to inviting students to share similar experiences with a shoulder partner. Suggested prompts may include:</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Did you ever collect leaves?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Did you ever go for a walk on a street full of leaves?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Have you ever played in the leaves?</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Make an “Idea Jar” by filling a container with ideas to generate discussions about personal experiences. Students will pick an idea from the jar and talk about the idea chosen (eg. trips, family, pets, lost tooth, trying a new food...). If students are unable to recall a personal experience from the idea selected, they may wish to select another one or use one of their own. Invite students to suggest ideas for the jar on an ongoing basis throughout the year.</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Teachers are encouraged to use a variety of methods for student selection. Methods may include a computerized random selector on an interactive white board or a teacher made two-part box to store student names on popsicle sticks, clothes pins, etc. The divider in the box can be used to track the names of students who take a turn and those who do not.</strong></td>
</tr>
</tbody>
</table>
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Multiple opportunities arise to assess oral language through daily activities. The *Oral Language Assessment Scale* may be used to quickly observe and note oral language behaviours of students. Specific behaviours to note for this outcome can be found under the sub-heading, *Language for Learning*. Columns may be split into three sections to record student learning during three different time periods throughout the year. Dating the column when the behaviour is observed is another option for documentation using this assessment scale. The scale may be adapted according to teacher preference.

Visuals depicting similar life experiences may be used as prompts for students to describe their own personal experiences. For example, the *Digital Conversation Cards CD* may be used with individual students or small groups. By clicking on the sub-heading, *Emotions/Interactions*, the digital card, *Monster in the Garden*, may be retrieved. Focus students’ attention on the experiences, interactions and emotions portrayed on the visual. Ask each student to describe a similar personal experience. Suggested prompts may include:

- *Can you tell me about that experience?*
- *Have you ever been scared?*
- *Have you ever made a costume to wear?*
- *Have you ever tried to scare someone else?*
- *Tell me about it.*
- *What did you do?*

Partner students to share a personal experience. Experiences may be shared using puppets. Students take turns describing their personal experiences through the character of a puppet. Observations of student descriptions may be made during the puppet play and recorded.

Further information on assessment can be found on pages 204-222 of this curriculum guide.

Resources

**Authorized Resources:**

- Scholastic Literacy Place for the Early Years, Grade 1:
  - *Changes Inquiry Unit Guide, Grade One Oral Language Assessment Scale*, pages 50-51
  - *Sequencing Unit Teacher Guide*, Conversation Card, Emotions/Interactions Card #4: *Children with Leaves*, pages 5-7
  - *Analyzing Unit Teacher Guide*, Puppet Lesson: Retelling Personal Experiences, pages 18-19

- *Digital Conversation Cards CD*: Selection #7, *Monster in the Garden*
  - Selection #4, *Children with Leaves*

- *Puppet Collection*
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be expected to:</td>
<td></td>
</tr>
<tr>
<td>1.2 listen respectfully to experiences and feelings shared by others.</td>
<td>It is important to establish a &quot;safe&quot; listening environment where students are encouraged to think aloud while engaged in purposeful listening. Teacher modelling is an effective way to teach students to listen for meaning. Observation of the teacher’s interest and connectedness to student messages helps students to develop an understanding of the importance of active listening.</td>
</tr>
</tbody>
</table>

Grade one students will require many opportunities to practise listening as they play and socially interact in small and large groups. Students need to know the purpose for listening before engaging in a listening activity. A classroom chart may be created and displayed to encourage ownership of the expectations within the classroom environment. Students need to know what respectful listening behaviors look and sound like in a variety of situations. Ideas about respectful listening may be generated in a large group. Expected responses may include: eyes on the speaker, quiet body and hands, non-interruptive behaviors, courteous interjections, appropriate body language, etc.

Students may work in small groups to create a charade which depicts the importance of listening respectfully. Ongoing discussions about respectful listening behaviours that consider the feelings of others may be initiated using:
- children’s literature
- conversation cards
- dramatization and/or use of puppets to role play
- real life situations
- visuals depicting respectful listening behaviours

A list of familiar characters from various media sources such as web sites, television programs, movies, books, etc. may be compiled in a brainstorming session. Scenarios depicting interactions between characters may be viewed to generate discussion. Afterwards, students may be introduced to a rating scale using numbers from one to three, happy/sad face, thumbs up/down, etc., to critically review their favourite character’s ability to listen respectfully. Students may indicate their rating for each character by recording it on an individual whiteboard, sticky note, paper and clipboard, etc.
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

While observing students during listening activities, the following skills may be noted:

- how students listen in different environments such as pairs, small group, whole class, etc.
- listening behaviours such as eyes on the speaker, courteous interjections, etc. are displayed
- recognition of different purposes for listening
- responses to listening cues such as clapping, counting, etc.

The Oral Language Assessment Scale may be used to note oral language behaviours of students. Specific behaviours to note for this outcome can be found under the sub-heading, Language for Social Relationships. Columns may be split into three sections to record student learning during three different time periods throughout the year. Dating the column when the behaviour is observed is another option for documentation using this assessment scale. The scale may be adapted for teacher preferences.

Resources

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1:

- *Changes Inquiry Unit Guide, Grade One Oral Language Assessment Scale*, pages 50-51
- *Evaluating Unit Teacher Guide, Rules Charade*, page 13

36 Digital Conversation Cards on CD and 12 Large Format Cards

Puppet Collection
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be expected to: 1.3 use questioning to seek more information.</td>
<td>Grade one students rely heavily on teacher modelling to ask good questions and to understand the purpose for asking questions. Students may use the new information gained through questioning by connecting it to their prior knowledge.</td>
</tr>
</tbody>
</table>

Record question stems such as who, what, where, when and why on a beach ball, sticky note, color-coded slip, move cube, or a random selector on an interactive white board. These stems help students to ask their own questions. For example, a student who catches a beach ball with their thumb on the word "how" will form an oral question beginning with this stem to seek more information about a particular topic. As students become more familiar with this activity, they may explore other questions about the topic. A Q-Matrix chart such as the one below may be displayed on the wall or an interactive whiteboard and used as a visual aid to help students generate questions that seek more information on a particular topic. The levels indicated in each quadrant will help determine the variety of questions used. See appendix B-1 for a larger version of this chart.

<table>
<thead>
<tr>
<th></th>
<th>is</th>
<th>did</th>
<th>can</th>
<th>would</th>
<th>will</th>
<th>might</th>
<th>should</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who</td>
<td>LEVEL 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>What</td>
<td></td>
<td>LEVEL 1</td>
<td></td>
<td></td>
<td>LEVEL 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Where</td>
<td></td>
<td></td>
<td>LEVEL 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When</td>
<td></td>
<td></td>
<td></td>
<td>LEVEL 2</td>
<td></td>
<td>LEVEL 4</td>
<td></td>
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<tr>
<td>How</td>
<td>LEVEL 2</td>
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<td></td>
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<tr>
<td>Why</td>
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</tbody>
</table>

During daily routines, invite students to take turns generating personal messages to display on a message board. In a large group, classmates are encouraged to ask questions about the message.

Students are motivated to ask questions when their curiosity is sparked. A table displaying unusual objects may be provided for students to explore independently. Items may include seashells, sponges in small containers of water, posters, rocks, etc. Include tools such as magnifying glasses, tweezers, etc. to encourage investigations into the objects. Questioning techniques may be modelled when curiosity is shown as different objects are picked up.

To enhance student’s critical thinking skills, critical questioning should also be modelled and encouraged throughout the year. For example, a teacher may question the design of a flyer for a book fair which categorizes items based on gender and ask, "Why do you think this item is paired with a piece of jewelry?" Opportunities for critical questioning may occur as students seek new information arising from authentic learning situations.
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

A checklist may be created to record observations of questioning techniques used by students. The following criteria may be included:

Is the purpose of questioning understood?
- Do students ask questions about information that they already know or do they ask questions to seek new information?
- Do students generate follow-up questions after information is presented?
- Do students understand the difference between a question and an answer or do they make statements when asked to generate a question?

Do the questions contain content that reflects quality thinking?
- Are the questions asked by students predictable and highly concrete or are the questions that are generated original and explorative?
- Do students ask questions about related topics?

What language structures are used by the students?
- Are questions formed by relying on familiar patterns or do they include a variety of question forms?
- Are questions formed independently and grammatical?

Do students use the conventions of communication?
- Are strategies used by students to make it clear with whom the student is questioning?
- Do students interact beyond the exchange of question and answer by providing feedback? Feedback is provided if the question is misunderstood or does not include the requested information. Do students acknowledge when an answer has been received?

Provide pairs of students with a "Mystery Box" of collected items that they may not have had any experiences using. Students take turns selecting items from the box and posing questions to each other about the items. Questioning continues until all items have been selected. Items to include in the box may include: small measuring tape, flashlight, egg timer, hourglass, small vice grip, whisk, funnel and tubing, pliers, sandpaper, spatula, medicine droppers, magnifying glass, door knob, nuts and bolts, cymbals, etc. Questions may be recorded and played back in a large group after all of the students have an opportunity to work in pairs so that they can hear the variety of questions asked about the objects. Observe students as they pose questions to one another and note the types of questions asked.

Resources

Authorized Resources:
Scholastic Literacy Place for the Early Years, Grade 1:
I Can Make a Difference Inquiry Unit
Changes Inquiry Unit Guide

Suggested Resource:
Language Arts Grades 1-2
Teacher’s Resource Book by Miriam Trehearne, Vocabulary Wheel, page 97

Appendix B: Speaking and Listening, B-1: Q-Matrix Chart
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Outcomes

Students will be expected to:

1.3 use a variety of questioning techniques to seek more information (continued).

Suggestions for Teaching and Learning

Role play is an effective strategy to develop questioning skills. Scenarios may be used to model questions that seek information.

Puppets may also be used to practise generating questions about particular topics. For example, a collection of artifacts representing different parts of familiar stories or nursery rhymes (e.g. a bucket from Jack and Jill, Little Bo Peep’s horn, Cinderella’s slipper, and Baby Bear’s chair) may be assembled. Invite a student to choose an artifact, study it carefully, and imagine how it can be connected to a familiar text. Ask the student: “If this object could speak what memory would it share? What would it say?” Encourage the student to speak from the point of view of the artifact, sharing its memory. The rest of the class may ask questions of the artifact to find out more about the story. The student holding the artifact will speak from the point of view of the artifact. Reference to a Q-matrix chart, similar to the one below, may be made available to students as questions are posed. A larger copy is also available in appendix B-2.

<table>
<thead>
<tr>
<th>Q Matrix</th>
</tr>
</thead>
<tbody>
<tr>
<td>What is?</td>
</tr>
<tr>
<td>What can?</td>
</tr>
<tr>
<td>What would?</td>
</tr>
<tr>
<td>What will?</td>
</tr>
</tbody>
</table>

Spencer Kagan: Transparencies for Teachers

Play the Twenty Questions game to encourage logic based questioning. A student answers questions from others about a specific picture that they select from an array of pictures on display. Only yes or no responses are provided. This restriction encourages students to remember information supplied and choose further questions which will eliminate as many alternatives as possible. Yes/no questions should be modelled to help identify the item from the array of pictures. If no is answered, the item is eliminated and covered with a marker or block. Puppets may be the focus of a Twenty Questions game using an electronic array found online. An adaptation of this game may be used as a centre activity.
Suggestions for Assessment

After questioning is modelled view photos or videos from a website such as the National Geographic Kids Website. Ask students to browse through the photos or videos of the animals and select 2-3 animals that they would like to know more information about. Ask them to pose the questions that they have. Observe the variety of questions that each student asks. Some students may need encouragement to use question stems to form their questions. Stems may include:

- I wonder how...?
- I wonder if...?
- I wonder why...?
- Why do you think...?

Visuals may be used to elicit questions to seek information. Visuals may be accessed on the Digital Conversation Cards CD with individual students or small groups. The digital cards, Gardening Together and Boy Catching a Fish, may be retrieved by clicking on the sub-heading Emotions/Interactions. Focus students’ attention on the activity portrayed on the visual. Tell the student(s) that you are writing down their questions to place in a question box so that they can be answered by the people portrayed in the visual. Ask each student to generate as many questions as they can to get information about what is happening. Record observations of the types of questions asked from the visual and note if:

- information is gained by posing the question
- the types of questions asked include a variety

If necessary, the following model questions may be used:

- Is this the man’s garden?
- What is the girl’s tool used for?
- What is the name of the plant that the boy is pointing towards?
- What type of fish did he catch?
- Where is the boy fishing?

Resources

Authorized Resources:

Scholastic Literacy Place for the Early Years, Grade 1:
- Self-Monitoring Unit Teacher Guide, Conversation Card, Emotions/Interactions Card #10: Boy Catching a Fish, pages 6-8
- Predicting Unit Teacher Guide, Conversation Card, Emotions/Interactions Card #8: Gardening Together, pages 5-7 and Art Card #36: At The Movies, pages 8-10
- Analyzing Unit Teacher Guide, Shared Reading: Is This a Moose?, pages 27-35
- Predicting Unit Teacher Guide, Oral Language Game: Twenty Questions, pages 17-18
- Changes Inquiry Unit Guide, Extending the Inquiry, page 38
- Read Aloud Selection: Whose Teeth Are These?
- Shared Reading Selections: Is This a Moose? and What Do You Do in The Cold?
- Digital Conversation Cards CD:
  - Selection #8, Gardening Together
  - Selection #10, Boy Catching a Fish
- Grade 1 Songs and Music Audio CD:
  - Selection #16 What Do You Do In The Cold?
- Appendix B: Speaking and Listening, B-2: Q Matrix from Spencer Kagan

Puppet arrays may be retrieved through online teaching support for Literacy Place for the Early Years at www.scholastic.ca/education/lpeynl
Password: Lpey1nl2
### GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
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<tbody>
<tr>
<td>Students will be expected to:</td>
<td>It is important for students to be able to distinguish between a question and a response. Use of children's literature selections such as, <em>Is This a Moose?</em>, <em>What Do You Do in the Cold?</em>, and <em>Whose Teeth Are These?</em> include questions and answers which may be used to make this distinction. Visual cues within the text such as question marks and question words should be discussed. The text may be read aloud and labelled with sticky notes in two colors. One color may represent a question and a second color may represent a response. Invite students to determine whether a question or a response appears on each page of the text and color code the page with a sticky note.</td>
</tr>
<tr>
<td>1.4 respond to questions that seek clarification.</td>
<td>Teacher modelling is important to show what responses to questions look and sound like. Through modelling, an awareness may be made to insufficient responses requiring further detail and clarification. Scenarios with insufficient information may be provided so that students may pose questions that will provide clarification. For example, students may be told that they will be going on a field trip without providing any other details. Encourage students to ask questions about the trip so that details will be clarified. Even though students ask the questions, it is the modelled responses by the teacher that are pertinent. Following this activity, discuss the different ways that responses were provided.</td>
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<tr>
<td></td>
<td>Provide opportunities for students to respond to questions on other topics through role-play and/or show and share activities in small groups or in pairs. Interactions between familiar characters from various media sources such as web sites, television programs, movies, books, etc. may be viewed to generate discussions about the responses depicted in the scenarios. Ask students to view the scenarios to find evidence of responses to questions and to rate them. Introduce students to a rating scale using numbers from one to three, happy/sad face, thumbs up/down, etc., to critically review their favourite characters ability to respond to questions that seek clarification. Students may indicate their rating for each character by recording it on an individual whiteboard, sticky note, or paper and clipboard, etc.</td>
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<tr>
<td></td>
<td>A &quot;Jeopardy Game&quot; using an interactive whiteboard or pocket chart may be incorporated in daily routines throughout the year to elicit responses on content from curriculum. Questions may be specific to the comprehension of a read-aloud or related to cross-curricular topics such as seasons, mental math, safety, etc. Each card will include a question for students to respond to requiring clarification.</td>
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</tbody>
</table>
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Visuals may be used to assess responses to questions asked. The Digital Conversation Cards CD may be used with individual students or small groups to retrieve digital visuals. Using a sample visual, such as Children at the Computer, ask questions and note student responses to questions such as:

- What do you think is happening in the picture?
- What do the children’s faces tell us?
- How do you think they are feeling?

Ask students to clarify their responses. For example,

When you said that one girl is small and one is big, did you mean that one is older?

Did you mean that one is taller?

As children respond to questions, note how they respond to questions seeking clarification.

During a Show and Tell session, invite students to take turns sharing an item. Classmates will ask questions about the item. The presenter’s response should clarify the question posed. Note responses by the presenter to questions asked.

Resources

Authorized Resources:
Scholastic Literacy Place for the Early Years, Grade 1:
Sequencing Unit Teacher Guide, Emotions/Interactions Card#12, Children at the Computer, pages 8-10

Digital Conversation Cards CD:
Selection #12, Children at the Computer
### GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

<table>
<thead>
<tr>
<th>Outcomes</th>
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<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td>Oral stories stimulate images in the mind. The retelling of these stories draws on language skills which require students to sequence events, select language, empathize with the developing characters and evoke settings for whomever the audience may be. Opportunities to retell and recite familiar rhymes and stories may include:</td>
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</table>
| 1.5 retell events and familiar stories in sequence with emphasis on beginning, middle and end. | - re-creating the scenes of a story in sequence by illustrating/painting or using found materials  
- using puppets to retell a story from a character’s point of view  
- designing costumes to dramatize and reenact stories or rhymes such as *Jack Be Nimble, Little Miss Muffett, Hey Diddle Diddle*, etc.  

Student talk may be stimulated and focused when the teacher models oral story-telling to the class and invites students to participate in the retelling. It is necessary to model think aloud strategies for retelling events and familiar stories in sequence. By engaging in daily oral storytelling language structures are reinforced. The focus of the oral stories should be retellings from memory rather than reading from a chart or book since they are oral retellings rather than shared reading. These stories promote listening skills, sequencing, rhyme, rhythm, and repetition. As students revisit oral retellings, they become more familiar with the story and begin to join in the re-telling of parts that are familiar. As the year progresses, they build a repertoire of oral retellings that they can share from memory. *The Key to the Kingdom* is an example of an oral story that can be used as a greeting to start or end the day or a way to transition students to a large group activity.  

Read aloud selections may be revisited to orally retell the events with a focus on the beginning, middle and end. A story map may be created to sequentially retell the main events of the story. A retelling of a favourite read aloud may be modelled using a story stick. Begin the retelling by describing the beginning of the story while holding the story stick. Pass the stick to a student who volunteers to share the next event. Continue until the beginning, middle and end of the story are retold. In small groups of three, students may participate in the retelling of a familiar story of their choice in a similar way.  

Provide opportunities to retell personal experiences or familiar stories. Photographs provide excellent opportunities for sequencing familiar events. Invite students to bring in a collection of three pictures of themselves at easily distinguishable ages (infant, toddler, student). Pictures may be shared with a shoulder partner and the order of events told in a sequence from beginning, middle and end. Afterwards, students will exchange partners and repeat this process. Photographs of classroom events may be easily captured using a digital camera. Students may retell the events using the photographs as a guide to sequence the story. Events may include: morning routines, growth of a plant, field trips, recycling practices, making a snack, creating of a piece of art work, etc. |
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

**Suggestions for Assessment**

A group of three conversation cards for sequencing may be displayed in a random order. Ask students to look closely at the cards to determine a sequenced order for the beginning, middle, and end. Afterwards, the story can be told using the sequenced cards as visual prompts. Students may propose a different sequenced order than the order suggested. If the proposed sequenced order is logical and supported, it should be accepted and shared in the large group. This will help students understand the importance of supporting their thinking.

It is important to observe if students:

- predict events in a logical order
- provide details to support their retelling in sequence
- use new evidence to retell events in sequence
- use picture cues when available to prompt correct sequencing

Puppets may be used to model a retelling of a familiar story. Afterwards, invite students to retell the modelled story to a shoulder partner. Assess student learning by observing retellings and determining if students can retell the beginning, middle, and end of the story.

After a shared reading selection such as *Not Another Dinosaur*, model how to reenact the story from beginning to end. Ask students to discuss with their shoulder partners, the characters, and props they need to retell the story. Place students into groups of three or four and provide them with time to select a character and prepare how they are going to retell the story within the group. Observe and record how students play their role in the retelling.

**Resources**

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1:

*Synthesizing Unit Teacher Guide*, Sequence Cards: #'s 29, 30, 31, *May I Have a Cookie?*, pages 8-10 and Sequence Cards: #'s 21, 22, 23 for “These Are Mine”, pages 17-19

Large Format Sequencing Cards: #'s 29, 30, 31, *May I Have a Cookie?* 

#'s 21, 22, 23 for “These Are Mine”

*Changes Inquiry Unit Guide, Grade One Oral Language Assessment Scale*, pages 50-51

*Analyzing Unit Teacher Guide, Puppet Lesson: Retelling Personal Experiences*, pages 18-19

*Predicting Unit Teacher Guide, Puppet Lesson: Story Retelling* pages 19-20

*Shared Reading Selection: School Days Magazine* selection titled, "Not Another Dinosaur"

*The Key to Kingdom* is included in the multi-media clip: Segment #1: Interview Storytelling at www.k12pl.nl.ca under the English Language Arts link for Kindergarten
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

### Outcomes

**Students will be expected to:**

1.6 use aspects of oral language.

### Suggestions for Teaching and Learning

Daily routines provide opportune times to engage students in authentic phonological and phonemic awareness activities. Aspects of oral language may include:

- clapping, chanting or singing syllables
- manipulating (e.g., *run* to *sun* and *bat* to *bag*) and blending (e.g., *f-i-s-h* = *fish*) phonemes into words
- participating in rhythmic poems and songs
- recognizing and generating rhyming patterns
- recognizing phonemes in medial positions in words (e.g., knows that *bat* and *can* have the same medial sound)
- segmenting words into onsets and rimes (word families)

Model songs, chants and different types of rhymes including: clapping, nonsense, action, story, finger, and seasonal. Students require frequent exposure to predictable texts to hear the sounds in language so that they can explore and create their own repetitious patterns and rhyming schemes. Oral creations may be recorded on chart paper or digitally to revisit during other routines. Rhyming books which focus on a particular word family provide opportunities for students to play with the sounds presented in words. Each time students hear the target onset and/or rime they may perform a predetermined action such as a clap or a snap. Afterwards, students may engage in a *Think, Pair, Share* activity to share rhyming words.

During the morning greeting, play with initial letter sounds by changing the beginning sound of each student’s name. If the chosen letter/sound is ‘m’ and the student’s name is Valerie, the name will change to Malerie. Encourage students to explore specific initial letter sounds for the names of their family members. Teachers must be cognizant of students who are uncomfortable with having their names changed and they may wish to explore using other names. Students may also change the teacher’s name when they respond. A number of oral language activities can be found in appendix B-3.
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

Revisit a familiar song such as Sleeping Bunnies. The bunny puppet may be used to show the changes in the actions from sleeping to hopping and stopping. You may ask students to clap for repetitive or rhyming words or to place emphasis on syllables, etc. Use the Oral Language Assessment Scale to note oral language behaviours of students. Specific behaviours to note for this outcome can be found under the sub-heading Phonological and Phonemic Awareness.

Use magnetic letters and a cookie sheet and ask students to create new words by manipulating the beginning, middle or ending sounds. Students should create as many possibilities with the letters provided. Encourage students to share their new words with the whole group. Observe and note individual student learning as words are created and shared.

Observe student play as rhyming families are explored through board games, puzzles and media sources. Observe and note if rhymes are:

- changed
- extended
- produced
- recognized
- viewed as real or nonsense

Resources

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1:

Changes Inquiry Unit Guide, Grade One Oral Language Assessment Scale, pages 50-51

Analyzing Unit Teacher Guide, Let's Join In!: Sleeping Bunnies, pages 11-16

Puppet Collection: rabbit puppet

Grade 1 Songs and Music Audio CD:

Selection #’s 5 and 6: Sleeping Bunnies

Digital Conversation Cards on CD

Shared Reading Selections:

Bubblegum Books, and Bugs: Poems for You and Me and Let's Join In!

Multi-media clip on Oral Language with Lori Fritz and Mary Fearon may be retrieved at www.k12pl.nl.ca and clicking on the sub-heading: Component 3 Videos included in the English Language Arts link for Kindergarten

Appendix B: Speaking and Listening, B-3: Oral Storytelling

**Suggested Literature and Website:**

Toes in my Nose by Sheree Fitch, If You Could Wear My Sneakers by Sheree Fitch, Cabbage Head by Loris Lesynski, Zoems for Zindergarten by Loris Lesynski, The Big Book of Poetry by Bill Martin Jr. and Mainly Mother Goose by Sharon, Lois, and Bram

www.starfall.com
GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

<table>
<thead>
<tr>
<th>Outcomes</th>
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</thead>
</table>
| **Students will be expected to:** | It is necessary to nurture and teach listening skills. Students develop the sense that meaning is conveyed through aspects of speech such as tone, volume, and pitch when listening to read-alouds and participating in chants and rhymes. Exposure to a variety of texts, provides opportunities to gain knowledge through connections made to texts through listening and reflection activities. Students may be exposed to a variety of listening and reflection opportunities as they acquire information from texts such as podcasts, songs, audio recordings, poetry, stories, rhymes, chants, advertisements, e-books, or websites.  
The three specific types of listening include: **discriminative, critical and appreciative listening** and they are introduced to grade one students through integrated learning experiences. Each type has a specific purpose for listening. Students need discriminative listening experiences to learn how to acquire information.  
A student who listens discriminatively, listens for understanding and comprehends oral communication to gain information. To model the purpose for discriminative listening, a video may be used to introduce a concept in a specific subject area. The teacher may model how to listen to gain information by using a think aloud strategy. Organizational charts such as a matrix provide additional ways to collect information gained through discriminative listening. |
| 1.7 listen to acquire information. | |


GCO 1: Students will speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.

Suggestions for Assessment

To assess discriminative listening, an electronic version of a K-W-L-M Chart may be used with students to formulate questions and answers on a particular topic. Oral contributions to the third (what we learned) and fourth (what we want to learn more about) columns will be the focus of the assessment for this outcome. This will indicate if students listened discriminatively to gain information.

Invite students to listen to acquire information from the lyrics of a song such as *What Do You Do in the Cold?*. The song may be played for students to find the answers to little frog’s question to his five friends during his first autumn. Each friend responds differently about what they do in the cold winter months. Before playing the song, ask students to listen to the information provided by each one of the frogs friends when they respond to the question, *What Do You Do in the Cold?*. Replay the song and stop after each question is posed in the lyrics. Ask individual students to answer using the information they gained during the first playing. Record responses provided by individual students. Determine if students gained information based on the bolded responses provided in the lyrics:

- **pretty bird**: Before there is snow on the ground, I fly south to where plants can be found.
- **old oak tree**: I drop all my leaves in the fall and stand out here brave and tall.
- **little hare**: My fur becomes white like the snow so I’m hidden wherever I go.
- **little girl**: When it snows on a cold winter day, I dress warmly and go out to play.
- **turtle friends**: We burrow a bed in the ground. In our shells we’ll sleep safe and sound.

Resources

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1:

- *Grade 1 Songs and Music Audio CD:*
  - Selection #16: *What Do You Do in the Cold?*
- *Changes Inquiry Unit Teacher Guide, Shared Reading: What Do You Do in the Cold?, pages 28-39*
- *Digital Book CD: Daytime, Nighttime and What Do You Do In The Cold?*
- *Sequencing Unit Teacher Guide, Media Development Checklist, pages 83-84*

**Writing Guide:**

- *Descriptive Text Organizer, page 47*
- *Fact Summary, page 194 or electronically under Writing Guide Graphic Organizers at www.scholastic.ca/education/lpeynl*
  - Password: Lpey1nl2

**Reading Guide:**

- *KWL Chart, page 195, or electronically under Reading Guide Graphic Organizers at www.scholastic.ca/education/lpeynl*
  - Password: Lpey1nl2
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

<table>
<thead>
<tr>
<th>Outcomes</th>
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<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td>Conversations occur daily in the grade one classroom and they are integrated throughout all areas of the curriculum. The most authentic conversations occur while students are engaged with one another during play and small group activities. By providing time for child-initiated play in the classroom, students learn to represent their real and imagined worlds using language. Some students are reluctant to speak in contrived situations and may need some time to develop a comfort level speaking in larger groups. Create a classroom environment that establishes expectations to interact and participate in conversations with partners, small groups and/or large groups. Oral activities may include:</td>
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<td>2.1 participate in conversations.</td>
<td>• describing and explaining (…your backyard/bedroom/a game)</td>
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<td></td>
<td>• exchanging personal information (…things you usually do when you get home from school)</td>
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<td></td>
<td>• expressing opinions (…what makes you happy/sad)</td>
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<tr>
<td></td>
<td>• recounting experiences (…what you did on your birthday)</td>
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<td></td>
<td>• sharing imaginative stories (…if we won a million dollars)</td>
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<tr>
<td></td>
<td>• sharing likes and dislikes (…your favourite TV show or toy)</td>
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<tr>
<td></td>
<td>• sharing strengths (…things you are good at)</td>
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<tr>
<td></td>
<td>• swapping stories and jokes (…tell a funny story/joke)</td>
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When interactive learning areas are designed throughout the classroom, conversations are promoted between students. For example, positioning structures such as art easels or student desks beside each other will encourage conversations between students while interacting and sharing in a similar activity. Teachers may consider the use of flexible groups to ensure that there is an opportunity to interact with different students of varying abilities. A visual may be created to indicate when a conversation is on or off topic. The visual may be used during large group conversations. For example, the visual may be a light bulb on or off, thumbs up or down, or a happy or confused face. As a visual reminder, the teacher may show a light bulb “on” for conversations on topic and a light bulb “off” when conversations go off topic.
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

Suggestions for Assessment

Many curricular areas lend themselves to opportunities to assess student’s participation in conversations. For example, conversations may be assessed while students are engaged in a math game or during an exploratory science activity. Observe students as they are engaged in conversations and note how each student participates. Note who initiates conversations and include when and why the conversations occur. Reactions to the conversation should also be noted.

Invite a pair of students to select two puppets. Ask the students to engage the puppet characters in a conversation. Topics for conversation may include an after school activity, a happy event, a birthday celebration, an imaginary event, a favourite game or television show, etc. Observe student conversations while engaged in puppet play and determine if students are actively involved by contributing and responding to the conversation.

Visuals may be used to initiate conversations with students. Use visual tools such as photo cards, objects, pictures, posters, book covers, etc., to initiate a conversation between a small group of students. Observe the conversation and note evidence of the following on an Oral Language Development Checklist (Grade One):

- listens to others during conversations
- initiates conversations
- joins in conversations initiated by others
- takes turns in conversations without interrupting
- displays conversation etiquette
- disagrees appropriately
- speaks respectfully

Invite students to role-play situations where conversations are likely to occur such as the playground, canteen line-up, gymnasium etc. Observe and note the types of conversations and how each student participates in the role-play.

Resources

Authorized Resources:
Scholastic Literacy Place for the Early Years, Grade 1:
Sequencing Unit:
Puppet Lesson: Imaginative Play and Storytelling, pages 25-26
Inferring Unit Teacher’s Guide, Conversation Card, Emotions/Interactions Card #2: Boy and Doctor, pages 5-7
Changes Inquiry Unit Guide, Oral Language Development Checklist (Grade One), page 52-54
Digital Conversation Cards CD
### GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

<table>
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<tbody>
<tr>
<td>Students will be expected to:</td>
<td>Students come to grade one with experiences communicating directions using more than one step. They may build on this skill by communicating directions as they participate in classroom routines throughout the school day. As the year progresses, practice and reinforcement should gradually improve student abilities to increase the number of steps used to communicate directions. Communicating and following directions are skills that may or may not develop simultaneously for grade one students and each skill may challenge students differently. Therefore, communicating and following directions are presented as separate outcomes in this curriculum guide. It may be difficult to address one of these outcomes without addressing the other.</td>
</tr>
<tr>
<td>2.2 communicate directions with more than two steps.</td>
<td>Teacher modelling is important to show students how to give good directions. The importance of giving directions clearly and in a sequential order should be discussed. Demonstrations can be made to show how familiar objects such as inukshuks can be made from modelling clay. Directions are repeated and students think of other objects that they can make by providing directions with more than two steps. After modelling demonstrations, provide students with opportunities to work in pairs to teach each other something about a topic of interest.</td>
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<td></td>
<td>Students may bring a game to school that they can teach others to play, show a partner how to build a model, give steps to draw an object or directions on how to assemble a toy. Communicating directions can be easily reinforced using:</td>
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<td>• action songs</td>
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<td>• found items to create art</td>
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<td>• manipulatives to create patterns with two or three elements</td>
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<td>• obstacle courses</td>
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<td>• parts of structures with specified materials to build</td>
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<td>• recipes</td>
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<td></td>
<td>Barrier games provide time for pairs of students to interact and use language to communicate directions with more than two steps. A barrier can be created and placed between them to hide their work. An opened file folder standing in a tent position or a free-standing big book may be used as a barrier. Students take turns in the role of speaker or listener. The speaker communicates how to re-create models, pictures or images created behind their barrier. Once directions are given by the speaker and the re-creations are completed by the listener, the barrier is removed to verify the accuracy of the directions followed. Partners should discuss the directions provided by the speaker and determine if they were communicated clearly to the listener.</td>
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</tbody>
</table>
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

Suggestions for Assessment

Provide opportunities for students to give directions to their classmates by drawing an object or building a tower from blocks, etc. The order in which the object is made is dependent on the step by step directions given by the student. Students should be reminded of the importance of giving directions clearly and in a sequential order. After the discussion, invite students to work in pairs to make the object. Each student should take a turn giving the directions in this activity. Observe students communicating directions to each other and note if:

- directions provided were clear
- directions were in a sequential order
- more than two steps were communicated

Play "Simon Says." Invite students to take turns leading the game by giving directions to a small group. The directions should lead up to using more than two steps. Observe the play and note if the leader communicates directions clearly and includes more than two steps.

Resources

**Authorized Resources:**

- Scholastic Literacy Place for the Early Years, Grade 1:
  - *Inferring Unit Teacher Guide, Oral Language Game: Barrier Games*, pages 16-17

GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

Outcomes

Students will be expected to:

2.3 follow directions with more than two steps.

Suggestions for Teaching and Learning

Students come to grade one with experiences following directions with more than one step. They may build on this skill by following directions as they participate in classroom routines throughout the school day. As the year progresses, practice and reinforcement should gradually improve student abilities to increase the number of directions followed. Communicating and following directions are skills that may or may not develop simultaneously for grade one students and each one may challenge students differently. Therefore, communicating and following directions are presented as separate outcomes in this curriculum guide.

Teacher modelling is important to show students how to follow directions and it may be integrated within the daily routine.

Participation in a classroom hunt for specific objects in the classroom may be included in a morning routine to reinforce following directions. Students complete multiple steps such as:

Step 1: Find a specific object in the classroom. It may be something that rhymes with a recently studied word family.

Step 2: Draw a picture or take a photo of the item.

Step 3: Share the drawing or the photo with the class and post it on a classroom bulletin board or screen.

Play a listening game such as Simon Says or a song such as The Hokey Pokey. Both require students to follow multi-step directions through movement. Introduce The Hokey Pokey by using only three of the directions at one time:

\[
\text{You put your right foot in, you put your right foot out, you put your right foot in and you shake it all about.}
\]

Follow the directions and once students become familiar with these directions, perform the actions suggested in the lyrics of the song. Follow the remaining directions and perform the actions for the other verses of the song.
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

Suggestions for Assessment

Using the digital conversation card, Amusement Park Map, ask students to follow directions with more than two steps. For example, a particular location that is indicated by the teacher may be located by the student. Ask students to draw a line from that location to two other points on the picture map. Requests to circle or underline particular objects may also be made. Observe and note the number of directions that students can follow.

Sing an action song such as I’m a Little Snowman to the tune of I’m a Little Teapot. The actions may be modelled while wearing the snowman puppet. Ask students to follow the actions suggested in the lyrics. For example, they may perform actions for tying a scarf, placing a hat on their head, pointing to buttons, touching their nose, head and toes. Individual students may wear the puppet and model the actions while the class sings the lyrics. Observe and note how students follow directions and the number of directions followed.

Resources

Authorized Resources:

Scholastic Literacy Place for the Early Years, Grade 1:
Oral Language Digital Conversation Cards: Selection #38: Amusement Park Map

From Let’s Join In Digital Book and 6 little books: I’m a Little Snowman, pages 10-11

Math Makes Sense 1 Audio CD Package, Audio CD 1, Selection #3: The Hokey Pokey

Grade 1 Songs and Music Audio CD:
Selection #’s 11 and 12: I’m a Little Snowman
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be expected to:</td>
<td>Oral presentations in grade one are frequent, brief and include various topics. Opportunities are provided to demonstrate student knowledge gained from their learning experiences. Students should be encouraged to express their feelings and explain why they chose to present the topic.</td>
</tr>
<tr>
<td>2.4 present orally</td>
<td>Some students may select topics independently and others may require suggestions. Students should be encouraged to select a topic that they feel comfortable speaking about to a group. Staying focused on a topic and communicating clearly is important. Through frequent exposure to oral presentations, confidence building should be encouraged so that students will participate willingly with a sense of ease and comfort.</td>
</tr>
</tbody>
</table>

Topics to present orally may be suggested from the following:
- Assemblies
- Author’s Chair
- Field Trip Recounts
- Literature Circles
- Morning Announcements
- Reader’s Chair
- Reader’s Theatre
- Show and Share Activities
- Student Presentations

Modelling demonstrates how ideas may be communicated effectively and clearly to others. Modelling should include appropriate tone, volume, pace, content, body language, etc.

Presentations may be made to the entire class, a partner or small group. It is important to be aware of students who are sensitive and reluctant to share within a large group setting.

Provide opportunities in the classroom for children to present to different audiences for different purposes. Opportunities may include: science demonstrations, show and tell item, travelling class mascot, concert selections, class news, school announcements, etc..

Students may also bring in an object, photo, video clip or audio recording that represents an interest or personal experience that they would like to share. For example, a student who enjoys building with blocks may share and describe the block structure to the class. A student who returns from a family trip may share a photograph of a favourite memory. Students are encouraged to express how the selected item or experience makes them feel.
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

Suggestions for Assessment

While assessing oral presentations, other related outcomes pertaining to speaking and listening may be considered. For example, the speaker may be assessed on their responses to questions while the listener is assessed on the respectfulness of their listening behaviours. Consideration of the audience may also be assessed while students are presenting. There will be multiple opportunities to note individual learning at various points throughout the year. Observe oral presentations and note each student’s:

- ability to stay on topic
- awareness of audience
- body language, gestures and facial expressions
- clarity of communication
- ease and comfort
- knowledge of the topic
- use of tone and volume
- willingness to engage in oral presentations

Resources

**Authorized Resources:**
First Steps Oral Language Resource Book, Developing Communication Skills, page 43
### GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

<table>
<thead>
<tr>
<th>Outcomes</th>
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<tbody>
<tr>
<td>Students will be expected to:</td>
<td></td>
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<tr>
<td>2.5 respond critically to information and ideas.</td>
<td>When students think and respond critically, they use thought processes to actively evaluate and analyze information that is received. Building a classroom environment of mutual respect and reassurance is essential to students learning how to respond critically to information and ideas from differing points of view. Teachers need to seize opportunities where they can model what critical responses look and sound like when a message is received through oral communication. Give consideration to the following when modelling critical responses:</td>
</tr>
<tr>
<td></td>
<td>• ask important questions about things that are interesting</td>
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<td></td>
<td>• connect new information to prior knowledge</td>
</tr>
<tr>
<td></td>
<td>• create and share new understanding of ideas and issues</td>
</tr>
<tr>
<td></td>
<td>• recognize possibilities</td>
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<td></td>
<td>• reflect and include personal responses</td>
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<tr>
<td></td>
<td>• act on ideas instead of reacting</td>
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<td></td>
<td>• try things out and revise thinking</td>
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</table>

Present students with a problem that is meaningful and authentic to them. Encourage them to use oral language skills to collect information, figure out ideas, apply concepts, analyze information, synthesize and assess conclusions about the problem. Students are motivated to reflect and problem solve when they are curious, puzzled, or uncertain. Children’s literature selections may be used to address topics that students may respond personally about when making a choice based on their interest. For example, the shared reading text, *The Best Pet* by Tony Stead explores the topic of getting a class pet and deciding which pet will be chosen. In a large group, students may discuss the pros and cons of getting a class pet. Four groups may be created and assigned one of the pets suggested in the text. Students within each group discuss the pros of choosing their pet as opposed to the other three choices.

Observe how students respond to information and if there is evidence of critical thinking. Determine if student responses:

- consider information in alternative ways
- compare events and ideas
- explore different endings
- add or remove ideas.
- recognize when something heard does not make sense
- use language rather than actions to problem-solve social conflicts
- ask relevant questions
- include on-topic answers
- use self-talk to solve problems
GCO 2: Students will be able to communicate information and ideas effectively and clearly, and to respond personally and critically.

Suggestions for Assessment

There are many opportunities to observe student responses to information and ideas. Observations should include how students respond and if there is evidence of critical thinking. Determine if student responses:

- consider information in alternative ways
- compare events and ideas
- explore different endings
- add or remove ideas.

Observe student responses to the ideas and opinions of others and note whether or not the following behaviours are displayed on the Oral Language Development Checklist (Grade One):

- recognizes when something heard does not make sense
- uses language rather than actions to problem-solve social conflicts
- asks relevant questions
- responds to questions with on-topic answers
- solves problems with self-talk

Resources

Authorized Resources:

Scholastic Literacy Place for the Early Years, Grade 1:

 Evaluating Unit Teacher Guide, Shared Reading: *The Best Pet*, pages 25-32

Big Book and Six Little Books:

*The Best Pet*

*I Can Make A Difference Inquiry Unit Guide, Oral Language Development Checklist (Grade One)*, pages 10-12

Grade 1 Songs and Music Audio CD:

Selection #s 13 and 14: *The Best Pet*
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

<table>
<thead>
<tr>
<th>Outcomes</th>
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</thead>
<tbody>
<tr>
<td>Students will be expected to:</td>
<td>Grade one students are continuing to develop skills to learn how to interact socially in groups and co-operative play. Teachers need to build upon acquired skills as they interact socially and help them to learn social conventions in different settings. Frequent opportunities are required to practise these skills in authentic situations. Provide opportunities for students to show the following respectful behaviours during interactions with others:</td>
</tr>
<tr>
<td>3.1 demonstrate social conventions with others.</td>
<td>• behaviours conducive to group work and play</td>
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<td></td>
<td>• negotiations and requests for help</td>
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<td></td>
<td>• respectfulness of others point of view</td>
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<td></td>
<td>• social conventions such as sharing materials, turn taking in conversation, asking to join an activity or use materials</td>
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<tr>
<td></td>
<td>• the use of conflict resolution in problem solving situations</td>
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<td></td>
<td>• use of appropriate language to gain the attention of others</td>
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<td></td>
<td>Brainstorming appropriate behaviours for classroom rules is a great starting point at the beginning of the year. The list should be created using positive language such as the word “walk” instead of the phrase “no running.” Student ownership should be encouraged by inviting students to sign their name on the list of class rules. Many classroom or school wide incentive programs also encourage and recognize positive social conventions. Examples of these incentives may include PBS (Positive Behaviour Support), Catch Me Good, Marbles in a Jar, etc.</td>
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<td></td>
<td>To encourage turn taking amongst students, numbered discussion props such as numbered sticks or numbered cards may be used during small group discussions. Students practise taking turns speaking in sequence according to the number on their prop. As a topic of discussion, small groups may be assigned various places where they may interact socially such as the playground, park, grocery store, story time, travel on a school bus or car, etc. Students may discuss the types of social conventions that are expected or appropriate to interact in each setting. As individual students discuss their ideas, it is important to provide positive feedback when eye contact is made with the speaker, point of view is respected and turns are taken appropriately.</td>
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</tbody>
</table>
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Observe students as they interact while playing a turn taking game such as *Same and Different*. Pair students facing each other. Each partner takes a turn stating one thing that they have in common with the other. On the next turn, the partners will state something that is different. The importance of taking turns, being polite and considering the feelings of partners should be discussed prior to the beginning of the game. Observe and note student interactions and social conventions used throughout the game. You may note if students:

- acknowledge that someone has spoken to them
- approach each other
- assert themselves appropriately with peers
- relay simple messages successfully
- use eye contact
- exhibit behaviours conducive to group work and play
- negotiate requests for help
- respect the point of view of others
- display social conventions such as sharing materials, turn taking in conversation, asking to join an activity or use materials
- use conflict resolution in problem solving situations
- use appropriate language to gain the attention of others

Display three sequence cards entitled, *Come Play with Us*. Discuss social conventions that may or may not be displayed by the children on the cards. Prompt students by asking:

- Who are these children?
- What are they doing in each picture?
- What do you think the girl is saying in the second picture?
- Is she talking to both boys? What makes you think that?
- Do you think they asked the boy on the ride to go with them?
- How does their choice of words affect the feelings of the boy on the ride?
- Where are the boy and the girl going?
- How is the other boy feeling? How do you know?
- Have you ever felt like the boy on the ride?
- How do you think the boy’s feelings change from the first picture to the last picture?
- How was the girl feeling? Why do you think the boy went off with the girl?
- Do you think that they tried to include the boy? If not, how could they have included him?

Resources

**Authorized Resources:**

- Scholastic Literacy Place for the Early Years, Grade 1: *Sequencing Unit Teacher Guide, Oral Language Game: Same and Different*, page 24
- *Making Connections Unit Teacher Guide, Sequence Cards # 26, 27, 28 Come Play with Us*, pages 8-10
- Large Format Sequencing Cards #’s 26,27 &28: *Come Play With Us*
- *I Can Make A Difference Inquiry Unit Guide, Oral Language Development Checklist (Grade One)*, pages 48-50
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

<table>
<thead>
<tr>
<th>Outcomes</th>
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<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td>Children’s literature selections such as <em>Chrysanthemum</em> by Kevin Henkes or <em>Sticks and Stones</em> by Pierrette Dube are very effective to generate discussions about hurtful words. Visuals may be created to develop an awareness of the effect that hurtful words have on individuals. To create a visual, students may be provided with a template of a boy or a girl to create a representation of themselves. Various art materials may be used to create their identities. Magnetic tape may be affixed on the back of the template for students to place on a magnetic surface near their seating area. Names should not be placed on the templates for others to view. Students will recognize their template from the design that they created. Throughout a specific time period, vocabulary word choices that are hurtful will be monitored. Each time that a student uses a hurtful word towards themselves or others, they will be asked to tear a piece off their template. The torn piece should represent hurt and the broken template should be a reminder of the importance of keeping a person intact by refraining from hurtful words. The goal of this activity is to keep the magnetic template as a whole person who chooses not to use hurtful words.</td>
</tr>
</tbody>
</table>
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

There are many opportunities to observe student word choice and their understanding of how it affects the feelings of others during their interactions in social settings. Evidence of the following observations from discussions during read alouds may be noted:

- ability to relate to the feelings of characters in texts when spoken to unfairly or in a hurtful way
- ability to connect different feelings to words spoken

Observations may be recorded under the sub-heading, Language for Social Relationships on the Oral Language Development Checklist (Grade One).

Resources

**Authorized Resources:**
Scholastic Literacy Place for the Early Years, Grade 1:
*Making Connections Unit Teacher Guide, Read Aloud, Hey, Little Ant*, pages 24-27
*Evaluating Unit Teacher Guide, Read Aloud: All Pigs are Beautiful*, pages 21-24
*Read Aloud: Hey, Little Ant* by Phillip and Hannah Hoose
*Read Aloud: All Pigs are Beautiful* by Dick King-Smith

**Suggested Literature:**
*Chrysanthemum* by Kevin Henkes
*Sticks and Stones* by Pierrette Dub
*One* by Kathryn Otoshi
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

<table>
<thead>
<tr>
<th>Outcomes</th>
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</thead>
</table>
| Students will be expected to: 3.3 consider the situation, audience and purpose during communication. | Grade one students need to be aware of appropriate social behaviours used to communicate for specific purposes and audiences. Behaviours to encourage and reinforce include:  
- appropriate use of tone, intonation and volume  
- body language such as turning to look at the speaker, standing in appropriate proximity to the audience, making eye contact, facial and hand gestures  
- initiating and ending a message clearly  
- knowing how to interrupt respectfully, taking turns and clarifying a confusing situation  

Activities to reinforce some of these behaviours may include:  
Listen to audio clips of advertisements, television programs and podcasts to hear different tones in voices. Discuss how similar messages may be interpreted differently when the tone of the speaker changes.  
Model good listening skills by making eye contact with students as they speak. Support good listening by noticing and commenting on the positive communication skills displayed. For example, “I noticed Jane was looking at Andy’s face when he was talking. It’s important to look at people when they are talking. It shows them that you are listening to them.”  
Develop an awareness amongst students of the importance of using an appropriate volume when communicating in various settings. A list of places may be brainstormed that students may visit. Places may include: library, arena, church, playground, shopping mall, grocery store, concert, cultural centre, hospital, medical clinic, etc. Categorize the settings into three groups. The first group should reflect settings that require no voice or a quiet voice. Include settings which require a regular speaking voice in the second group. The third group should include settings which require a louder voice. Discuss the reasons for the appropriateness of the different volumes in each setting.  
Review the term gesture and model the meanings that may be interpreted in different situations. Gestures may include: handshakes, waves, winks, smiles, shoulder shrugging, eyebrow raising, eye movements, open mouth, lowered chin, frowns, arms crossed, and head nodding in both vertical and horizontal directions, etc. The language may be modelled by asking, “What gesture did I make towards you?” and “What do you think it means?” Once all of the gestures have been identified, they can be classified as gestures that make you feel good or gestures that make you feel bad. Afterwards, pair students to practice using gestures that make one another feel good using puppets. |
GCO 3: Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose.

Suggestions for Assessment

Peer assessment checklists may be designed for students to use on individual clipboards during student presentations. An awareness about considerations shown in specific situations and specific audiences should be highlighted. Students will learn these skills through their observations of one another and by practicing the skills in authentic situations. Recording should be sensitive and not extensive. Students may draw a happy face beside the text to indicate positive behaviours that are noticed. Graphics may accompany each line of text on the checklist so that they may be used for visual cues. The following behaviours of the speaker may include:

- making eye contact with the audience
- pausing to acknowledge the audience when requested
- signaling the end of the presentation to the audience
- starting the presentation when the audience demonstrates that they were ready
- speaking using an appropriate tone
- speaking using an appropriate volume
- standing close by the audience
- using facial and hand gestures
- using intonation where appropriate

Resources

Authorized Resource:
Scholastic Literacy Place for the Early Years, Grade 1: Puppet Collection
Overview of Reading and Viewing

Focus

The six strands of language arts necessitate an integrated approach in developing learning activities for students. When focusing on a particular strand, it is important to recognize the interconnectedness of the strands and build on students’ strengths; emphasizing the cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent to support literacy learning.

Reading and viewing provides students with opportunities to interact with a variety of texts. Students should explore the organization, codes and conventions associated with different text forms to be effective readers and viewers.

Outcomes Framework

GCO 4 Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual text.

KSCOs

• read widely and experience a variety of children’s literature
• select, independently and with teacher assistance, texts appropriate to their interests and learning needs

SCOs

4.1 select a variety of texts for different purposes
4.2 demonstrate concepts of print
4.3 use text features to construct meaning
4.4 use strategies to make sense of texts

GCO 5 Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

KSCOs

• answer, with assistance, their own questions and those of others by seeking information from a variety of texts
  - generate their own questions as a guide for research
  - identify their own personal and learning needs for information
  - reflect on their own research process
  - use a range of print and non-print materials to meet their needs
  - use basic reference materials and a database or electronic search
• describe their own reading and viewing processes and strategies
• use and integrate, with support, the various cueing systems (pragmatic, semantic, syntactic, and graphophonic) and a range of strategies to construct meaning
• use pictorial, typographical, and organizational features of written text to determine content, locate topics, and obtain information

SCOs

5.1 formulate questions that lead to inquiry
5.2 use information from a variety of resources
SECTION II: CURRICULUM OUTCOMES

GCO 6 Students will be expected to respond personally to a range of texts.

KSCOs
- express and explain opinions about texts and types of texts, and the work of authors and illustrators, demonstrating an increasing awareness of the reasons for their opinions
- identify some different types of print and media texts
  - recognize some of their language conventions and text characteristics
  - recognize that these conventions and characteristics help them understand what they read and view
- make personal connections to texts and describe, share, and discuss their reactions and emotions
- question information presented in print and visual texts
  - use a personal knowledge base as a frame of reference

SCO 6.1 make connections to a variety of texts
SCO 6.2 express opinions about a variety of texts

GCO 7 Students will be expected to respond critically to a range of texts, applying their understanding of language, form and genre.

KSCOs
- respond critically to texts
  - discuss the text from the perspectives of their own realities and experiences
  - formulate questions as well as understandings
  - identify instances of prejudice, bias, and stereotyping
  - identify the point of view in a text and demonstrate awareness of whose voices/positions are and are not being expressed

SCO 7.1 demonstrate an understanding that all texts have intended messages
SCO 7.2 analyze texts for intended purposes and audiences
SCO 7.3 respond to texts by offering alternative perspectives
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Outcomes

Students will be expected to:

4.1 select a variety of texts for different purposes.

Suggestions for Teaching and Learning

A variety of texts are selected for different purposes in a balanced literacy approach. It is important to engage students in all four approaches to reading instructions: read alouds, shared, guided and independent reading. Further information on the contexts for developing reading strategies can be found on pages 168-173 of this curriculum guide.

These approaches provide opportunities for students to explore a variety of texts. Include texts such as the ones listed below and discuss the different purposes for each of the following:

- Electronic texts such as: digital books, websites, blogs, email, etc.
- Functional texts such as: menus, advertisements, lists, sticky notes, order forms, receipts, flyers, invitations, illustrations, bills, etc.
- Narrative texts (fiction or informational) such as: stories, graphic readers, poems, songs, rhymes, chants, magazines, plays, etc.
- Procedural texts such as: maps, architectural designs/plans, rules, recipes, etc.
- Recounts (fiction or informational) first person accounts such as: diaries, journals, biographies, etc.
- Reports such as: magazines, newspapers, letters, posters, etc.

Read Alouds

During read alouds, books may be selected by students or teachers to enjoy and books of a cross-curricular nature may be selected. Consideration may also be given to invite school administration, school support staff, reading buddies from other grade levels, family or community members to share a read aloud.

Read alouds:

- demonstrate a love of reading
- encourage sharing and reflection
- highlight features of text
- include a variety of text selections including digital texts, graphic readers, etc.
- introduce new vocabulary
- introduce students to the conventions of print
- model fluent and expressive reading
- model reading strategies such as predicting and connecting
- occur daily
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

Read aloud selections include a variety of text types. Therefore, the assessment data collected will be influenced by the choice of text. The following reading behaviours may be observed and recorded during read alouds:

- attention to the story
- connection to self, other texts and the world
- engagement in discussion and responses to the text
- expression of emotions appropriate to the text
- expression of opinions about the text
- identification of facts and important information
- oral expression of ideas about the text
- responses to questions about the text
- summarization of new information
- use of background knowledge and context cues to make predictions
- use of text and illustration cues to make predictions

Take home read alouds may be recorded in a reading log to monitor student text selections. The title of the text, date and rating scale such as a happy or sad face may be used to create a reading log.

Resources

**Authorized Resources:**

- Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:
  - Approaches to Reading Instruction, pages 91-123
  - Reading Log, page 118
  - Read Alouds, pages 21-36

- Read Alouds included in Units:
  - Pipaluk and the Whales by John Himmelman
  - All Pigs are Beautiful by Dick King-Smith
  - The Emperor's Egg by Martin Jenkins
  - Hey, Little Ant! by Phillip and Hannah Hoos
  - Mrs. Chicken and the Hungry Crocodile by Won-Ldy Paye and Margaret H. Lippert
  - Muncha! Muncha! Muncha! by Candace Fleming
  - 100th Day Worries by Margery Cuyler
  - Sailor: The Hangashore Newfoundland Dog by Catherine Simpson
  - Whose Teeth Are These? by Wayne Lynch
  - Rain by Many Stojic
  - 10 Things I Can Do To Help My World by Melanie Walsh
  - Give Me Back My Dad! by Robert Munsch

**Suggested Read Alouds:**

- I Wanna Iguana and I Wanna New Room by Karen Kaufman Orloff
**GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.**

### Outcomes

**Students will be expected to:**

4.1 select a variety of texts for different purposes (continued).

### Suggestions for Teaching and Learning

#### Shared Reading

Shared reading is a supported reading time for students and their teacher to work together to read a common text. Students are encouraged to participate in the reading experience. As they develop reading strategies, the ownership shifts towards the students. Shared reading should occur several times throughout the day and the initial reading of the text is for enjoyment purposes. During subsequent readings, the teacher models, highlights and shares reading strategies. Teachers may also involve students in mini-lessons and follow-up activities. Shared reading may occur in small or large group settings. Texts should be used in big book format or projected electronically in large groups. Smaller groups may use multiple copies of the text.

**Shared reading:**

- engages in rich language experiences to explore sounds, letters, words, punctuation and features of text in authentic contexts
- engages students in the reading process
- encourages students to listen and join in the reading fluently and expressively
- emphasizes the importance of meaning as an essential part of the reading process
- includes a combination of student and teacher choices for text selections
- instills confidence in beginning readers
- promotes the practice of book handling and print concepts
- provides interactions with a variety of texts in a supportive environment
- provides opportunities to predict and develop a sense of story

#### Guided Reading

Structured support is provided during guided reading. In small groups, students with similar needs work on specific reading strategies for their reading development. The teacher selects and introduces texts and supports individuals as they read texts independently within the group. The small group allows for interactions between and among readers that benefit everyone in the group. The groups are not static and students move in and out of groups based on teacher observations. During guided reading time, the remainder of the students are engaged in other literacy tasks such as reading to self, reading to a partner, writing, etc. It is essential to establish classroom structures and routines before starting guided reading groups.
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

The focus for assessing shared reading is dependent on whether the small or large group approach is used and the type of text selected. Assessment notes may be recorded on the following observations of students during shared reading:

- attention to print
- evaluating information (e.g., "I need to..., I did that well, What if I...")
- gathering and recalling of information from more than one place (synthesizing)
- making connections
- participation and joining in with predictable and familiar language patterns
- predictions about content
- recognition and use of text features to assist with understanding
- retellings of story events in order
- sequencing of information to aid in comprehension
- use of picture cues to support comprehension and word solving

Resources

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:

- Shared Reading, pages 37-62
- Group Monitoring, page 82
- Comprehension Rubrics for fiction and non-fiction, pages 151-152
- Quick Rating Scale, page 81
- Individual Progress Chart, page 87

Shared Reading Big Books:


Shared Reading Small Books:

- The Best Pet, Heh Diddle Diddle, Is This A Moose?, Helping Grandma and Let’s Join In!

Shared Reading Digital Books:

- Art for the Birds, How to be an Eco-Class, Daytime, Nighttime, What Do You Do In The Cold? and Let’s Join In!

Appendix C: Reading and Viewing, C-1: Literary Genres
### GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
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</thead>
</table>
| **Students will be expected to:** 4.1 select a variety of texts for different purposes (continued). | **Guided reading:**  
- exposes students to a variety of texts and their features  
- includes flexible grouping to accommodate changing needs based on ongoing assessment  
- includes mini-lessons to focus on comprehension and word-solving strategies  
- promotes students’ reading growth at their level of development  
- provides an opportunity to monitor and assess individual reading progress  
- uses multiple copies of texts at an appropriate level determined by student need  

A guided reading lesson may include the following suggestions for before, during and after the reading:  

**Before Reading:**  
- Introduce the selection and motivate students to want to read.  
- Set a purpose for reading and make predictions.  
- Make connections to the text using prior knowledge.  
- Teach the features of the text, such as title, author, illustrations, charts, diagrams, layouts.  
- Note and clarify any challenges that the students may experience while reading the text and provide supports.  
- Present a new skill or strategy or reinforce one previously taught.  
- While waiting for everyone to complete the assigned reading task, teach them to reread, generate questions about their reading, create a simple sketch of a detail, etc.  

**During Guided Reading:**  
- Ask students to read silently a selection of the text. Some may need to read aloud or in a "soft" voice.  
- Listen to one student read a section of the text aloud and assist with word-solving, vocabulary and comprehension.  
- Provide comprehension prompts that are specific to the lesson or to the student’s needs.  

**After Reading:**  
- Discuss what they have read and the purpose for the reading.  
- Ask a range of questions to determine depth of comprehension. Metacognitive analysis is encouraged where students explain what they did to understand the selection, what they found difficult, and how they used strategies to understand the text.  
- Prompt the group to revisit the text for one or two specific reasons such as, finding evidence to support an opinion, confirming predictions, discussing author’s word choice, etc.  
- Engage in follow-up activities, such as reading response journal, visual art response, rereading text, etc. to further develop comprehension |
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

Guided reading sessions offer opportunities to provide ongoing assessment of individual students within a small group setting and it should include:

- a checklist of reading behaviours to notice and support according to developmental need. Behaviours may range from reading words from left to right to beginning to silently read some of the text
- ongoing observations and documentation throughout the year of individual reading behaviours for particular types of texts
- listening to other students read, or taking time to observe the group
- assessing, through observation, and recording students’ understanding of the text. Reflecting on the assessment and the implications it has for future guided reading instruction

Resources

**Authorized Resources:**

- Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:
  - Guided Reading, pages 63-86
  - Guided Reading Log, page 83
  - Reading Behaviors and Strategies Record Sheets, pages 13-19
  - Behaviors to Notice and Support (by Level), pages 140-150

- Guided Reading Kit:
  - 6 copies of 52 titles and accompanying Teaching Plans
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Outcomes

Students will be expected to:

4.1 select a variety of texts for different purposes (continued).

Suggestions for Teaching and Learning

Independent Reading

Providing students with daily opportunities to read independently is an essential aspect of reading development. Through self-selection, students view and explore texts which interest them. Independent reading is an authentic activity that students can do with minimal teacher support.

Independent reading:

- emphasizes enjoyment
- encourages self-selection
- focuses on engagement with a variety of texts and text features
- offers opportunities for purposeful, authentic interactions with print
- promotes selection of "good fit" books
- provides teacher insight into reading interests of students
- provides time to practise reading strategies

Using samples of texts, explore the various ways that information is presented in texts such as brochures, newspapers, menus, graphic readers, informational texts, posters, web pages, blogs, etc.

Encourage students to engage in weekly text shopping where they select a minimum of three texts to place in their "text box", baggie, etc. A variety of texts should be included. There are many ways that students may select texts since there are multiple ways to organize texts for selection. For example, classroom collections are arranged in color coded baskets, students are encouraged to select texts from at least three different color coded baskets representing different types of texts. School resource centres also provide many opportunities for students to self select from a variety of texts.
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

Independent reading sessions offer opportunities to provide ongoing assessment of individual students. As they read self-selected texts with minimal or no teacher support, the following behaviours may be observed during conferencing:
- comprehension of self-selected texts
- engagement with texts
- reading interests of individual students and what they might like to choose the next time
- student use of strategies
- entries recorded on a reading log
- opinions expressed about the text
- required focus for planning future guided and shared reading sessions
- selection of appropriate texts
- types of texts self-selected and the reasons, why they were chosen

Collect a variety of 12-15 texts in a box for students to view independently. This collection may be referred to as a "text box." The selections may include: newspaper, magazine, menu, hockey card, advertisement, brochure, copy of a digital newsletter, etc. Conference with students and ask them to tell you about their favourite text and their purpose for the selection. Record text selections that are viewed and note the purpose for selecting the text.

A recording system may be generated by the teacher for students to document the variety of texts read or viewed weekly. Coloured stickers, stamps, bingo blotters, etc., may be used by students as visual recording devices.

Resources

Authorized Resources:
Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:
- Independent Reading, pages 88-120
- Independent Reading Checklist, page 117
- Reading Log, page 118

How to Take Running Records can be retrieved through online teaching support for Literacy Place for the Early Years at www.lpey.ca. The password is orals29t

Independent Reading Selections:
Project X Series: Set includes 37 titles
## GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be expected to:</td>
<td>Model, role-play and explicitly discuss and describe the following concepts of print in a meaningful context:</td>
</tr>
<tr>
<td>4.2  demonstrate concepts of print.</td>
<td>- book handling (front and back of book/e-book, locates title, turns and scrolls through the page, orient the book appropriately, etc.)</td>
</tr>
<tr>
<td></td>
<td>- capitalization and punctuation (recognize and understand the purpose of periods, question marks, exclamation points, commas, upper case and lower case letters)</td>
</tr>
<tr>
<td></td>
<td>- concept of letter and word (recognize the difference between letters and numbers and letters and words, demonstrate an awareness that letters have associated sounds and words have associated meaning)</td>
</tr>
<tr>
<td></td>
<td>- concept of sentence (a group of words combined together to make meaning)</td>
</tr>
<tr>
<td></td>
<td>- directionality (tracks print with finger/cursor, locates beginning of text, tracks print from left to right, demonstrates return sweep at the end of the line, etc.)</td>
</tr>
<tr>
<td></td>
<td>- spacing (recognizes the space between individual letters and words)</td>
</tr>
<tr>
<td></td>
<td>During read alouds, shared, guided and independent reading, concepts of print may be reinforced and modelled using the following prompts:</td>
</tr>
<tr>
<td></td>
<td>Hold your book and get ready to read.</td>
</tr>
<tr>
<td></td>
<td>Let's look at the front and back cover of the book.</td>
</tr>
<tr>
<td></td>
<td>Can you find the title of the book?</td>
</tr>
<tr>
<td></td>
<td>Where does the text begin?</td>
</tr>
<tr>
<td></td>
<td>Where does the text end?</td>
</tr>
<tr>
<td></td>
<td>Can you show me where we start reading?</td>
</tr>
<tr>
<td></td>
<td>Look at the words above/below the picture.</td>
</tr>
<tr>
<td></td>
<td>Use your finger to point to the words as you read and check to see if your voice matches the number of words on the page.</td>
</tr>
<tr>
<td></td>
<td>How do we move to the next line of print? (return sweep)</td>
</tr>
<tr>
<td></td>
<td>Can you find an uppercase letter and a lower case letter?</td>
</tr>
<tr>
<td></td>
<td>Can you put your finger on the spaces between each word?</td>
</tr>
<tr>
<td></td>
<td>Are there any punctuation marks in the text?</td>
</tr>
<tr>
<td></td>
<td>Focus on left to right directionality and concept of word by using a pointer made from a popsicle stick and a googly eye. Ask students to keep their “eyes on the words” by touching each word with the pointer while reading. Concept of word may be focused on using a word wand created from card stock with a cut out window and attached to a stick.</td>
</tr>
</tbody>
</table>
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

The reading development of each student is monitored throughout the year. Student learning may be documented on a checklist during a conference as reading behaviours are observed. Present a text to individual students and ask:

**Book handling**
- Can you show me the front/back of the book?
- Can you show me how to find the cover of the e-book?
- Where is the title of the book?
- Can you show me how to turn/scroll the page?
- How do you hold the book to begin reading?
- Where do you start to read the e-book on the screen?

**Directionality**
- Which page do you read first?
- Can you point to the first word that we will read?
- Can you point to each word as we read?
- Can you place the cursor on each word as we read?
- What direction will we turn the page?
- After we reach the end of the line, where will we go next?

**Spacing**
- Can you tell me how many words are on the page?
- Can you count the number of letters in a word?
- Can you show me a letter?
- Can you show me a word?
- Can you select a sentence from a text such as a morning message and use the blocks, counters, highlighters, etc., to represent the number of words in the sentence?
- Can you rearrange the cards that have words written on them from a familiar text to make a sentence and include the blank cards for spacing between each word (e.g., I like red apples)?

As a culminating activity to assess concepts of print, ask students to choose a sentence from a familiar text. The chosen sentence may be written on a sentence strip and read by the student. While reading, note if students:
- associate letter sounds with particular letters selected within the sentence
- count individual words in the sentence
- identify spaces between words/letters
- read from left to right
- rearrange the individual words cut from the strip
- recognize punctuation and capitalization
- substitute a word in the sentence with another word choice that is meaningful
- track print with their finger

**Resources**

**Authorized Resources:**
- *Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:*
  - Reading Behaviors and Strategies, page 7
  - Book Handling and Print Tracking, page 13
  - Self-Monitoring, page 17

- *Word Recognition, pages 18-20*
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Outcomes

Students will be expected to:

4.3 use text features to construct meaning.

Suggestions for Teaching and Learning

There is not an expectation for grade one students to identify text features. However, they are expected to view a variety of texts to gain exposure to text features and learn how they can be used to construct meaning. Text features can help readers identify the most important and challenging ideas, anticipate what’s to come and find information they are looking for. During shared reading sessions, review and expand on student awareness of text features viewed. Text features explored in the kindergarten and grade one curriculum include:

<table>
<thead>
<tr>
<th>Kindergarten</th>
<th>Grade One</th>
</tr>
</thead>
<tbody>
<tr>
<td>• author</td>
<td>• information on copyright page</td>
</tr>
<tr>
<td>• captions</td>
<td>• cast list of characters</td>
</tr>
<tr>
<td>• cover</td>
<td>• ellipses</td>
</tr>
<tr>
<td>• font size</td>
<td>• environmental print</td>
</tr>
<tr>
<td>• headings</td>
<td>• fact sheet</td>
</tr>
<tr>
<td>• hyperlinks</td>
<td>• font colors</td>
</tr>
<tr>
<td>• illustrator</td>
<td>• glossary</td>
</tr>
<tr>
<td>• login user name</td>
<td>• index</td>
</tr>
<tr>
<td>• menus</td>
<td>• irregular placement &amp; orientation of text</td>
</tr>
<tr>
<td>• menus</td>
<td>• labels</td>
</tr>
<tr>
<td>• navigation buttons</td>
<td>• map keys</td>
</tr>
<tr>
<td>• page numbers password</td>
<td>• partial/cut-out pages</td>
</tr>
<tr>
<td>• photographs</td>
<td>• punctuation</td>
</tr>
<tr>
<td>• spatial layout</td>
<td>• question and answer</td>
</tr>
<tr>
<td>• table of contents</td>
<td>• rhyming</td>
</tr>
<tr>
<td>• text boxes</td>
<td>• speech balloon</td>
</tr>
<tr>
<td>• title</td>
<td>• text in capitals</td>
</tr>
<tr>
<td>• word shapes</td>
<td></td>
</tr>
</tbody>
</table>

Cross-curricular teaching and learning provide many opportunities for students to use text features to help them make sense of texts encountered. Text features should be highlighted within context as they are encountered in various texts throughout the year. Anchor charts such as the ones below may be created to display text features that are viewed. See appendices A-7 and A-8 for larger copies of these charts.
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

Text features are highlighted in the guided reading teaching plans and throughout strategy guides for teachers and they may be incorporated in assessment activities. They include the features listed in the chart in column two for kindergarten and grade one. Pre-assess student exposure to text features introduced in kindergarten by inviting students to participate in a "text feature" hunt. Ask students to collect a sample of texts which include examples of the following text features: cover, author, illustrator, title, table of contents, page numbers, navigation buttons, menus, login user name, password, hyperlinks, headings, text boxes, font size, word colors, word shapes, spatial layout, photographs and captions. Afterwards, invite students to share their samples in a large group setting. Note student responses and contributions to the sharing session. Throughout the year, include text features in the hunt that are introduced in the grade one year.

Observe and record evidence of students:
- gaining meaning from text features
- recognizing the features of texts

Resources

**Authorized Resources:**

- *Scholastic Literacy Place for the Early Years Grade 1*: Print and Digital Texts

- Guided Reading Kit: 6 copies of 52 titles and accompanying Teaching Plans

- Independent Reading Collection: 37 titles of *Project X Series*

- Appendix C: Reading and Viewing, C-2: Specific Areas of Text Inquiry

- Appendix C-3: Features of Informational Text

- Appendix C-4: Text Guides Anchor Chart
### GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td>- As readers/viewers interact with text, they use various strategies requiring the integration and coordination of the four cueing systems: pragmatic, semantic, syntactic and graphophonic. Further information on these systems can be found on pages 156-168 of this curriculum guide.</td>
</tr>
</tbody>
</table>
| 4.4 use strategies to make sense of texts. | - **The Pragmatic System**

Pragmatic cues refer to the readers’ understanding of how text structures work and the purpose for reading. These cues deal with the social and cultural aspects of language use. Language occurs within contexts and the pragmatic system is based on background experiences with things, people, text, and oral language. A strategy to focus on is the identification of text features presented in texts and the purpose for them. It is important to expose students to a variety of genres and forms with a focus on various features such as *italic* and *bold text*. |
| | - **The Semantic System**

Semantic cues refer to the meaning which has become associated with language through prior knowledge and experience. Readers and viewers construct meaning when they relate the information in the text to what they know. Encourage the use of predictions before, during and after reading to gain meaning. Oral language activities that focus on meaning can be used to predict and confirm. When students use their background knowledge, the meaning contained in illustrations, words and their relationships, they are using semantic cues. |
| | - **The Syntactic System**

Syntactic cues refer to the structure of language or how language works. Readers who use information such as sentence structure, word order, function words, and word endings are making use of syntactic cues. A student is applying a syntactic cue when they self-correct a miscue by discovering that language does not sound right or when they use the read ahead strategy to predict a word based on the structure of the sentence. |
| | - **The Graphophonic System**

Graphophonic cues refer to knowledge about the sound-symbol system. In addition to letter-sound relationships, this also includes knowledge about directionality and spacing as students develop the concept of word and learn to track print. Effective readers develop generalizations about letter-sound relationships and integrate this knowledge with their use of the semantic and syntactic cueing systems. To support the development of the graphophonic cueing system, students need to continue learning about the alphabet and their sounds. Sound awareness activities focusing on rhyme and alliteration support the development of this knowledge. While this knowledge of the phonological system is necessary to learn to read and write, reading instruction cannot rely solely on phonics. The varied developmental levels amongst students will determine the time and practice required to learn about letters, sounds and
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

To assess readers/viewers interactions with texts, various strategies which require the integration and coordination of the four cueing systems must be considered. Observe students during reading conferences to see if they can:

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Pragmatic</th>
<th>Semantic</th>
<th>Syntactic</th>
<th>Graphophonic</th>
</tr>
</thead>
<tbody>
<tr>
<td>• identify the text feature(s) presented in the text and its purpose</td>
<td>• identify the initial, middle and final consonants in a word</td>
<td>• identify the initial, middle and final consonants in a word</td>
<td>• self-correct a miscue to determine if the language sounds right</td>
<td></td>
</tr>
<tr>
<td>• clarify and extend meaning by responding to reading in a variety of ways</td>
<td>• use the read ahead strategy to predict a word based on the structure of the sentence</td>
<td>• use the read ahead strategy to predict a word based on the structure of the sentence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• emphasize and model the use of semantic cues as they are reading aloud</td>
<td>• use oral language activities that focus on meaning to predict and confirm</td>
<td>• use oral language activities that focus on meaning to predict and confirm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• use predictions before, during and after reading to gain meaning</td>
<td>• use the knowledge of letter/sound relationships to read unfamiliar words</td>
<td>• use the knowledge of letter/sound relationships to read unfamiliar words</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Resources

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide and Working with Words Guide
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Outcomes

Students will be expected to:

4.4 use strategies to make sense of texts (continued)

Suggestions for Teaching and Learning

how to use graphophonic cues in reading and writing development. Phonological awareness is an understanding of the sound structure of language which is developed initially in oral language. There is a strong connection between students’ phonological awareness and their reading development. Research shows that being able to segment and blend language is an essential skill for students to use graphophonetic cues effectively in reading. Strategies using this cueing system involve the identification of the initial, middle and final consonants in a word, orally segmenting rhyming words at the rime/onset boundary (m-an) and application of their knowledge of letter/sound relationships to read unfamiliar words.

Readers make use of the cueing systems in an integrated way to develop reading strategies when interacting with text. Comprehension and word recognition strategies are ways of thinking that help readers make sense of text. It is necessary to model strategies during shared and guided reading. Teachers may find it useful to create a comprehension strategy board to post strategies as they are introduced.

Comprehension strategies are grouped into the following eight categories:

Self-monitoring requires readers to adjust and integrate their thought processes and to choose the most effective strategy as they read various texts.

Analyzing is used to find information located in illustrations, charts and texts.

Sequencing teaches readers to think about information in an organized way. It is most important when reading directions, narratives and maps since these require information to be recalled in linear sequence.

Making Connections is enhanced when readers make connections between the text and their background knowledge. These connections may be in the form of a personal experience, an event, or experiences of others. Making connections may also lead to making comparisons.

Predicting increases anticipation and involvement in a story.

Inferring requires readers to integrate information from the text and their background knowledge to discover the author’s intent.

Evaluating is a critical thinking strategy that requires readers to actively form, modify and confirm opinions as they read.

Synthesizing involves filtering out details to decide on the relative importance of ideas. Young readers will need a great deal of modelling and support to learn how to use this strategy.
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

Comprehension strategies may be assessed by observing and noting the following student reading behaviours:

Self-monitoring
- asks oral questions to check on text meaning and begins to engage in self-questioning
- notices when a text does not make sense and, with support, fixes it

Analyzing
- finds key ideas
- identifies facts and important information

Sequencing
- retells in sequence (events, facts)

Making Connections
- connects ideas to self, others, other texts, and knowledge of the world
- makes connections by comparing

Predicting
- makes predictions about characters and plot (fiction)
- makes predictions about what information will come next (non-fiction)

Inferring
- infers characters’ feelings
- infers problem and solution
- makes simple inferences based on the text and illustrations

Evaluating
- gives personal opinions about events, facts, ideas and finds references in texts
- notices differences in text forms
- understands the difference between fiction and non-fiction

Synthesizing
- finds the main idea (if not stated)
- summarizes to provide a brief account

Resources

Authorized Resources:
Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:
Comprehension Strategies Anecdotal Record, page 16
## GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be expected to:</td>
<td>Word Recognition Strategies are grouped into the following five categories:</td>
</tr>
<tr>
<td>4.4 use strategies to make sense of texts (continued).</td>
<td><strong>Phonological and Phonemic Awareness</strong> involves rhyme, syllables in words, segmenting onset and rime, segmenting sentences into words, dividing words into phonemes, blending phonemes, manipulating phonemes and recognizing medial phonemes.</td>
</tr>
<tr>
<td></td>
<td><strong>Letter Knowledge</strong> involves recognizing all upper and lower case letters in a variety of contexts.</td>
</tr>
<tr>
<td></td>
<td><strong>High-Frequency Words</strong> involves recognizing words on charts, poems, labels and the grade one word list.</td>
</tr>
<tr>
<td></td>
<td><strong>Word Solving and Building</strong> involves developing letter sound relationships, awareness of silent letters, use of word patterns, reading words with simple inflected endings and r-controlled vowels, noticing that words sound the same, but have different meanings and spellings, beginning to read contractions, compound words and some two-to-three syllable words.</td>
</tr>
<tr>
<td></td>
<td><strong>Language Predictability</strong> involves using context and picture cues, predicts meaningful and grammatically appropriate words, integrates meaning and gramatic cues with visual-sound cues and uses language strategies to support predictions.</td>
</tr>
</tbody>
</table>
| | *A Word Recognition Strategies Checklist* can be referenced in Appendix A-9.
GCO 4: Students will be expected to select, read and view with understanding a range of literature, information, media, visual and audio texts.

Suggestions for Assessment

Assessment considerations for word recognition strategies used by students may include:

- associates sounds to letter consonants
- associates sounds to most vowels within the context of words
- blends phonemes
- divides words into phonemes
- generates rhyme
- identifies the syllables in words by clapping, chanting or singing
- knows when a word makes sense, looks right and sounds right
- manipulates phonemes
- recalls all upper and lower case letters in a variety of contexts. Present a cookie sheet of magnetic letters and ask the student to find a specific letter
- recognizes all upper and lower case letters in a variety of contexts. Point to the letter “P” and ask the student to tell you the letter name
- recognizes commonly used words in language such as environmental print, words on charts, poems and labels
- recognizes medial phonemes
- recognizes rhyme
- segments onset (single consonants, consonant blends (e.g., “br,” “sl,” “str,”) and digraphs (“ch,” “ph,” “sh,” “th,” “wh”) and rime
- segments sentences into words
- uses context and picture cues to make words
- uses word pattern similarities to identify unfamiliar words

Resources

**Authorized Resources:**

- *Scholastic Literacy Place for the Early Years Grade 1, Working With Words Guide:*
  - *Riddles for Onset-and-Rime and Phoneme Blending, page 174*
  - *Word Solving and Building Record Sheet, page 146*
  - *Interactive Teaching Areas, pages 6-16*
- *Scholastic Literacy Place for the Early Years Grade 1, Reading Guide:*
  - *Reading Behaviors and Strategies Record Sheet, Word Recognition, pages 18-20*
- Appendix C: Reading and Viewing, C-5: Word Recognition Strategies Checklist
GCO 5: Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Outcomes

Students will be expected to:

5.1 formulate questions that lead to inquiry.

Suggestions for Teaching and Learning

The inquiry-based learning method of instruction includes many opportunities for students to follow their natural curiosity about the world around them. It supports a learning environment that encourages students to ask questions, problem solve and make connections to what they already know. The focus should be on the development of questions by students and teachers to guide the inquiry into topics, problems and issues related to the curriculum content and outcomes. It is important that students learn to be involved in asking the questions. Student generated questions provide an authentic purpose for research. Topics of interest entice students to create their own knowledge and understanding about the information retrieved. Effective questions promote both critical and creative thinking.

They are open-ended questions that have more than one right answer and they encourage students to use their prior knowledge and experience to make meaning. Effective questions encourage students to think before, during and after reading.

Teachers can model where to access information from books, various print materials, internet sites, newspapers, flyers, videos, etc., to begin their inquiry learning. It is critical for teachers to model how to ask and answer questions such as who, what, where, when and why. For example, if the topic of penguins is explored, students may want to know what they need to survive. The teacher can model where to look for information on penguins, and share this information and begin asking questions aloud while browsing through resources. The teacher may ask, “I wonder where penguins live?” or “I wonder what they eat?” Modelled questions may initiate students to begin asking their own questions. Questioning should also be used to encourage students to reflect further to deepen their responses. Texts such as Art for the Birds, demonstrate the importance of students generating their own questions and the influence that students can have on the responses. Student inquiries lead to question-answer relationships developed within texts and their own knowledge. These relationships are described in the chart below.

<table>
<thead>
<tr>
<th>In The Book</th>
<th>In My Head</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Right There" /></td>
<td><img src="image" alt="Author and Me" /></td>
</tr>
<tr>
<td>• The answer is within one sentence of the text.</td>
<td>• The answer comes from the author and me.</td>
</tr>
<tr>
<td><img src="image" alt="Think and Search" /></td>
<td><img src="image" alt="On My Own" /></td>
</tr>
<tr>
<td>• The answer is hidden in more than one sentence.</td>
<td>• The answer is not in the text but I know the answer.</td>
</tr>
</tbody>
</table>
GCO 5: Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Suggestions for Assessment

In a large group, display a live cam of one of the animals available on the San Diego Zoo® or Seaworld Websites. Ask students to view the live cam and form questions about what they would like to learn more about. Questions may be recorded on a chart which will be revisited as inquiries are explored. Observe students as they pursue their inquiry noting:

- the types of questions asked (Right There Author and Me, Think and Search or On My Own)
- if questions are on topic
- if questions lead to inquiry
- if questions are formed independently or require prompts such as:
  
  I wonder why...?
  I wonder how...?
  Why do you think...?
  I wonder if...?

In a "Show and Ask" session, invite students to bring an object to class. Other students will formulate questions about the object that may lead to inquiry. For example, a student may bring in a photograph of a guinea pig. Generated questions may include:

What does a guinea pig eat?
Where does a guinea pig sleep?
How does the guinea pig exercise?
How do you play with a guinea pig?
Where do guinea pigs come from?
What does it do?

Resources

Authorized Resources:
Scholastic Literacy Place for the Early Years, Grade 1 Digital Book: Art for the Birds by Tara Harte
I Can Make a Difference Inquiry Unit Teacher Guide, Shared Reading: Art for the Birds, pages 26-35

Suggested Websites:
San Diego Zoo®: www.sandiegozoo.org
National Geographic for Kids: http://kidsnationalgeographic.com
SeaWorld: http://seaworldparks.com
GCO 5: Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Outcomes

Students will be expected to:

5.2 use information from a variety of resources.

Suggestions for Teaching and Learning

Graphic organizers such as a KWL, Information or Animal Facts chart may be used to organize and record information. Graphic organizers may be used in whole, small or individual groups. Students may use the organizer to combine information gathered during their inquiry.

It is very important for students to be able to identify and locate a variety of resources to meet their informational needs. Through modelling, teachers demonstrate how to access desired information from a variety of resources such as:

- blogs
- informational texts
- magazines
- maps
- posters
- videos
- webcams
- websites, etc.

To become effective users of information students need to become aware of how features of texts can help them locate information. Features may include: print features (font, bullets, italics, captions, headings, bold print, etc.), graphic aids (charts, maps, diagrams, timelines, etc.), organizational aids (table of contents, glossary, index, etc.) and illustrations (photographs, labelled drawings, paintings, etc.).

Students also need to know how to evaluate and use the selected information effectively. An awareness of potential bias within resources should be developed through teacher modelling. For example, many resources have gimmicks and promotional offers within the information that is presented. Students need to filter through this to access the desired information. An awareness that resources may present information as facts versus opinions should also be developed through teacher modelling. Accessing and using multiple resources helps to make the information creditable.

Many cross-curricular opportunites arise to explore information in a variety of resources. For example, the CD-Rom for religious education, Come Along with Me! and the poster packs present informational text which include: videos, maps, symbols, photographs, audio and printed text, etc. Resources to support science concepts may include the use of online resources, field trip experiences, demonstrations, guest speakers, magazines, newspapers, posters, videos or newscasts. To retrieve information for any curriculum area, resources may be accessed electronically from the Newfoundland and Labrador Public Libraries. A library membership card is free for the public and includes access to all online resources. Diverse learners may access a wide selection of ebooks and audiobooks to support their learning.
GCO 5: Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.

Suggestions for Assessment

It is important to assess students before, during and after they use information from a variety of resources.

Before students search for information, ask:
- How can you organize your information?
- What features of text can you use to help locate information?
- Where can you look to find this information?
- Who can you ask to find out more about this topic?

During the process of information collection, ask:
- Did you collect enough information?
- Do you need to collect more information?
- Is the information based on fact or opinion?
- Is the source reliable? How do you know that?
- What do you need to find next?
- What new information have you learned?
- What other sources can you use?
- What type of information is provided?
- Where did you find the most/least useful information?

After information is collected, ask:
- Did you find all of the answers to your questions?
- How did you collect and organize your information?
- How would you like to share your information with the class?
- Is there another resource that you would like to use?
- Is there another way that you would like to try to organize your information?
- What did you learn?
- What features of text did you use to help locate information?
- What type of resources helped you find the information that you were looking for? How did they help you?
- Where did you find your information?

Resources

**Authorized Resources:**

Scholastic Literacy Place for the Early Years, Grade 1 Reading Guide:
- KWL Chart, page 195
- Information, page 194
- Animal Facts, page 196

Religious Education
- CD-Rom: Come Along with Me! and poster packs

**Suggested Resources**

Newfoundland and Labrador Public Libraries and Website:
- www.nlpl.ca

**Suggested Websites:**

San Diego Zoo®:  www.sandiegozoo.org

National Geographic for Kids:
- http://kidsnationalgeographic.com

SeaWorld:  http://seaworldparks.com
OUTCOMES

GCO 6: Students will be expected to respond personally to a range of texts.

Suggestions for Teaching and Learning

Understanding is enhanced when readers make connections between the text they are reading and their background knowledge. The text may make them think of personal experiences similar to those described in the text, of experiences others have told them about, or of events and information obtained from other texts. Students are better equipped to make connections to a variety of text forms when personal connections are made. Personal connections to the text should be encouraged before, during and after a text is shared. It is important for students to recognize that the connections they make are relevant, meaningful, and actually support comprehension. They need explicit explanations and demonstrations of appropriate meaningful connections through teacher modelling to help them understand that some links are more relevant than others, and that these connections can give them a fuller understanding of the text. Students need to know that when reading any text, they can develop insight into how it works and how its meanings are produced. Connections to texts help students understand how social values are constructed and communicated in language. This allows them to interpret the implications and meanings of texts that they read and view. Three types of connections readers make include:

- **text to self**: new information from a text is linked to personal experiences
- **text to text**: information read in one text is linked to information learned from another text
- **text to world**: information from the text can be linked to a larger issue in the world

Conversation cards may be used to make **text to self** connections. It is important to share your own connections between the text and your personal life to model text to self connections to students. Students may require guiding questions such as: What does this picture/video/story/website remind you of?

A **text to text** connection may be made to a familiar text such as *Hey Diddle Diddle* and the rewritten version in a play format which is also titled *Hey Diddle Diddle*. Recite the rhyme and read the play. Afterwards, ask students to compare the connections they make between the two text forms with a partner. Text to text connections can be made between and among any texts read. The connections may involve the content, genre, author, illustrator, illustrations, characters, setting, plot, tone, etc.

Using a read aloud such as *10 Things I Can Do to Help My World*, encourage students to make **text to world** connections by modelling how they can use their background information to make a connection. This information will help them as they read. During the reading, it is important to prompt them to recall what they already know. After the reading, they should connect their prior knowledge to what they learned. For example, turning off the tap while brushing their teeth is suggested in the text as one of the ways to help the world. Students may connect this practice to global issues such as water conservation.

Outcomes

**Students will be expected to:**

6.1 make connections to a variety of texts.
GCO 6: Students will be expected to respond personally to a range of texts.

Suggestions for Assessment

The following prompts may be used to elicit and record student responses:

**Text to Self**
*Based on your own similar experience, what do you think will happen next?*
*Can you remember a time when...?*
*Have you ever felt the same way as this person?*
*How are the events in your own life alike or different than the text?*
*What do you know about this activity?*
*What does this picture/video/story/website remind you of?*

**Text to Text**
*I read another book where...*
*That reminds me of...*
*These illustrations remind me of the ones in...*
*These pictures are like...*
*This author always...*
*This book is funny/sad like...*
*This character was in...*
*This event is like...*
*This is a story like...*
*This is similar to...*
*This part is just like...*

**Text to World**
*How can you do your part?*
*What did you learn?*
*What do you already do?*
*What do you already know about...?*
*What does it remind you of in the real world?*
*Where did you see/hear about something like this?*

**Resources**

**Authorized Resources:**

*Literacy Place for the Early Years Grade 1:*
*I Can Make a Difference Inquiry Unit*

*Digital Conversation Cards CD*

*Shared Reading Text: Hey Diddle Diddle*

*Read Aloud: 10 Things I Can Do to Help My World by Melanie Walsh*

*Digital Text: How to be an Eco Class*
GCO 6: Students will be expected to respond personally to a range of texts.

Outcomes

Students will be expected to:

6.2 express opinions about a variety of texts.

Suggestions for Teaching and Learning

Some students will depend on teacher modelling and prompting as they begin learning how to express their opinions. Over time, as instruction and familiarity with a variety of text forms progresses, fewer prompts should be required. The use of open-ended questions may encourage responses that elicit their opinions in the context of natural conversations. When personal connections are made to texts students are better equipped to form and express opinions about the texts that they encounter. Invite them to share a favourite and/or least favourite website, electronic or print text, song or video. Encourage students to express opinions on:

- how each text makes them feel
- what each text reminds them of
- what they like best and least about each text

Provide small groups of students with text boxes, baggies, etc. which are teacher-selected and contain different text forms such as magazines, informational texts, graphic readers, posters, flyers, etc. Provide time for them to examine the various texts within the box and form opinions about each one. Once formed, students take turns expressing their opinions about the texts. Some texts may be unfamiliar to students and they will require continued exposure to the text form before they feel comfortable expressing their opinion on it. Encourage students to share opinions about their favourite/least favourite text or parts of texts. This activity reinforces the importance of self-selection since student choice is limited in this activity. It also develops an awareness of the variety of texts available and helps students form an opinion about each one. Student participation in concerts, field trips or guest speaker presentations provide great opportunities for students to form and express opinions about these types of texts. Class discussions may take place in small or large groups. Opinions may naturally evolve in a conversation when questions such as the following are asked:

- Tell me about...
- What did you like most/least about...?
- What did you think about the...?
- What would you like to see different about...?
- Would you recommend this to a friend? Why or why not?

During shared reading sessions or read alouds, stop at pre-determined words, sentences, pages, etc. and ask students to express their opinion about how they think the text will develop, and how each new word, sentence, or page confirms, modifies or alters their previous opinions.

Expressing opinions and disagreeing respectfully to the opinions of others must be modelled. This may be modelled with sensitivity by using puppets and digital conversation cards. For example, a boy and a girl puppet may express their opinions on the relationship between the two girls portrayed on the digital conversation card, Girls Fallen Off Sled.
GCO 6: Students will be expected to respond personally to a range of texts.

Suggestions for Assessment

Observe student conversations as they are interacting with different types of texts. Use puppets and observe students express their opinions. For example, a female mechanic puppet may be shown to students to share their opinion on whether or not she could be the snowplow driver in the poem, Snowy Night. Observe student responses to this discussion. Consider asking open-ended questions such as the ones below and note the development of student responses throughout the year.

How can you disagree with someone’s opinion in a respectful way?
How did others show respect for your opinion?
How did the opinions of others help you form your opinion?
How did your opinion change after you heard other opinions?
How was the...different than you thought it would be?
Tell me about...
What do you think about...?

Resources

**Authorized Resources:**

*Literacy Place for the Early Years Grade 1, Evaluating Unit Guide:*

Puppet Lesson: Social Problem Solving, pages 16-17

Oral Language Lesson: Let’s Join In! Snowy Night, pages 9-13

Digital Book: Let’s Join In!
Selection: Snowy Night, pages 12-13 and 6 pack titles

Digital Conversation Card: Selection #9, Girls Fallen Off Sled

Puppet Collection: Female Mechanic, Boy and Girl

Read aloud: Give Me Back My Dad! by Robert Munsch
GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Outcomes

Students will be expected to:

7.1 demonstrate an understanding that all texts have intended messages.

Suggestions for Teaching and Learning

Critical literacy is central in continuing efforts to educate students in ways that help them grow into autonomous, caring, and engaged citizens within the 21st Century. It is the awareness of language as an integral part of social relations which involves questioning assumptions and examining power relations embedded in language and communication. When meaning is said to be socially constructed, it means that most of what is known/understood about the world and one another is determined by cultural and social expectations and by ways in which individuals are positioned. Critical literacy is about examining and learning from the situations in which individuals find themselves. Texts are not neutral. They are constructed by individuals who have particular points of view. Such constructs often serve to maintain the status quo. Critical literacy involves questioning assumptions that readers often take for granted. It helps learners see that they construct and are constructed by texts; that they learn how they are supposed to think, act, and be from the many texts in their world. Learners in the 21st Century need to be capable of deconstructing the texts that permeate their lives.

Using a combination of reading approaches, teachers model and guide students through a process of examining the intended messages within a variety of texts. Media texts such as online commercials or songs expose students to messaging in other text forms. Use of a safe share mode eliminates advertising of inappropriate content when using online sources. The following questions may be asked to help students understand the intended messages:

- Do you think the celebrity really uses the product?
- Does it work the same at home as it did on the commercial?
- Does the product look better in the advertisement than it does when it arrives?
- How are actors portrayed?
- How do you think the product could make you feel?
- What is being used to send the message? ie. sound effects, music, catchy slogans, jingles, color, design, jokes, famous people, etc.
- What is the message?
- Who is sending the message?
- Who is the target audience?
- Why are toys in flyers grouped with other toys if they are all sold separately?
- Why is the message being sent?
GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

Brainstorm similarities and differences using texts which represent gender, ethnic, social and cultural diversity. Texts such as the collection of Talespinners DVDs, The Emperor’s Egg or We Are Different may be used. Observe and record notes about students’ level of understanding of the intended messaging presented in the texts. For example, after reading The Emperor’s Egg, ask:

- How do mothers of penguins spend their time differently than mothers of children while they are awaiting their birth?
- How are parents of children the same as parents of young penguins? How are they different?
- How is the role of a father penguin different than the role of a child’s father while waiting for the birth?

Resources

**Authorized Resources:**

- **Scholastic Literacy Place for the Early Years, Grade 1, Guided Reading Kit**
  - *We Are Different*
- **Read Aloud:** *The Emperor’s Egg* by Martin Jenkins
- **Primary Religious Education Resource**
  - Talespinners DVD Collection-Tales to Touch Your Heart, A National Film Board of Canada Production

Teaching ideas can be retrieved from www.nfb.ca/talespinners
GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Outcomes

Students will be expected to:

7.1 demonstrate an understanding that all texts have intended messages (continued).

Suggestions for Teaching and Learning

Use a collection of cereal boxes that are advertised for children and samples of those advertised for adults. Visuals of cereals may be retrieved online though a Google image search and displayed. Display the collection of cereal boxes or visuals and discuss the intended messaging. The following questions may be asked to guide the discussion:

- Are both genders represented on the cereal?
- Is there an advertising slogan/gimmick used?
- Is this a good name for the cereal? Why or why not? Can you suggest a different name?
- Why are famous people advertised on cereals?
- Why or why wouldn’t an adult purchase this cereal?
- Why would you want to buy this cereal?
- Who eats this type of cereal?
- Who is this box of cereal designed for? Why?
- Would you eat this cereal? Why or why not?

Display images connected with students’ favourite animated characters (i.e. merchandise such as t-shirts, action figures, book bags, lunch bags, sneakers, pencils, crayons, images from flyers, etc.) to generate a conversation about the intended messages. Sort the items from the above list and decide on a sorting rule. After the items are grouped, invite students to describe how and why they sorted the objects. The following prompts may be used to guide the conversation:

- Do you like this character? Why or why not?
- How could you sort them differently?
- How did you sort the characters? Why?
- What words can you use to describe the characters in this group?
- Who might like this character? Who may not?
- Who would or would not play with this character?

Messaging in picture books is familiar to grade one students. Using a classroom collection of texts, discuss how authors and illustrators make these books attractive. Choose selections which highlight visual imagery and interpret the information encoded in the picture. For example, colour may be the focus in the selection, One, by Kathryn Otoski to see how it is used to convey mood and feeling (e.g. pastels represent gentle passivity, strong colors denote action). Remind students that illustrators use colour as a tool (or technique) to create a mood. When viewing a picture book, ask students:

- Has the illustrator done anything to help you feel this way?
- How does this picture make you feel? Why?
- What are your reactions to the colours used in this book?
- What colours seem important in this picture?
Suggestions for Assessment

View images of a variety of cereal boxes. Use guiding questions such as *Who eats this type of cereal?* and *Are both genders represented on this cereal?* to prompt student understandings of the intended messages. Observe and record student responses to messages understood from texts.

Students can sort images or items with intended messages such as lunch bags, action figures, book bags, etc. and place them on chart paper or in hula hoops based on their sorting rule. Observe and record student responses. The following questions may be asked:

*How did you sort your objects?*
*Is there another way to sort your objects?*
*Where would you place this object? (show an object)*

View illustrations, images or pictures from flyers, etc., and ask students to discuss the intended message. Questions to prompt responses may include:

*Are there items for children?*
*Are there toys for adults?*
*Does the advertisement catch your attention? How? or Why?*
*For whom is the advertisement designed?*
*What is being advertised?*
*Why is it being advertised?*
*Would you buy an item in the advertisement? Why or why not?*

Observe and record student responses.

Read a book such as *One* by Kathryn Otoski or *How are You Peeling?* by Saxton Freyman and Joost Elffers. Ask students to select an illustration from the text and describe the message. Record student responses. For example, while viewing an illustration of the large red circle beside the small blue circle in *One*, ask:

- Do you think that both colours will remain the same size and shape? Why or why not?
- Why do you think the red circle is bigger than the blue circle?

Ask students to look at font size and the use of colour words throughout the text and explain the message that is understood. For example, why is the word NO! capitalized, bolded and printed in a large font size?
GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Outcomes

Students will be expected to:

7.2 analyze texts for intended purposes and audiences.

Suggestions for Teaching and Learning

Critical literacy teaches children to begin to make intelligent, considerate, humane decisions about how they choose to accept, resist, or adapt understandings they have analyzed. Readers and viewers need to process literal information from texts before they can springboard from these facts and engage in thinking beyond the text. It encourages children to look with open eyes, to explore many sides of the same issue. Explain to students that texts are not neutral and it is important to "read between the words". All texts are created by different audiences and there is an intended purpose. Not everyone interprets the same message in a text. Some messages are constructed to gain profit and/or power. Guiding questions must be modelled and asked to help students analyze texts (posters, digital conversation cards, books, videos, etc.) beyond the literal level. These conversations may evolve by asking the following questions:

How is the subject portrayed?
Is it an authentic portrayal of the subject?
What does it teach me about others and their place in the world?
What has been included and what has been omitted?
Who is represented here and how?
Who isn’t here and why not?

Student responses to these types of questions may extend conversations to include topics pertaining to stereotypes, prejudice, bias, race, social class, etc. For example, after viewing favourite movies, television programs, or popular fiction, begin a conversation about the ways in which the world constructs gender bias.

Select a popular children’s television program with a related network website. Visit the home page as a different medium to analyze. Engage in a conversation with students to describe the different ways the website attracts their attention. Discuss the following questions:

Do the information on the website motivate you to visit again? Why or why not?
Do you think the website encourages you to dress, eat, or behave in a certain way?
Which medium appeals to you most? Why?
What features were used on the website to attract you there?
Who do you think this website was designed for?

Generate a discussion about how books develop into movies, video games, colouring books, toys and games. Key questions for students to consider may include:

Are there products based on this movie?
How are movies and books marketed differently?
Where are these products advertised?
Who has this movie been made for?
Why do producers create products such as toys, t-shirts, games, food, etc. to support the release of popular films?
GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.

Suggestions for Assessment

Student responses to guiding questions when analyzing texts should be observed and noted. When students interact with a variety of texts, instances may be recorded when questions of texts are posed without prompting. Intentional conversations with students about visuals may provide evidence of critical responses. For example, the three conversation cards for sequencing, *May I Have a Cookie?*, may be analyzed by encouraging students to pose as many questions as possible about the visuals. Note how students analyze the texts. Some students may require prompting to start a conversation about the cards prior to asking questions of the text. Students may be motivated to question the text if a game similar to "Twenty Questions" is played. Possible questions that may be asked by students:

- How many people are having supper?
- Is that the girl’s dad?
- What are they having for supper?
- What is the man cooking?
- Where is the dog?
- Where is the girl’s mom?
- Who cleaned the dishes?
- Who collects rocks?
- Who is the man?
- Why can’t the girl have a cookie?
- Why does the man look mad?
- Why is her dad baking cookies?
- Why is the girl sneaking a cookie?
- Why is the man there?
- Why do they collect rocks?

Observe and note if students:

- anticipate where the author might be going next
- convey their thinking
- determine an author’s purpose and audience
- interpret what the author is saying
- think about the author’s attempt to influence their thinking
- use their own prior knowledge and experience when analyzing texts

Resources

**Authorized Resources:**

*Scholastic Literacy Place for the Early Years, Grade 1, Synthesizing Unit Guide:*

- Sequence Cards #29, 30, 31: *May I Have a Cookie?*, pages 8-10

*Analyzing Unit Guide*

*Digital Conversation Cards CD:*

- Sequencing Selections #29, #30 and #31, *May I Have a Cookie?* and Large Format Cards in Print
**SPECIFIC CURRICULUM OUTCOMES**

**GCO 7: Students will be expected to respond critically to a range of texts, applying their understanding of language, form, and genre.**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
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<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td>Critical responses to texts should be explored and modelled throughout the year and included in a variety of experiences. Texts depicting ethnic, gender, social and cultural diversity may act as a springboard to encourage students to think about and respond to the world around them. Students learn to recognize that the way things are isn’t necessarily the way they ought/have to be. They can offer alternative perspectives when opportunities for social justice occur throughout the school year. These opportunities may include: contributions to community food banks, H2O for Life, Terry Fox Run, Janeway donations, regional health foundation fundraisers, individual benefit fundraisers, etc. All of these activities are ways that students can respond to the needs of others and learn that individual contributions can make a difference.</td>
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</table>
| 7.3 respond to texts by offering alternative perspectives. | Explore alternative perspectives in texts such as *Hey, Little Ant*. Discuss possible endings that could be included in the text based on different decisions made. Explore the following questions in the discussion:  

*Did the ant expect a lot?  
Did your perspective of the ant change after you read the book? How?  
Do all living creatures have a purpose?  
Do people see you differently than the way that you actually are?  
Do you really need everything that you want?  
Have you ever been treated differently based on your size or age?  
What do living creatures need? How are they different/same?  
Would you squish an ant? Did you ever think of the implications for the ant?*  

To enhance alternative perspectives, ask thought provoking questions when responding to texts. Discuss characters in texts such as stepmother, giant, stepsister, princess, prince, wolf, etc. and how they are typically portrayed. Make a comparison of the princess in *Paper Bag Princess* and the one described in *Cinderella*. Ask students:  

* Are all stepsisters mean?  
* Based on student experiences, are these characters typical?  
* How would stories change if told from different perspectives?  
* How would the story of *Little Red Riding Hood* change if it was told from the perspective of the wolf?  
* Is it legal for Goldilocks to enter the Bears house and eat their food and sleep in their beds?  
* Which one is a typical princess and explain why?  
* Which one would they like to be?* |
Grade one students offer alternative perspectives best by empathizing with characters in familiar stories. Fairytales offer multiple opportunities for students to respond to texts by resituating themselves in the individual perspective of a particular character. It is beneficial to empathize with a character other than those framed as most important since this perspective is rarely explored. For example, a student may take the perspective of the baby goat in the *Three Billy Goats Gruff* and question the fairness of having to cross the bridge first. After reading and viewing *The Frog Prince*, ask students to take on the perspective of the bird and discuss how they feel. Other prompts may include:

- As the bird, what would you do differently?
- How do you feel about what you did to the Prince?
- What else would you like to do to the Prince?

A dramatization of a character’s actions as portrayed in *Little Red Riding Hood* is another example. How would this change if it was told from the wolf’s perspective? What if Red Riding Hood was a boy, taller or older? Dramatize/perform these changes for an audience.

Observe and record student responses and provide the following guiding questions where necessary:

- Do the characters and their actions seem real?
- How does the writer’s word choice influence your feelings about certain characters in the text?
- How would you change the story to make it more just or fair?
- Is the plot believable?
- Is the story real?
- Whose voice is heard most/least?

Share two versions of the same stories such as *Little Red Riding Hood* and *Little Red - A Favorite Tale with a Twist* by David Roberts. Encourage students to offer their opinions of the characters found in each of these stories. Observe if students use words or ideas from the story to support their opinions and feelings.

Analyze an online poster advertising Little Red Riding Hood. Discuss how this poster may change to display an alternative perspective. How could you change the colours, title, characters, etc.?
Overview of Writing and Representing

Focus

The six strands of language arts necessitate an integrated approach in developing learning activities for students. When focusing on a particular strand, it is important to recognize the interconnectedness of the strands and build on students’ strengths; emphasizing the cognitive strategies that students use to make meaning as they speak, listen, read, view, write and represent to support literacy learning.

Writing and representing allow the expression and communication of ideas and information through a variety of texts. To be an effective writer and representor, students should explore the organization, codes and conventions associated with different representations, as well as those used in written language.

Outcomes Framework

GCO 8 Students will be expected Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.

KSCOs

- use writing and other forms of representation to
  - formulate questions
  - generate and organize language and ideas
  - discover and express personal attitudes and opinions
  - express feelings and imaginative ideas
  - record experiences
  - explore how and what they learn

GCO 9 Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

KSCOs

- explore, with assistance, ways for making their own notes
- experiment with language choices in imaginative writing and other ways of representing
- create written and media texts using a variety of forms
- experiment with the combination of writing with other media to increase the impact of their presentations
- demonstrate some awareness of purpose and audience
- make choices about form for a specific purpose/audience
- consider their readers/listeners/viewers’ questions, comments, and other responses in assessing their work and extending their learning

GCO 10 Students will be expected to use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness.

KSCOs

- experiment with a range of prewriting, drafting, editing, proofreading and presentation strategies
- use some conventions of written language
- experiment with technology in writing and other forms of representing
- demonstrate engagement with the creation of pieces of writing and other representations
- select, organize, and combine relevant information, with assistance, from at least two sources, without copying verbatim, to construct and communicate meaning

SCOs

8.1 use imagination in writing and other forms of representation
8.2 use writing and other forms of representation to communicate a personal message

SCOs

9.1 create a variety of different text types and forms
9.2 consider audience and purpose when producing texts

SCOs

10.1 engage in the processes of writing
10.2 use the traits of writing to communicate ideas effectively
GCO 8: Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences and learnings; and to use their imaginations.

Students will be expected to:

8.1 use imagination in writing and other forms of representation.

Suggestions for Teaching and Learning

In grade one, it is critical that students have a wide range of language experiences to draw upon prior to the expectation to create and represent a variety of text types including: description, explanation, narrative, persuasive, procedure, and retell. Language experiences for each text type is enhanced when students are immersed into instructional writing approaches including: modelled, shared, guided and independent writing. This exposure provides opportunities for students to experience authentic writing while supporting and encouraging students to use their imaginations as they explore and take risks. When expressing themselves imaginatively, instructional writing approaches should also emphasize other forms of representation such as dance, media production, drawings, painting, photography, models, dramatization, collage, animations, structures, audio/video clips, etc. There are countless ways that learners can express themselves creatively and demonstrate that messages have been read, understood, heard or viewed. Sometimes, it is more effective to represent information using a variety of forms rather than relying solely on written text. These forms of representation encourage students to use their imagination in their own creations. Opportunities to use imagination in writing and other forms of representation should be integrated throughout each of the following instructional approaches:

- **Modelled writing** offers the most support to young writers. Students observe the teacher as they talk aloud and demonstrate writing. This is sometimes referred to as a "think aloud approach." This allows teachers to highlight strategies used by good writers and make connections between reading and writing.

- **Shared writing** provides opportunities for teachers and students to work collaboratively on the creation of a common text. Together, they contribute ideas for the text which are mostly scribed by the teacher. Opportunities should arise for individual students to participate in the writing. This is often referred to as "sharing the pen". Shared writing can be taught in large or small group settings for all areas of the curriculum.

- **Guided writing** offers scaffolded support to small groups of students with a common need. They are brought together for a mini-lesson and the teacher supports the students as needed. Students then practise the strategy in the group setting or independently.

- **Independent writing** time encourages students to use their imaginations in their own writing and apply new writing skills and strategies. For example, if word choice is the focus in a mini lesson, there is an expectation for students to include evidence of this in their writing. A brief amount of time should be allocated daily for self-selected writing. Teacher support is minimal since it usually occurs while the teacher is working with a small group. Students should be offered choices to compose and construct texts at their own level.

Further information on the writing approaches can be found on pages 190-193 of this curriculum guide.
**GCO 8:** Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences and learnings; and to use their imaginations.

### Suggestions for Assessment

Opportunities to assess imaginative ideas in emergent writers can occur during instructional approaches to writing. For assessment purposes, the following samples may be compiled in portfolios:

- **Text innovations** encourage young writers to use their imagination to vary a part of a text, a sentence, key words, etc. For example, the line of a poem may be used as a patterned sentence so that students can substitute key words and offer an alternative idea. The early stages of writing text innovations usually involve modelling simple, structured substitutions of ideas in patterned sentences. When students are developmentally ready, modelled text innovations may progress to substitutions of key elements within an organized text. For example, a narrative may be used to model how characters, events and settings can be substituted.

- **Foldables** motivate students to represent their ideas in a creative way. They encourage choice within an activity while differentiating instruction. Different styles of foldables may be created. Some common ones to consider may include: Shutter Fold, Layered-Look Book, Pocket Book, Accordion, 3/4 Book, and Top Tab. Foldables may be used to represent student understanding of a topic in an imaginative way. In a small or large group, a foldable may be created collaboratively. Observe how students choose to represent their understanding and if there is evidence of imagination.

- **Story Boxes** may be used to retell a basic story structure using illustrations and writing during a guided session. After a mini-lesson on the elements included in a story, a piece of paper may be divided into six sections or story boxes. Each story box should include a caption for characters, setting, problem, solution and two boxes for events for students to summarize their ideas through representation. Following the guided lesson, the progress of group members should be monitored to see if concepts are applied effectively. This will determine if students require further support.

Independent writing in grade one rarely describes writing that is completed alone. In self-selected writing, students can choose their own topics, text types, and forms. Electronic texts may be created using free apps or downloads such as Smilebox, Little Bird Tales, Photo Story, etc. Online tutorial videos are available to guide first time users. Smilebox includes examples of different text forms such as recipes, invitations, cards, etc. and students may add their own text, photos, videos and background music. Little Bird Tales is a website that allows students to create an online book using their own voice, artwork, photos and text. Children’s literature selections are great springboards to encourage imaginative representations. Bookmarks provide a small space for responses which may be divided into three sections for the beginning, middle and end. It also provides space on the other side for students to visually represent the ideas included in their writing. This activity may be used to assess a student’s ability to organize their imaginative ideas.

### Resources

**Authorized Resources:**

- *Literacy Place for the Early Years Grade 1 Writing Guide: Instructional Approaches for Writing*, pages 16-26
- *Written Literature Responses*, pages 117-123
- *Story Boxes template*, page 193

**Health & Wellness Grade 1, Teacher’s Edition, Foldable Basics** by Dinah Zike

**Suggested Websites:**

- littlebirdtales.com
- storybird.com
- photopeach.com
- storyjumper.com
- smilebox.com

Free Photostory 3 download for Windows can be found at www.microsoft.com

Free App for iPad:

- *Sock Puppet* app to create a puppet show
### Specifications for Teaching and Learning

**GCO 8: Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences and learnings; and to use their imaginations.**

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td>Writing and other forms of representation involve students working through various processes independently and collaboratively to explore, construct, and convey meaning; clarify and reflect on their thoughts, feelings and experiences. Grade one students experience the most success communicating a personal message when their representations and written attempts are based on authentic experiences. They rely on their personal feelings and experiences to relay this message. Further information on the expectations for writing and representing development in grade one can be found on pages 178-182 of this curriculum guide.</td>
</tr>
<tr>
<td>8.2 use writing and other forms of representation to communicate a personal message</td>
<td>A reflective discussion on emotions may lead students to think about how they express their feelings in the written and represented messages communicated to others. Messaging can be relayed in a variety of forms such as painted pictures, hand puppet demonstrations, plasticine models, portraits created using found materials, drawings, etc. Invite students to communicate a personal message using one of these forms. Digital photographs, audio/video recordings or digital stories of the various messages may be captured and shared with the large group. A discussion may evolve about the various ways that messages that can be communicated by different people. These messages are informed by their thoughts, feelings and experiences. The concepts of emotions and feelings are explored in the curriculum for Health and Religious Education. These cross-curricular connections provide further opportunities to encourage students to reflect and think about their thoughts, feelings and experiences as they engage in literacy activities. To raise awareness with students about the different ways that messages are communicated, invite them to design messages on a t-shirt template that they would like to transfer on school t-shirts. Messages may be self-selected from a brainstormed list generated by the whole class. Topics may include recycling, Earth Day, anti-bullying, safety, positive behaviors, etc. Art and music are forms which can also be used to elicit student responses. Visuals may be used to reflect on messages that may be sent and the emotions that they elicit. Ask students to write captions for a specific visual and discuss the different interpretations within the class. Discuss how messages are personal and communicated in different ways. Contrasting music clips featured within a movie or cartoon send messages to the viewer. Examples of this may be played for students to predict the intended messaging. Dated journal entries are commonly used to communicate personal messages and the journal can easily be viewed to evaluate student writing development throughout the year. At the beginning of the year, some students may decide to illustrate their entry and others will use conventional print and illustrate a message. This will vary amongst students as the year progresses.</td>
</tr>
</tbody>
</table>
SUGGESTIONS FOR ASSESSMENT

Student writing portfolios should be used to collect writing samples and representations throughout the year. Portfolios are a purposeful selection of student work that tell the story of student writing efforts, progress, and achievement. The portfolio offers the teacher a comprehensive look at a student’s progress over time. Writing performance may be monitored and assessed as goals are established. Students should participate in decision making regarding the contents of their portfolios. Portfolios may include: free writing, drawings, journals, literature responses, etc. Each entry should be dated prior to placing it in the portfolio. A writing checklist for teacher organization may be attached to each student’s portfolio for a quick overview of entries. Anecdotal notes or a rating scale may also be included on this checklist for assessment purposes. The Writing Development Checklist: Grade One may be used to record notable observations and suggested prompts during conferencing with students. For example, to determine if a student combines pictures and text to communicate ideas to others, the following prompts are suggested:

Are there any other details that you can add to your picture to tell me more? Can you write about your picture and tell me more?

Portfolios are most effective when they encourage students to become more reflective about and involved in their own learning. It should offer the student an opportunity to reflect on their progress and conference about their performance with the teacher. Modelling the process of self-assessment and reflection encourages students to acknowledge their own feelings about their writing. The whole purpose of self-assessment is to help students recognize what they have done well and how they can improve their writing. To encourage reflection, prompt students using the following questions:

Is this your favorite piece of writing? Why or why not?
For whom did you write this?
Who will enjoy this?
I like your report on ____. What would be a good way to finish it?
Could you add something to tell us more about _____?
Do you like this form of writing? Why or why not?
What is your favourite text type to write? Why?
How is this text type different than another one that you have written?
What have you learned about your writing?
What do you want to learn about your writing?
Why are you sending this card?
How will this list help you?
I like the way that you put pictures in your writing. They really help to explain things. (reinforcement)

AUTHORIZED RESOURCES:

Literacy Place for the Early Years Grade 1 Writing Guide:

Writing Development Checklist: Grade One, pages 183-192

Art for Grade 1, Explorations in Art: Large Art Reproductions (2008)

SUGGESTED WEBSITE:
Create free teacher rubrics at rubistar.4teachers.org
**Specific Curriculum Outcomes: Speaking and Listening**

**GCO 9:** Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

### Outcomes

**Students will be expected to:**

9.1 create a variety of different text types and forms.

### Suggestions for Teaching and Learning

Instructional reading approaches that include varied reading materials expose students to a wide range of text types and forms. This exposure develops an awareness for students of the elements of writing in each text type. It provides rich language experiences to draw upon in the creation of their own texts. Through the instructional approaches to writing: modeled, shared, guided and independent, students develop confidence and take risks in the creation of a variety of different text types and forms. Teachers need to provide explicit instruction at appropriate points in the writer’s development. There is no set order for teaching the text types. However, procedure or retell is the most familiar and may be a good starting point. Text types explored in grade one and examples of forms within each include:

<table>
<thead>
<tr>
<th>Text Type and Purpose</th>
<th>Examples of Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description:</strong></td>
<td>provide information about a topic by describing the way things are</td>
</tr>
<tr>
<td></td>
<td>• create a wanted poster</td>
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<tr>
<td></td>
<td>• design a visual using found materials such as feathers, beads, tinsel, buttons, tinfoil, etc</td>
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<td></td>
<td>• identification card</td>
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<td></td>
<td>• letter-writing</td>
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<td></td>
<td>• magazine</td>
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<td></td>
<td>• newspaper articles</td>
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<td></td>
<td>• report</td>
</tr>
<tr>
<td></td>
<td>• write amazing facts</td>
</tr>
<tr>
<td><strong>Explanation:</strong></td>
<td>tells the reader how something works, how it came to be or why it is a certain way</td>
</tr>
<tr>
<td></td>
<td>• questions and answers</td>
</tr>
<tr>
<td></td>
<td>• report</td>
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<td></td>
<td>• vocabulary book foldable for vocab and their definitions</td>
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<tr>
<td><strong>Narrative:</strong></td>
<td>tells a story, entertains, instructs or comments on life</td>
</tr>
<tr>
<td></td>
<td>• comic strip about a graphic reader</td>
</tr>
<tr>
<td></td>
<td>• diary</td>
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<td></td>
<td>• journal entry</td>
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<td></td>
<td>• letter</td>
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<tr>
<td></td>
<td>• poem, chant, song, rhyme</td>
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<td></td>
<td>• short story</td>
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<tr>
<td><strong>Persuasive:</strong></td>
<td>presents an argument from a specific point of view to persuade someone to do, think or believe something</td>
</tr>
<tr>
<td></td>
<td>• create ads</td>
</tr>
<tr>
<td></td>
<td>• create signs and posters</td>
</tr>
<tr>
<td></td>
<td>• design a new cover</td>
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<tr>
<td></td>
<td>• design an ad for the book</td>
</tr>
<tr>
<td></td>
<td>• interview</td>
</tr>
<tr>
<td></td>
<td>• make a postcard</td>
</tr>
<tr>
<td><strong>Procedure:</strong></td>
<td>describes how to do something</td>
</tr>
<tr>
<td></td>
<td>• create a recipe</td>
</tr>
<tr>
<td></td>
<td>• draw a map with directions</td>
</tr>
<tr>
<td></td>
<td>• give instructions to play a game</td>
</tr>
<tr>
<td></td>
<td>• make to do lists or grocery lists</td>
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<td></td>
<td>• sketch diagrams</td>
</tr>
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<td></td>
<td>• use graphic organizers</td>
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<tr>
<td><strong>Retell:</strong></td>
<td>recounts experiences, events or the lives of specific people or characters</td>
</tr>
<tr>
<td></td>
<td>• anecdote</td>
</tr>
<tr>
<td></td>
<td>• biography/autobiography</td>
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<tr>
<td></td>
<td>• diary/journal</td>
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<tr>
<td></td>
<td>• make a time line</td>
</tr>
<tr>
<td></td>
<td>• personal account</td>
</tr>
<tr>
<td></td>
<td>• photo story</td>
</tr>
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<td></td>
<td>• storyboard</td>
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</tbody>
</table>
GCO 9: Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

Each text type provides opportunities for students to generate their own writing collaboratively and independently. Cross-curricular instruction provides different purposes for writing and many text types and forms are more appropriate for specific curriculum areas. For example, procedural writing may be highlighted in science when students sketch diagrams of plant growth. Persuasive writing may be explored in social studies when students create postcards similar to the ones explored in Barnaby Bear’s adventures. The grade one curriculum lends itself to multiple opportunities for assessment through cross-curricular text explorations. Features to observe and note while assessing student writing are noted in the chart below:

<table>
<thead>
<tr>
<th>Text Type</th>
<th>Sampling of features to consider for assessment purposes:</th>
</tr>
</thead>
</table>
| Description: | • provides information about a topic  
• stays on topic  
• uses descriptive words  
• uses facts  
• uses illustrations or photos |
| Explanation:  | • explains how or why something works or why something happens  
• explains in sequence  
• includes an introductory statement about the information that is explained  
• relates the title to the topic  
• uses illustrations or photos |
| Narrative:    | • includes a setting  
• includes characters  
• sequences events  
• shares a story with the reader  
• uses illustrations or photos |
| Persuasive:   | • convinces someone to do, think or believe  
• includes one or two arguments to support the stance taken  
• states a personal view on a topic in the opening sentence  
• uses illustrations or photos |
| Procedure:    | • includes a list of materials  
• sequences steps  
• tells how to do something  
• uses action words  
• uses illustrations or photos |
| Retell:       | • evidence of a conclusion  
• includes a title  
• includes who, when and where  
• recounts past events that are real or imaginary  
• use of illustrations or photos |

Resources

**Authorized Resources:**

- *Literacy Place for the Early Years Grade 1 Writing Guide:*
  - *Types of Writing,* pages 27-116
  - *Rating Scale for Descriptive Texts,* page 46
  - *Rating Scale for Explanatory Texts,* page 60
  - *Rating Scale for Narrative Texts,* page 74
  - *Rating Scale for Persuasive Texts,* page 88
  - *Rating Scale for Procedural Texts,* page 101
  - *Rating Scale for Retell Texts,* page 114

- *Social Studies Discovery Links:*
  - *Little Book Title, Postcards from Barnaby*
GCO 9: Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will be expected to:</td>
<td>Writing must be practised in authentic situations with a deliberate focus on purpose and audience. Students need to make the connection between the different purposes for each text type and the purpose for their writing. Developing this understanding as each text study is explored will help students write for a specific audience. To develop a sense of audience, students need to know if they are writing for a known, unknown or public audience. This will also influence the formality of their writing. For example, if a primary class wants to make a change to the playground, library or cafeteria, the teacher could guide them to write a persuasive letter, poster or essay to a known audience such as the principal or school council. An unknown audience may be their Member for the House of Assembly. A poster intended for print in the local newspaper may be designed for a public audience. Students write best when they have a desire to express themselves for an authentic purpose and a real audience. It is important to allow students an opportunity to write for a specific purpose and an intended audience. Independent writing is encouraged when writing tools are available in a designated area so that students may access materials easily throughout the school day. Specific audiences and purposes to write for can be brainstormed periodically in large group sessions and posted as a list of possible writing prompts for students who need them. A possible list may include a(n):</td>
</tr>
<tr>
<td>9.2  consider audience and purpose when producing texts.</td>
<td>• blog about a classroom event such as egg hatching</td>
</tr>
<tr>
<td></td>
<td>• brochure/pamphlet about a community event to post in the town hall or post office</td>
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<td></td>
<td>• classroom list of student generated rules</td>
</tr>
<tr>
<td></td>
<td>• electronic poster using Glogster Edu</td>
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<tr>
<td></td>
<td>• grocery list in a play area</td>
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<tr>
<td></td>
<td>• invitation for another grade to attend a class puppet show</td>
</tr>
<tr>
<td></td>
<td>• letter to Santa or the Tooth Fairy</td>
</tr>
<tr>
<td></td>
<td>• menu</td>
</tr>
<tr>
<td></td>
<td>• note to parents about one exciting thing learned</td>
</tr>
<tr>
<td></td>
<td>• photo story of a field trip to display during parent teacher interviews</td>
</tr>
<tr>
<td></td>
<td>• sampling of questions to ask a guest speaker</td>
</tr>
<tr>
<td></td>
<td>• shopping list of items needed for a special project or event</td>
</tr>
<tr>
<td></td>
<td>• thank you note to a guest speaker</td>
</tr>
<tr>
<td></td>
<td>• to do list</td>
</tr>
</tbody>
</table>
GCO 9: Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

Suggestions for Assessment

Collect a variety of texts that are written for specific audiences and purposes. Ask a student to select a text from the collection to use as a mentor text to help them produce their own.

The collection may include a:
- bake sale notice
- birthday party invitation
- church bulletin
- flyer from a local recreation complex advertising rental space for birthday parties
- list of items for sale
- notice of upcoming events
- permission slip
- school menu
- school newsletter
- sponsor sheet
- take out menu

Student generated texts should be assessed to determine if students have considered a purpose and an audience when producing the text. Before writing, ask them to explain:
- the message in the mentor text
- who the text was written for
- why the text was written
- why the author chose the text form

Teaching students to determine the audience and purpose for specific texts should include a critical component. Many authors have a target audience and a purpose for creating texts. This may be easily discussed using advertising flyers for particular businesses and events. For example, after conducting interview questions to their parent(s) or guardian(s) for their preferences on gift ideas for special occasions such as Mother’s Day, Father’s Day, Valentine’s Day, etc., students may discover that the parent responses are very different than those suggested in merchandise flyers. A T-chart may be created to record what the flyers suggest purchasing as gifts for mom or dad versus the responses received from the interview. This activity will bring an awareness of the importance of writing for an intended audience who needs to be critical of the message being sent. The purpose of the writing is usually for the benefit of the writer. In the case of the merchandise flyers, the purpose of the business is to advertise products that will attract customers. Observe student discussions and determine if they can critically examine texts for their intended purpose and audience by considering the responses to the questions posed.
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.1 engage in the processes of writing.</td>
<td>To learn to be effective writers, students must engage in the processes of writing. The five steps of the writing process to focus on in grade one include:</td>
</tr>
<tr>
<td></td>
<td>1. Pre-writing (referenced as Planning and Researching in the authorized resource)</td>
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<tr>
<td></td>
<td>2. Drafting</td>
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<td></td>
<td>3. Revising</td>
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<td></td>
<td>4. Editing</td>
</tr>
<tr>
<td></td>
<td>5. Publishing and Sharing</td>
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<tr>
<td></td>
<td>Further information on the processes of writing can be found on pages 185-188 of this curriculum guide.</td>
</tr>
</tbody>
</table>

Grade one writers are not expected to use all these writing steps immediately. At the beginning of grade one, students should be engaged in the pre-writing and the drafting stages. Over time, students will begin to engage in the revising, editing, and publishing and sharing stages.

Each component of the writing process needs to be modeled and explicitly taught many times so that students become familiar with each stage. The components of the writing process are generally taught in sequence. Since all parts of the writing process are interdependent and overlay one another, it is important to help students understand that writers may go back and forth between the steps.

It is important for students to have experience engaging in all five steps of the writing process to help them develop the skills associated with each stage and to provide assessment information about student writing. However, each piece of independent writing does not necessarily go through all of the stages of the writing process, unless the teacher or student chooses to do so.

The Pre-writing stage is the first step of the writing process. During this stage, students learn how to generate ideas to write about. Students should be given many opportunities to talk about their ideas in order to expand and clarify their thoughts. This may be achieved in whole and small groups. By exploring ideas which may include:

- accessing prior knowledge or personal experiences
- brainstorming sessions to create thought webs
- gaining ideas from books, games, movies, web sites, etc
- making a list of writing ideas
- narrowing down a topic into smaller ideas
- using information gained from interviews or guest speakers
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

It is important to assess writers throughout each stage of the writing process. Each step of the process informs the final product and it is important to monitor student progress throughout. Assessment should be based on student performance throughout the five steps rather than focusing on the piece of writing produced at the end of the process. Note the following behaviours throughout each step of the writing process:

**Pre-writing**: Did the student...
- draw pictures or make visual plans?
- gather information by asking others and referring to other resources?
- include notes on their pictures?
- jot ideas on a graphic organizer?
- select a familiar and narrowed topic?
- talk about ideas for writing during whole, small or paired groupings?
- talk about the selected idea during whole, small or paired groupings?

Resources

**Authorized Resources**:

- *Literacy Place for the Early Years Grade 1 Writing Guide: Craft Lessons for Planning and Research*, pages 130-144
- *Writing Development Checklist: Grade One, Planning and Research, Writing Process*, pages 187-188
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Outcomes

Students will be expected to:

1. engage in the processes of writing (continued).

Suggestions for Teaching and Learning

After ideas have been explored and selected, students need to know how to organize them. Strategies to develop organizational skills may include:

- converting ideas into sentences
- jotting down ideas on idea cards or sticky notes
- sequencing ideas
- sketching a plan
- sorting ideas
- using a graphic organizer

In the Drafting stage, students turn their plan that was developed in the pre-writing stage into writing. This may involve referring to organizers in their writing folders such as the Retell Text Organizer. These organizers will help them form sentences. The focus during this stage is to provide time to students to put their imaginative thoughts and creativity onto paper or a screen without emphasis on writing mechanics. Mechanics will be approached at a later stage. The drafting stage should focus on:

- including an introduction
- including details
- making changes to ideas
- providing a conclusion
- sequencing
- spelling unknown words
- staying on topic
- using a plan to write a first draft

Independent revisions should not be an expectation for grade one students. Therefore, in the Revising stage it is important to demonstrate the following strategies during modelled and shared writing:

- adding ideas
- changing word choices
- changing the order of ideas
- deleting ideas
- rereading and questioning your ideas
- sharing ideas and inviting feedback
- using a revising checklist

Independent editing should not be an expectation for grade one students at the beginning of the year. Therefore, in the editing stage, it is important to demonstrate the following strategies throughout the year during modelled and shared writing:

- rereading to check for punctuation, capitalization, and spelling
- using an editing checklist
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

**Drafting:** Did the student...
- acknowledge the need to include an introduction?
- add details to their initial plan?
- attempt to conclude their first draft?
- attempt to sequence ideas?
- attempt to spell unknown words using strategies?
- refer to a plan when writing a first draft?
- stay on topic?
- write without inhibitions?

**Revising:** Did the student...
- add ideas?
- change the order of ideas?
- change word choices?
- delete ideas?
- reread and question their ideas?
- share ideas and invite feedback?
- use a revising checklist?

**Editing:** Did the student...
- reread to check for capitalization?
- reread to check for punctuation?
- reread to check for spelling?
- use an editing checklist with a buddy?

**Resources**

**Authorized Resources:**

*Literacy Place for the Early Years Grade 1 Writing Guide:*
- Craft Lessons for Drafting, pages 145-153
- Craft Lessons for Revising, pages 154-163
- Craft Lessons for Editing, pages 165-170
- My Revising Checklist, page 164
- My Editing Checklist, page 171
- Retell Text Organizer, page 115

*Writing Development Checklist: Grade One, Drafting, Revising and Editing, Writing Process,* pages 188-189
### GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Suggestions for Teaching and Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will be expected to:</strong></td>
<td><strong>In the final stage of the writing process, students share and publish the writing that was revised and edited in previous stages.</strong> Publication formats may vary depending on what has been previously modelled. Samples of published pieces from previous years are great examples to share. Students may consider these options when publishing their own work. Formats selected will be dependent on the materials available for student use. Therefore, consider providing the following materials in an &quot;Author’s Box&quot; in the writing centre for student use during publication: shaped, coloured, and construction paper, poster board for big books, metal rings, wallpaper, book pockets, scrap book pages, duotangs, borders, clear plastic sleeves, binding materials, templates for shapes, stencils for lettering, coloured pens, markers, crayons, leads, highlighters, glitter glue, etc. Prior to selecting a format for publication, the following strategies should be modelled even though students are not expected to complete them independently:</td>
</tr>
</tbody>
</table>
| 10.1 engage in the processes of writing (continued). | • composing a biography about the author  
• creating a table of contents for a class book  
• including a map or other illustrations  
• making a publishing checklist  
• making an index/picture glossary |
| | Students should be given regular opportunities to present and publish their writing. This can be done orally and is often referred to as using the "Author’s Chair." These presentations may be done in whole or small groups. Published writing may be displayed on class webpages, school newsletters, classroom blogs, etc. |
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

**Sharing and Publishing:** Did the student...
- choose a favourite text for publishing?
- demonstrate speaking skills such as: standing or sitting up tall, being still, looking at the audience, speaking clearly, speaking loudly, speaking not too slowly and not too quickly, answering questions from the audience.
- publish writing in print or electronic form?
- share writing in an oral presentation?

Resources

**Authorized Resources:**

- *Literacy Place for the Early Years Grade 1 Writing Guide:*
- *Craft Lessons for Sharing and Publishing,* pages 172-182
- *Writing Development Checklist: Grade One, Sharing and Publishing,* *Writing Process,* pages 189-190
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

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<tr>
<td>Students will be expected to:</td>
<td>Writing is a powerful way to communicate ideas, document learning, and develop critical thinking skills. The trait model focuses on the six traits of writing: ideas, organization, voice, word choice, sentence fluency and conventions. The traits acknowledge the importance of writing development in young students. As writing develops, students learn that letters will turn into words, words will transfer into phrases, and phrases into sentences. Knowledge of the traits will help students to learn how to become effective writers. A list of children's literature selections to illustrate the traits may be referenced in appendix D-1.</td>
</tr>
</tbody>
</table>
| 10.2 use the traits of writing to communicate ideas effectively. | **Ideas**

This trait involves choosing a main idea, selecting relevant details and making the message clear. Ideas are strongest when they are focused and move from general to more specific. Students need to be shown how to identify ideas in their own writing, in the writing of others and in their own experiences. Students share ideas through pictures, experimenting with letters and words, captions, discussions, questions and lists. Teachers may help students to look for potential ideas to develop writing by creating a class chart to share experiences, display art, read books and sing songs. Examples of specific activities to teach the ideas trait include:

- choosing from a variety of children's literature selections to discuss the idea of treasures. A selection such as *Wilfrid Gordon McDonald Partridge* by Mem Fox may be retrieved electronically. Ask students to discuss how the writer communicates the message through pictures and words within the text. Students may tell about some of the things that Wilfrid treasures and why they are important to him. Invite students to bring a treasured object to share with the class. Prior to sharing, this activity should be modelled using objects that are treasured by the teacher. Students may illustrate and write about their object and its importance after the sharing session. Remind students that the story associated to each object provides many ideas for writing. Students may take a digital photo of their treasure and use it in their own electronic text.

- displaying pictures of individuals expressing strong emotions and asking students who the person is and why they may feel this way. Student responses may be jotted down in an "ideas" book for students to use as starting points in a story.

- showing a funnel to students and explaining its purpose. A funnel allows materials to pass through in controllable amounts. Materials such as water, sugar, sand, beans, seeds, rice, etc. may be placed in a centre for exploration. Afterwards, relate the use of a funnel to writing so that ideas are focused as they are poured in and made more specific as they pass through the tip. Imagine a broad topic such as "butterflies" passing through the funnel. A more specific idea may focus on the life cycle of a butterfly. A colander may be used to show how some of the ideas come through the small holes whereas others are reserved as excess information.
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Involve students in the assessment process by asking them what they have learned about the ideas trait. They should be able to explain what ideas are and why they are important in their writing. Note if students:

- create messages with both text and pictures
- include details to make the message clear
- stay on topic
- write about what they know rather than writing about an unfamiliar topic

Display student sample papers included in the Write Traits® Teacher’s Guide and ask students to determine if the ideas in the message are strong or a start. A strong or a start may be determined using a student rubric. Once students become familiar making this distinction, introduce them to a piece of writing that is assessed in the middle. Visuals depicted on the rubric include a seed, a sprout and a flower. A start is represented by a seed, a developing piece of writing is represented by a sprout and a flower is depicted by a strong piece of writing. Students may assess their own ideas using the rubric and attaching it to their writing to include in their portfolio.

Resources

Authorized Resources:

Write Traits® Teacher’s Guide
Warm-up Activity 1: Seed to Flower, page xxiv-xxv
Unit 1: Ideas
Lesson 1: I Have a Message, pages 7-9
Lesson 2: I Know My Topic, pages 10-12
Lesson 3: Details, Details!, pages 13-15
Lesson 4: Focus on Your Topic!, pages 16-18
Unit Summary: Ideas, page 19
Sample Papers 1-4 of student writing samples, pages 120-129
Teacher and Student Rubric for Ideas, pages 4-5
Write Traits® Student Traitbook
Grade 1, Warm-up Activity 1, Seed to Flower

Suggested Professional Resources:

6+1 Traits of Writing-The Complete Guide for the Primary Grades by Ruth Culham
The Trait Crate Grade 1, Picture Books, Model Lessons, and More to Teach Writing With the 6 Traits
Suggested Children’s Literature Selections for Ideas Trait
Wilfrid Gordon McDonald Partridge and Whoever You Are by Mem Fox
Snowmen at Night by Carolyn Buehner
Where the Wild Things Are by Maurice Sendak
Appendix D: Writing and Representing, D-1: Literature to Illustrate Writing Traits
### Specific Curriculum Outcomes: Speaking and Listening

**GCO 10:** Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

<table>
<thead>
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<th>Outcomes</th>
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<tr>
<td><strong>Students will be expected to:</strong></td>
<td><strong>Organization</strong></td>
</tr>
<tr>
<td>10.2 use the traits of writing to communicate ideas effectively (continued).</td>
<td>This trait focuses on the importance of order and sequence. Connecting and sequencing words help students connect their thoughts and ideas so that their writing makes sense. In grade one, the organization of student writing is developmental. As young writers begin to write more, the organization trait should be introduced. At the beginning of the year, a lead may simply be a title and an ending may be indicated when the writing stops or the student writes &quot;The end.&quot; As students develop their writing skills and become more familiar with the writing process, they should be able to organize their thoughts in an order that makes sense. Suggested activities for the organization trait may include:</td>
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<td>• creating a storyboard to teach the importance of order and sequence by emphasizing the use of pictures and words to tell a story. Student generated storyboards may be created using a piece of paper divided into thirds. By drawing a picture in each section and writing the message beneath, the organization of the beginning, middle and end of the story may be represented.</td>
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<td></td>
<td>• introducing grade one students to connecting words such as and, but and so and sequencing words such as first, then, next, later, after that, finally, the end, etc. These words should be modeled during shared writing sessions to encourage students to apply them during independent writing. During a mini-lesson, a four-squared graphic organizer can be used to teach students how to organize their thoughts sequentially.</td>
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<tr>
<td></td>
<td>• modeling how children’s literature selections are organized by using graphic organizers. Picture books with clear organizational structures may include: Today is Monday by Eric Carle (Sunday to Saturday), The Paperboy by Dav Pilkey (morning to night), Alphabet Under Construction by Denise Fleming (A to Z), The Snowman by Raymond Briggs(sunset to sunrise), The Very Hungry Caterpillar by Eric Carle (birth to death) and The Jacket I Wear in the Snow by Shirley Neitzel (layers of clothing).</td>
</tr>
<tr>
<td></td>
<td>• procedural writing activities. For example, to do lists may be created in the order of importance, labels, titles and captions may be written for maps or diagrams and instructions may be written to complete a task such as making a snowman or playing a game.</td>
</tr>
</tbody>
</table>
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Prior to conferencing with individual students to review writing samples for evidence of the organization trait, ask the students to share their writing with a shoulder buddy. Students should refer to their writing sample and self-reflect on the following questions posed by their shoulder buddy. The following questions may be recorded on a clipboard for easy referral. Visual cues may be created beside each line of text to assist in the reading of the following questions:

- Did you stick to your main topic?
- Does the order make sense?
- Does your writing have a strong ending?
- Does your writing have a strong lead?
- Is your writing easy to follow?

Conference with individual students to review writing samples for evidence of the organization trait. Ask students to refer to their writing sample and explain:

- the ending
- the lead
- the main message
- the order of their writing
- the use of sequencing and connecting words

Resources

Authorized Resources:

Write Traits® Teacher’s Guide
Unit 2: Organization
Lesson 5: 1, 2, 3... Order Counts!, pages 25-27
Lesson 6: Stay on the Trail, pages 28-30
Lesson 7: Off to a Good Start, pages 31-33
Lesson 8: Wrap it Up!, pages 34-36
Teacher and Student Rubric for Organization, page 22-23
Write Traits® Student Traitbook, Lesson 5: Organization, pages 19-21.

Suggested Children’s Literature:

Today is Monday and The Very Hungry Caterpillar by Eric Carle
The Paperboy by Dav Pilkey
Alphabet Under Construction by Denise Fleming
The Snowman by Raymond Briggs
The Jacket I Wear in the Snow by Shirley Neitzel
Dog Breath by Dav Pilkey
Diary of a Worm by Doreen Cronin
Ish by Peter Reynolds
## Specific Curriculum Outcomes: Speaking and Listening

### GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

#### Outcomes

**Students will be expected to:**

1. **10.2** use the traits of writing to communicate ideas effectively (continued).

#### Suggestions for Teaching and Learning

**Voice**

The voice trait focuses on the passion that a writer has when writing about a topic. When a writer’s voice comes through the writing loud and clear, it connects the reader to the writer. Grade one students should be encouraged to show voice in the details of pictures, the use of punctuation, colour, text features and the size of letter formations in their writing. A range of emotions and feelings should be expressed to convey important messages to particular audiences. Students must be given opportunities to build confidence expressing their own ideas and finding their own voice in writing and representing activities. They should be encouraged to make the reader associate the writing to the writer. It should be evident to the reader that the writer cares about the topic and shows enthusiasm.

Particular children’s literature selections will inspire students to use voice in their writing. Students need to hear, see and feel many examples of voice within authentic contexts before they can incorporate it in their own writing. Specific examples of voice may be highlighted in read alouds such as *Give Me Back My Dad* by Robert Munsch. Invite students to go on a detective hunt for other examples of voice in children’s literature selections or student writings. The collection of examples found on the hunt may be shared with the large group. The following titles may be borrowed from online, classroom, or library collections to include in book boxes for the hunt: *The Dot* by Peter Reynolds, *How Are You Peeling? Foods With Moods* by Saxton Freymann and Joost Elffers, *Miss Spider’s Tea Party* by David Kirk, *The Jolly Postman* by Janet and Allan Ahlberg, *David. No, David!* by David Shannon, etc.

When students produce texts and consider audience and purpose, it is fitting to incorporate the voice trait. For example, a letter of complaint to a toy store will use a voice of frustration, whereas a letter of satisfaction will use a complimentary and appreciative voice. Each writing activity explored throughout the grade one year should encourage students to match voice to the purpose and audience. Writing cartoons about student selected topics encourage students to include voice in their illustrations and dialogue. The cartoon should include words and pictures that evoke emotions. Designing posters for important messaging to be displayed around the school reinforces the importance of capturing the attention of the audience. Card making is another favourable writing activity for young students. It gives them an opportunity to express emotions, connect to the reader, offer sincere thoughts and create illustrations that are expressive.
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Throughout the year, evaluate student writing samples and determine if voice is evident. Conference with students and record responses to the following sample questions:

- Do you think the reader will know that you care about this topic? How?
- Do you think that the reader will want to continue reading once they begin?
- How can the reader feel your energy in this piece of writing?
- How could you change your writing for a different audience?
- How do you want the reader to feel?
- What can you add to or change in your writing to make this feeling stronger?
- What did you do to show this feeling?
- What feelings did you want to show in your writing?
- Will the reader think that your writing sounds like you?

Resources

Authorized Resources:
Write Traits® Teacher’s Guide
Unit 3: Voice
Lesson 9: Who is My Audience?, pages 43-45
Lesson 10: It Sounds Like Me, pages 46-48
Lesson 11: Alive With Details, pages 49-51
Lesson 12: Feeling the Voice, pages 52-55

Teacher and Student Rubric for Voice, pages 40-41

Read Aloud: Give Me Back My Dad! by Robert Munsch

Suggested Children’s Literature:
The Dot by Peter Reynolds
How Are You Peeling? Foods With Moods by Saxton Freymann and Joost Elffers
Miss Spider’s Tea Party by David Kirk
The Jolly Postman by Janet and Allan Ahlberg
David. No, David! by David Shannon

Suggested Web sites:
www.kidblog.org
www.edublogs.org
www.glogster.com

Free Photostory 3 download for Windows can be found at www.microsoft.com
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Outcomes

*Students will be expected to:*

10.2 use the traits of writing to communicate ideas effectively (continued).

Suggestions for Teaching and Learning

**Word Choice**

This trait includes the selection and use of exciting and colourful words that fit audience, topic and purpose. Word choice is developed when words leave a picture in the reader’s mind of a clear and entertaining message. Students will continue to rely on everyday common words that they are familiar and comfortable using if they are not encouraged to vary word choice. By experimenting with word choice and playing with words and sounds, they learn to take risks and express their ideas using new and exciting words. Continuous exposure develops their ability to use words in new ways.

Suggested activities for the word choice trait may include:

- a mini lesson during a guided writing session, focusing on overused words frequently seen in student writing such as *ran, said, good, like, nice, etc.* Discussions about interesting words will help students develop word choice in their writing. Using student writing samples, look for overused words and invite students to offer colourful word substitutions. These words may be edited during writer’s workshop.

- categorizing various types of words such as funny words, misused words, spicy words, strange words, fancy words, etc. Words for each category may be brainstormed and recorded on a sheet of chart paper. These charts may be added to classroom word walls. Word walls encourage students to use a variety of interesting words and phrases and should be user friendly. Classrooms that are rich in print will help students develop word choice.

- choosing favourite words and illustrating one of the words. A sentence or two may be written using the word.

- creating individual mini offices for writing. Using double-sided writing folders and including individual word wall lists, class lists, colour words, number words, days of the week, months, family words, alphabet chart, word families, consonant digraphs, etc. Students may use these writing aids during independent writing activities.

- displaying a short piece of writing, i.e. a journal entry on the interactive white board and brainstorming ways to improve the piece of writing by making better word selections.

- noticing new words and loving the sounds of words. They often repeat these words over and over and in doing so, they are developing their ability to use words in new ways. This repetition helps them to say important things and to develop an understanding of how words work in their writing.

- read alouds that demonstrate word choice such as *Max’s Words* by Kate Banks and *Fancy Nancy* by Jane O’Connor. Children’s literature selections expose students to colourful, lively and interesting words.
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Note student word choices in student writing samples and observe if conscious efforts were made to use words selectively to create vivid images. This may be accomplished by:

• creating a mental picture
• playing with the letters while experimenting with sounds or patterns
• saying things differently and writing the new words that are heard
• selecting words from categories
• substituting familiar words with new words
• using their senses
• varying their word choice

Resources

Authorized Resources:

Write Traits® Teacher’s Guide
Unit 4: Word Choice
Lesson 13: Word Feast!, pages 61-63
Lesson 14: I Love Words!, pages 64-66
Lesson 15: Verbs Rock!, pages 67-69
Lesson 16: Dig Up a New Word, pages 70-72
Teacher and Student Rubrics for Word Choice, pages 58-59

Write Traits® Student Traitbook, Lesson 14: I Love Words!, pages 57-60.

Suggested Children’s Literature:

Max’s Words by Kate Banks
Fancy Nancy by Jane O’Connor
An Island Grows by Lola Schaefer
Chrysanthemum by Kevin Henkes
Possum Magic by Mem Fox
### Sentence Fluency

This trait explores opportunities for students to hear the rhythm and flow of writing in texts. The auditory component is emphasized as texts are read aloud with expression. Poetry selections, choral readings, chants, rhymes and songs have a poetic flow and are great text selections to use with young students to demonstrate sentence fluency. Through participation in these experiences, students practise this trait first hand as they listen to words or lyrics within sentences and songs and recognize whether or not they sound right. To apply this in their writing, students must understand what a sentence is and develop the ability to write a whole, complete sentence to express an idea. They need to learn how to:

- begin sentences in different ways
- combine words into phrases
- create a pattern by repeating sounds, words and phrases
- experiment with sentences to vary the lengths
- use transitional words to connect sentences
- write sentences that they can read aloud

Suggested activities for sentence fluency may include:

- reading and listening to poetry and prose selections which emphasize phrasing, rhythm and flow. Discuss the importance of varying the lengths of the sentences, the beginnings and endings of sentences, the sounds of the words within sentences and the sound of the combined sentences. Afterwards, ask students if the selection is fluent, what makes it fluent or not, and to identify an image of a particular sentence created for them within the text.

- a shared writing activity with an opening sentence such as, *I am so excited when we have physical education*. Ask a student to provide the second sentence by starting it with the last word in the previous sentence. This activity will encourage students to write sentences that begin differently to make the writing sound smooth and interesting. A variation of this piece of writing may be completed as follows:

  
  *I am so excited when we have physical education.*

  Physical education is so much fun.

  Fun is important in my school.

  School is where I like to be.
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

Play a flash game using hand held whiteboards, index cards on popsicle sticks, etc. Ask students to draw a happy face on one side and a sad face on the other. This prop is used as an indicator to show whether or not a sentence that is read aloud is complete or incomplete. A happy face indicates that a sentence is complete and a sad face references an incomplete sentence. Complete sentences and parts of sentences may be selected from read aloud texts and recorded on sentence strips for display. As students respond to each sentence, complete or incomplete, note students' understanding. A similar game may be played by reading a short text or part thereof to determine if the writer considered varied sentence length.

Distribute copies of the sample papers, *All About Me* and *My Cat Had Puppies*. Project the samples and read them aloud with the class. After reading, students must determine:

- how to change the beginning of sentences within a text for variation
- if the sample is a strong or a start
- if sentence length is varied
- the beginning word of each sentence and highlight them within the passages to determine if different beginnings were used
- the number of sentences in each sample
- which sample includes sentences that are easier to visualize and select one to illustrate and write a caption beneath

Resources

**Authorized Resources:**

*Write Traits® Teacher's Guide*

Unit 5: Sentence Fluency

Lesson 17: *From Start to Finish!*, pages 79-81

Lesson 18: *Read It Out Loud!*, pages 82-84

Lesson 19: *Reading With Feeling!*, pages 85-87

Lesson 20: *Look Out for Sentence Twins!*, pages 88-90

*Teacher and Student Rubric for Sentence Fluency*, pages 76-77

Sample Paper #17, *All About Me*, pages 166-168

Sample Paper #18, *My Cat Had Puppies!*, pages 169-171

*Literacy Place for the Early Years Grade 1:*

Big Book: *Bubblegum, Books, and Bugs, Poems for You and Me*

6 pack titles: *Bubblegum, Books, and Bugs, Poems for You and Me*

Digital Book: *Let's Join In!*

6 pack titles: *Let's Join In!*

**Suggested Children's Literature:**

*What is Green?* from the collection *Hailstones and Halibut Bones* by Mary O'Neill

*Yesterday I Had the Blues* by Jeron Ashford Frame

*The Important Book* by Margaret Wise Brown

*Millions of Cats* by Wanda Gag
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Outcomes

Students will be expected to:

10.2 use the traits of writing to communicate ideas effectively (continued).

Suggestions for Teaching and Learning

Conventions

Grade one students need to develop an understanding that the convention trait makes it easier for the reader to understand the messages created in texts. Editing is challenging at this grade level but students need exposure and opportunities to practise the following conventions in authentic writing activities to make their writing readable:

- capitalization
- contractions
- conventional and inventive spellings
- formation of upper and lower case letters
- punctuation
- "s" for plurals or possessives

Reading and writing experiences help students develop an understanding of the use of conventions. Once students are focused on an area they will start to notice it in every day reading and writing. They notice shapes of letters, the space between words, different punctuation, use of capitalization, etc. Daily interactions with texts help students learn a great deal about how conventions work within meaningful contexts. This exposure will help them apply conventions to their own writing.

Although the development of the conventions is linear, students may not perfect their use of each convention at the same time. Exposure to the proper use of conventions within authentic texts is the best way to reinforce and model them throughout the year.

Suggested activities for conventions may include:

- an editing checklist focusing on capital letters, punctuation, spelling, etc
- a piece of writing displayed without spacing to model how proper spacing affects the readability of a piece of writing
- read aloud selections emphasizing punctuation such as Don’t Let the Pigeon Drive the Bus by Mo Willems or Chester’s Masterpiece by Melanie Watt modelling specific conventions
- writing text using speech balloons

A chart outlining the traits and suggestions to gain insight on the traits in grade one can be found on page 189 in this curriculum guide.
GCO 10: Students will be expected to use a range of strategies to develop effective writing and media products to enhance their clarity, precision, and effectiveness.

Suggestions for Assessment

After each convention is addressed, distribute copies of the appropriate sample papers which assess the convention studied. For example, the sample paper, *When My Rat Got Loose*, evaluates spacing between words. *Snow*, evaluates the use of capitalization at the beginning of sentences, punctuation is evaluated in *Snoring* and spelling errors may be assessed using *What Makes Me Laugh*. Project the samples and read them aloud with the class. After reading, students must determine if:

- the sample is "a strong" or "a start"
- words are misspelled
- punctuation is required
- proper spacing is used
- capitalization is used properly

Authorized Resources:

*Literacy Place for the Early Years Grade 1: Writing Guide*

*Convention Lessons for Editing*, pages 165-171

*Editing Checklist*, page 171

*Write Traits® Teacher’s Guide*

Unit 6: Conventions

Lesson 21: Look Out for Crowded Words, pages 97-99

Lesson 22: Look Out for Capital Letters, pages 100-102

Lesson 23: Look Out for Periods, pages 103-105

Lesson 24: Look Out for Misspelled Words, pages 106-109

*Teacher and Student Rubric for Conventions*, pages 94-95

Sample Paper #21, *When My Rat Got Loose*, pages 178-180

Sample Paper #22, *Snow*, pages 181-183


Suggested Children’s Literature:

*Don’t Let the Pigeon Drive the Bus* by Mo Willems

*Chester’s Masterpiece* by Melanie Watt
Section III: Program Design and Content
It is important that essential graduation learnings and general curriculum outcomes be used as reference points for planning learning experiences. It is also important that wherever possible, learning in English language arts be connected and applied to learning in other subject areas. Students need to experience a variety of organizational approaches, including whole class, small group, and independent learning.

**Organizational Learning Experiences for Students**

**Whole-Class Instruction**

Essential to a grade one classroom is a large group meeting area where all students gather as a community of learners with their teacher. During this time, direct instruction is provided to the whole group, new experiences are modelled, learned experiences are shared and the teacher facilitates the discussion and provides encouragement for their learning.

Whole-class instruction is used to provide focused, explicit literacy instruction while addressing a specific learning outcome to a group with a wide range of learning styles and experiences. It is also used to introduce and support other methods of instruction such as demonstrations, modelling, mini-lessons, questioning, sharing and discussing. Shared reading and writing activities, read-alouds and language experiences which are delivered through whole-class instruction are common contexts for teaching and learning language arts in grade one.

Whole-class settings where group learning takes place can challenge the imagination, stimulate reflection, and develop a sense of inquiry. It can provide a forum for critical thinking and challenge students to explore and extend their knowledge base as they encounter the ideas of others. Reading aloud to the whole class allows students to see and hear others use language powerfully and eloquently. Modelling writing or demonstrating a procedure provides opportunities for students to see and understand the process of learning.

**Small-group Instruction**

Small-group instruction provides the teacher with opportunities to narrow the focus of instruction for a group of students sharing a similar need. Student learning is supported in this environment and specific needs of the group are addressed through language arts instruction which addresses the developmental needs of the small group rather than the varied literacy experiences of the entire class.

Participation in small-group experiences expose students to opportunities to help them learn how to use their language skills in authentic situations by interacting effectively and productively with their teacher and peers. Through working in small groups students are encouraged to be less dependent on the teacher and increase positive interdependence while engaging in opportunities to speak, read and write, listen, view, and represent collaboratively.
SECTION III: PROGRAM DESIGN AND CONTENT

Small-group settings help students learn how to interact effectively and productively as members of a team while receiving support and guidance from the teacher to take risks within the group. In this setting, students are supported and encouraged to:

• participate, collaborate, and negotiate.
• consider different ways of completing an activity.
• identify and solve problems.
• build on and share their own ideas and the ideas of others.
• manage tasks and make decisions.
• recognize the responsibilities of working in groups and assess their own contributions.

Independent Learning

Independent learning in the language arts is an important component of a balanced literacy program. Individual differences in students’ backgrounds, interests, and abilities can be encouraged when opportunities are provided to develop independent learning skills. It offers students flexibility in selecting topics and resources, and in exploring curriculum areas that suit their interests and specific needs. When students are given choice and time to play they are more likely to pursue their interests and use the language arts for authentic purposes. Conferencing with students in small-group and one-to-one situations will encourage students to take risks as they engage in independent learning.

Conferences

Classroom time for small-group, peer, and student-teacher conferences provide a rich context to gain insight into a child's understanding and to develop language awareness. These conferences are brief, yet can yield a great deal of information about the learning of individual students. Within the context of conferences teachers can provide students with feedback as they document individual student learning.

Individual conferences provide opportunities to connect and expand on a child's learning, clarify an understanding, share personal experiences, build on ideas, hear a child's thinking out loud, model language, support and encourage language use for learning, and encourage risk-taking in language learning while acknowledging their learning.
Integrated Teaching and Learning

An integrated curriculum approach is consistent with the philosophy of how children learn and it occurs when cross-curricular connections are made among subject areas for the purpose of seeing the relevance and the interrelatedness of curricula. Many of these links are natural connections for learning experiences.

It is natural to combine similar curriculum outcomes across subject areas. This helps to manage time efficiently. To integrate effectively, it is paramount that teachers have a thorough understanding of the curriculum outcomes prescribed for all subject areas in grade one. Children are always making connections with the world around them. Living and learning are inseparable. Delivering subjects in isolation opposes the natural way that children learn. Integration is the process of combining separate curriculum areas into topics which connect easily. It allows learners to develop skills and knowledge which support holistic growth. This may be accomplished when teachers choose a variety of teaching strategies that support integration.

As educators, it is important to involve children in a planning process which provides opportunities to become co-constructors of knowledge and partners in the learning process. When an integrated child-centered curriculum is designed using this collaborative approach, activities and topics are more likely to be developmentally appropriate and meet the needs of all children. It is important to examine the knowledge that children possess, the knowledge they need to learn and the knowledge they desire to learn. This ensures a balance between teacher-directed and child-initiated activities which provide learning experiences that are inclusive of children’s ideas.

Planning for curriculum integration incorporates many different approaches to teaching with the goal of accommodating the individual needs of the children within their classrooms. The strategies which follow are examples that are often used in grade one classrooms.

The Literature-Based Approach

The Literature-Based Approach uses children’s literature as a springboard for learning and instruction. Children’s literature naturally stimulates the imagination and engages the interest of a child. Concepts explored through literature may focus on one main idea for exploration, while others provide opportunities for cross-curricular connections.

Text features such as partial/cut-out pages and irregular placement and orientation of text are used by Melanie Walsh throughout the read aloud, 10 Things I Can Do To Help My World. Resources provided in English Language Arts also lend themselves to other curriculum areas. For example, this read aloud may be used to focus on an outcome in English Language Arts highlighting the use of text features. The content of the text may be connected to outcomes in health, science, social studies and religion to discuss the importance of caring for the world and the role that students can play in that initiative.
The Project Approach

The Project Approach to teaching is a means by which you can make your curriculum come alive. This approach identifies teaching strategies that allow teachers to lead children through in-depth exploration of a topic or a theme. The topic chosen may be real-life or conceptual, part of their community or beyond, present day or past. What is central to this approach is children are involved directly as investigators who gather research to answer questions that they have prepared themselves with their teacher as well as new questions that occur as the investigation proceeds.

This approach may reflect what has been considered a theme approach to learning. In fact, there are important differences. Most notably, a project comes from the interest of children and not a predetermined theme that has already been prepared. Themes often suggest a teacher-directed approach with limitations to specific outcomes. Recognizing that this approach has a place in classrooms, it may limit our teaching to preset topics that may or may not be of interest to the group when other approaches can reach many more outcomes in more engaging ways.

Emergent Curriculum

The basic belief that children are competent learners who are eager and able to explore the world around them is the starting point for an emergent curriculum. The teacher who develops an emergent curriculum works collaboratively with the children to generate a program that meets curricular outcomes while at the same time engages children by capitalizing on their interests, talents and unique learning styles. In this approach, the teacher becomes a co-constructor of knowledge along with the children. The teacher recognizes that it is not their role to have all of the answers but rather, to facilitate learning and discovery by encouraging an atmosphere of exploration, curiosity and problem-solving.

Emergent curriculum is a responsive approach to teaching. Teachers who use this approach start by observing the children and specifically noticing what they do during play. By taking note of what children are saying, the questions they ask, what draws their interest and the types of problems they are trying to solve through play, teacher planning is informed. The teacher incorporates what is learned about the children’s needs and interests into an overall plan to meet curricular outcomes. Using an emergent curriculum approach is quite similar to the Project Approach. These approaches explore interests relevant to the children and each one integrates a variety of methods to meet curricular outcomes. In these particular approaches, the teacher acts as a co-learner while at the same time facilitating and extending the children’s learning experiences.

To learn more about the emergent curriculum approach refer to Carol Ann Wien's *Emergent Curriculum in the Primary Classrooms -Interpreting the Reggio Emelia Approach in Schools* (2008).
Inquiry-Based Learning

The inquiry-based learning method of instruction includes many opportunities for students to follow their natural curiosity about the world around them. It supports a learning environment that encourages students to ask questions, problem solve, and make connections to what they already know. The focus is on the development of questions by teachers and students to guide the inquiry into topics, problems and issues related to the curriculum content and outcomes. The questions guide research so students can create their own knowledge and understanding about the topic. Students take more responsibility for:

- determining what they need to learn.
- identifying resources and how best to learn from them.
- using resources and reporting their learning.
- assessing their progress in learning.

This type of experience can last for several days or it may be extended to a short-term or long-term collaboration. The process is cyclical rather than step-by-step, and student reflection on their learning and their documentation of the inquiry process are important components of this learning.

When there are common content elements, concepts, processes, and skills among the disciplines, teachers and students begin to sense a new meaning for the word integration. By planning and teaching together, a context for cooperation, collaboration and community building is provided. The challenge in effective integration of this type is to ensure that the skills, strategies, and knowledge components of each discipline are respected.
Six Strands of English Language Arts

Curriculum Framework

The grade one curriculum is designed to engage students in a range of experiences and interactions. It creates opportunities for balance and integration among the six strands of learning in language arts which include speaking and listening, reading and viewing, and writing and representing. These language processes are interrelated and can be developed most effectively as interdependent rather than discrete processes.

The curriculum includes choice and flexibility in classroom organization, teaching practices, resources, and assessment. Based on interest and individual student learning, there are a number of organizational approaches that teachers and students may select and combine in planning learning experiences for all students.

The Speaking and Listening Strand

The Speaking and Listening Strand encompasses General Curriculum Outcomes 1-3 and they are essential for language development, learning, relating to others and effective participation in society.

Most children acquire a vocabulary, learn to articulate sounds and grammatical structures, and engage in social uses of language. Attitudes about how and when to use language are shaped by their environment and influenced by how the people in their lives use language. Classroom experiences should provide daily opportunities for children to actively participate in listening and speaking activities which support the development of skills in oral communication.

As children learn to be active listeners, their language and perceptions of the world are expanded, they internalize new ideas and thoughts and they assimilate them with their own to form new thinking patterns. Learning to listen requires attentiveness to the spoken word so that meaning is understood and another’s point of view is respected.
Children’s social skills and listening development depend to a large extent on their abilities to receive and interpret oral cues. When listening is recognized as an integral part of the curriculum children will have opportunities to acquire more effective listening skills and strategies through their participation in rich oral language experiences.

The role of the teacher involves creating a safe and comfortable classroom environment which encourages risk-taking and supports children to:

- initiate and engage in conversations in and through play.
- respond to others.
- engage in extended conversations with the teacher.
- respect the conversations and opinions shared by others.
- talk about personal experiences.
- participate in oral story-telling.
- express their opinions, ideas and feelings.
- listen attentively for a purpose and to gain meaning from the spoken word.
- seek clarification to understand what is spoken.
- listen to read alouds.
- follow routines.
- give directions.
- participate in group activities.
- develop students’ sensitivities to others’ feelings, language and responses.
- use language which is respectful of cultural traditions.
- draw on their prior knowledge to make connections with new information that they are learning.

Speech development and cognitive development are closely linked. Both move from the concrete to the abstract, from egocentrism to socialization and develop through use in meaningful contexts. Through interactions with peers and adults, children learn how to engage appropriately in social situations and use language for specific audiences and purposes. Speech and thought complement each other in the development of verbal intelligence; children’s inner or private speech promotes the development of internalized logical thought. Development of syntax and vocabulary springs from a functional base. Children understand what language is by using it and understanding the purpose of language. Caution should be exercised so that elements, such as phonology (pronunciation), and syntax (grammar), are not isolated for focused instruction since it may inhibit this natural understanding.
Oral language is the cornerstone of successful experiences with reading and writing since speaking and writing both share the same skills (e.g., describing, explaining, elaborating, planning, composing meaning). Students learn a great deal about language through oral interactions which support them to make the connection between the spoken and written word. Throughout the year, students will continue to develop their knowledge of the sound-symbol system (graphophonics), their background knowledge base (semantics and syntax), and the complexity of their language structure. They bring this knowledge to the reading and writing process at varying developmental levels as they develop their literacy skills.

The primary focus of instruction in the classroom is speaking and listening which allows for frequent opportunities for oral communication. In acquiring speech skills, the first task is to develop familiarity, ease and confidence through practice and experimentation. Speech development is enhanced by encouragement and acceptance. Control and precision develop gradually through modelling and purposeful interactions. As students learn to control language, they begin to make judgments about their efforts and are able to make conscious decisions about speaking strategies.

Children have a basic need to express themselves and learn about their world. The classroom must be a place for children to develop and practice authentic speaking and listening skills. Areas of instruction that will allow students to achieve outcomes may include activities that encourage students to use both informal/exploratory talk through discussion, conversation, brainstorming, group sharing, role plays, or formal/focused talk experiences such as interviews, audio clips, dramatic play, oral story-telling, chants, rhymes, to name a few. When deciding the focus of instruction, it is important to refer to the outcomes for English language arts and the suggestions for teaching and learning and assessing.

Listening

Communication is effective when the message the speaker intends to communicate closely resembles the message constructed by the listener. Since listening is not an inborn tendency, but rather a skill that must be cultivated, nurtured and taught, explicit instruction in listening is important. Teaching effective listening skills requires many opportunities for students to practice listening to one another as they socially interact and engage in conversation during small and large group settings. Teacher modelling of effective listening behaviours and fostering an attitude that learning depends upon listening is important. Expectations for the three specific types of listening and their purpose are introduced through integrated learning experiences. Students will be exposed to many viewpoints that differ from their own. Developing an awareness of respectful listening is practised during oral language opportunities.
### Discriminative Listening

- Listening for understanding
- Comprehending oral communication to gain information

### Critical Listening

- Listening for the purpose of evaluating the speaker’s message
- An advanced skill requiring explicit instruction

### Appreciative Listening

- Listening that has aesthetic enjoyment as its central purpose
- Students develop the sense that meaning is conveyed by non-verbal aspects of speech such as tone, volume, and pitch when listening to read alouds and participating in chants and rhymes

## The Reading and Viewing Strand

Reading and viewing extend comprehension and foster the complex thinking processes necessary to analyze, compare, and evaluate texts and synthesize information. The Reading and Viewing Strand encompasses General Curriculum Outcomes 4-7.

**Opportunities for students to read and view are increased when:**

- choice is given in what they read and view and how they respond.
- immersed in a variety of print text.
- feedback and discussion is provided on reading and viewing selections.
- strategies are modelled and demonstrated frequently.
- reading and viewing are regarded as meaning making processes.
- risk-taking is encouraged and supported.
- reading and viewing skills/strategies are taught/learned in context.
- reading and viewing is valued through modelling.
- a balanced literacy approach is used which includes shared reading in small and large groups, independent reading and read alouds.
- use of picture cues is encouraged to gain meaning from texts.
- opportunities are provided to give opinions and personal responses to what has been read.
- opportunities are provided to read and view texts critically.
- personal connections to text are made.
- connections to new information are made to previous understandings.

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**GCO 4**  
*Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts.*

**GCO 5**  
*Students will be expected to interpret, select, and combine information using a variety of strategies, resources, and technologies.*

**GCO 6**  
*Students will be expected to respond personally to a range of texts.*

**GCO 7**  
*Students will be expected to respond critically to a range of texts.*
• technologies are used to locate information related to an area of interest.

• visuals are read and interpreted (environmental print, charts, tables, maps, diagrams, photographs, graphs, etc.).

• encouraged to read and view a variety of texts with a critical eye (print ads, television ads, film, video, television, magazines, newspapers, music, videos, radio).

Reading and Viewing

Children bring meaning from their prior knowledge and language experiences to the interactive processes of reading and viewing. They select, interpret, predict and integrate information about their world. Becoming literate involves the process of appropriating and constructing knowledge of literacy. This reflects a long developmental process from the children’s initial conception of print. Considerable variations in language experiences since birth are evident in children’s literacy development as they begin school. It is important to meet each child at his/her developmental level to build reading and viewing skills. They are learned most effectively when they are integrated with the other language strands in meaningful contexts.

The Four Cueing Systems

Reading and viewing are processes that require the coordination and integration of the four cueing systems. These systems are coupled with reading strategies to construct meaning from a range of texts. The cueing systems include: pragmatic, semantic, syntactic, and graphophonic.

The Pragmatic System

Pragmatic cues refer to the particular context in which a reader finds and understands a text. These cues deal with the social and cultural aspects of language use. Language is used by people for different purposes and audiences and this is reflected in the way they communicate with others in both their writing and talk. Language occurs within contexts and the pragmatic system is based on background experiences with things, people, text, and oral language. For example, children who have experiences reading graphic readers are using pragmatic cues when they expect to see a splash page with labelled illustrations of each character on the opening page. Pragmatic cues are also used when textual conventions such as italic and bold text are understood by the reader as text that is written for emphasis or intensity.

Exposing children to a varied background of literacy experiences which includes a variety of text forms and their features will expand their knowledge of written language in its various uses. The teacher will:

• encourage students to engage with a variety of texts.

• read aloud from a wide range of texts.
• emphasize the features of texts that are associated with particular text forms such as posters, illustrations, web pages, classroom blogs, graphic readers, and magazines.

• use graphic organizers to develop an awareness of text structures and to chart the text structure visually.

The Semantic System

Semantic cues refer to the meaning which has become associated with language through prior knowledge and experience. Readers and viewers construct meaning when they relate the information in the text to what they know.

Semantic cues are used when they use their background knowledge, meaning interpreted from illustrations, and meaning contained in words and their relationships. When readers and viewers question, *What would make sense?* they are using the semantic cueing system. An effective use of semantic cues also occurs when the text does not make sense to the reader and viewer and the important strategy of self-correcting is used to gain meaning.

Effective readers have an extensive knowledge of a wide range of topics and related language. To build students’ experiential and language base, and to encourage reading for meaning, the teacher will:

• build on the vocabulary of approximately 5000 words that researchers estimate children have acquired prior to school entry.

• extend students’ background experiences and involve them in as many real-life and play-based experiences as possible.

• discuss experiences to extend students’ understanding and related vocabulary.

• expose students to a wide range of text forms.

• invite students to share what they know about a topic before reading.

• encourage predictions before and during reading to gain meaning.

• explain *how* to use prior knowledge effectively as a reading strategy.

• help students clarify and extend understanding by having them respond to reading in a variety of ways, such as through dramatic play, writing, drawing, and use of computer software.

• emphasize and model the use of semantic cues as they are reading aloud by asking questions such as: *What would make sense here? Did that make sense?*

• use oral language activities that focus on meaning to predict and confirm.
The Syntactic System

**Syntactic cues** refer to the structure of language or the way in which words are put together to make patterns, phrases, sentences, paragraphs, and entire texts. Readers who use information such as sentence structure, word order, function words, and word endings as they read are making use of syntactic cues. A student who discovers that language doesn't sound right and self-corrects the miscue is applying a syntactic cue. To develop this cueing system and build students' knowledge of how language works, the teacher will:

- provide daily opportunities to engage in oral stories.
- provide time to read and explore texts independently.
- use texts with repeated syntactic and semantic patterns thus encouraging students to make predictions based on their knowledge of such patterns.
- read daily to students from a wide range of texts.
- provide opportunities to play with and extend syntactic knowledge by combining words such as *birth* and *day* and word parts such as *tall* and *-er*.
- encourage predictions of unknown words based on syntactic knowledge during shared reading.
- demonstrate and model the use of syntactic cues to predict and recognize miscues during shared reading.
- model the *read ahead* strategy to predict a word based on the structure of the sentence.
- encourage talk in the classroom for different purposes.

The Graphophonic System

**Graphophonc cues** refer to knowledge about the sound-symbol system. In addition to letter-sound relationships, this also includes knowledge about directionality and spacing as students develop the concept of *word* and learn to track print. Effective readers develop generalizations about letter-sound relationships and integrate this knowledge with their use of the semantic and syntactic cueing systems.

To support the development of the graphophonic cueing system students need to learn about the alphabet and the forty-four sounds in the English language that the letters make. Sound awareness activities focusing on rhyme and alliteration support the development of this knowledge. While this knowledge of the phonological system is necessary to learn to read and write, reading instruction cannot rely solely on phonics. The varied developmental levels amongst students will determine the time and practice required to learn about letters and sounds, and how to use graphophonic cues in reading and writing development.
Phonological awareness is an understanding of the sound structure of language, which develops initially in oral language. Students with well-developed phonological awareness are then able to map their developing knowledge of sound and letter correspondence onto an underlying understanding of how language can be segmented and blended into its component parts. This would include an understanding of words, syllables, rhymes, and finally, individual sounds. For example, judging whether two words rhyme or begin with the same sound, or clapping out the sounds in a word require phonological awareness.

There is a strong connection between students' phonological awareness and their reading development. Research shows that being able to segment and blend language is an essential skill if students are to be able to use graphophonic cues effectively in reading. Depending on their language experiences, students will have varying degrees of phonological awareness. Students who have an early childhood background rich in oral language experiences may detect words that rhyme or words that start with the same sound. Phonological awareness continues to develop as children learn to read. Their attempts at temporary spelling also support the development of phonological awareness as they segment the words they want to spell.

To support students' phonological awareness teachers will:

- provide many opportunities to play with words in oral language activities.
- engage in extensive experiences with rhyme in contexts such as shared language, read-aloud, and rhyming games so that students can develop the ability to recognize and generate rhymes automatically.
- segment rhyming words at the rime/onset boundary (m-an) orally. This becomes an important strategy in reading and spelling as children look for familiar word chunks, rather than having to segment and blend each word sound by sound.
- clap or march to the syllables in a word.
- sort pictures to compare and contrast features of words.
- identify the initial, middle and final consonants in a word.
- develop knowledge of how letters/sounds work.
- make the connection to how sounds and letters work in print and making meaning in what they are reading.
- explore sounds in the writing processes.
Modelling how and when to use the graphophonic cueing system is a valuable strategy for teachers to use in the reading process. To develop graphophonic knowledge and learn to use it in an integrated way with the other cueing systems, the teacher will:

• model daily messages.
• conduct individual reading conferences.
• introduce a sound-symbol relationship to children within the text of a poem, rhyme, or book during shared reading.
• use hand held mirrors and ask students to focus on the shape of their mouths as they produce specific letter sounds.
• brainstorm words that students know that start with or contain a specific sound.
• build a word wall meaningful to students using their names and environmental print.
• make connections between the sound and the recognition of letter formations.
• invite students to represent letter formations using materials such as playdough, paint and easels, sand, glass beads, found materials, paintbrushes in the air, individual whiteboards, etc.
• draw attention to phonics relationships in the context of reading.
• develop an understanding of letter-sound relationships by providing opportunities for students to hear, see and follow language in print, see their own words and sentences in print, and build a sight vocabulary of signs, letters, labels, and other print in their environment.
• engage students in shared reading experiences in small and large groups.
• use objects with corresponding initial letter sounds.
• use oral and written cloze activities, focusing on graphic cues along with semantic and syntactic cues to predict and confirm.
• make sentence strips taken from familiar books or poems and cut the sentences into phrases/words (the activity of unscrambling the words to make meaningful sentences focuses attention on the print).
• use picture and word sorts to help students compare and contrast features of words.
• develop the early strategies of directionality and one-to-one matching during shared reading and encourage students to develop these strategies during independent reading.
### Reading Behaviours, Strategies and Word Work

Readers use thinking processes to develop reading strategies which enable them to interact with and gain meaning from texts. The cueing systems (semantics, syntax, graphophonics, and pragmatics) are used in an integrated way to develop reading behaviours, strategies and work on words. The English language arts curriculum builds the foundation for literacy development in letter knowledge, phonological and phonemic awareness, letter-sound relationships and the alphabetic principle, concepts about books, print, and words, oral comprehension and vocabulary, word solving and building, language predictability and comprehension strategies.

#### Letter Knowledge

Students require a knowledge of letter-name, letter-sound, and letter formation to communicate about print in reading and writing activities. Even though students may acquire letter names and sounds at the same time, letter sounds are generally more difficult for students to learn than letter names. Letter knowledge is an important part of the reading and writing processes. Students require experiences that help them learn that letters form words and messages which communicate ideas.

#### Phonological and Phonemic Awareness

Phonological awareness is an oral skill independent of print whereas phonics explores the relationship between sound and print. Both should be integrated into literacy experiences rather than in isolated activities. Children who can hear and produce sounds will likely match them with letters. Children require enjoyable listening experiences with rhyming poems, nursery rhymes, chants, songs and books prior to developing a good sense of words that rhyme. The phonological concept of rhyme is developed by identifying and generating rhymes, identifying syllables withing a word, dividing words into onsets and rimes, segmenting sentences into words, recognizing phonemes in initial and final word positions, stretching words out to hear individual phonemes, blending phonemes to create new words, dropping phonemes to create new words, manipulating phonemes and recognizing phonemes in medial position of words.

#### Letter-Sound Relationships and the Alphabetic Principle

Once students recognize letters of the alphabet and segment the sounds in words, they are ready to learn associations to consonant letter-sounds. The varied backgrounds and language experiences of students will determine their readiness to make connections to letter-sound relationships.

The alphabetic principle acknowledges a one-to-one correspondence between each letter of the alphabet and a particular sound. Students use the alphabetic principle as a reading strategy when they read and build new rhyming words and read words which they spell phonetically. An activity to build on this reading strategy may involve writing the word *cat* on a whiteboard and erasing the initial consonant, replacing it with the consonant *r* and building the new word, *rat*. 
Concepts about Books, Print, and Words

An understanding of book orientation acknowledges that print is read, books have front and back covers, pages have tops and bottoms, and they are read from front to back one page at a time. It also includes the concepts of print directionality such as reading from the left side of the page to the right side of the page, reading the page on the left before the page on the right, and the return sweep of print to the next line of text on the page. The concepts of letter and word are acquired when they recognize that words are composed of letters, word lengths vary, and punctuation marks indicate where to stop or pause.

Students who come to school with prior reading experiences will likely demonstrate concepts about books while engaged with text. Concepts of print such as; pointing from left to right with a return sweep, matching spoken to printed words while pointing, understanding the concepts of letter and word and their spacing, recognizing environmental print, and beginning to use pictures to identify words, are important beginning literacy skills. Children who engage in reading like behaviours will read a memorized text from left to right with a return sweep. Eventually, they will progress to fingerpoint reading by memorizing a text and matching written words to spoken words on a one-to one correspondence as they read from left to right. Once children begin to read in this way they realize that printed words are separated by spaces. Learning to track print in this way will help them recognize familiar words within a context.

Oral Comprehension and Vocabulary

It is likely that children who speak using a more developed vocabulary and have an understanding of text that is read to them have been read to and have had many opportunities to talk about books. Opportunities to hear language increases a child's opportunity to acquire a repertoire of words and develop their understanding of more complex texts. Re-tellings of stories provide insight into a student's oral language development. This is evident from observing and listening to the complexity of the vocabulary used by a child to describe their comprehension of a particular text. Learning to retell stories and information from texts is important for oral language and comprehension development. During the retelling students should be encouraged to provide details and use vocabulary and sentence structures that are evident within the text.

Word Solving and Building

A student word solves by analyzing the words as they read. Pauses are often made to investigate and problem solve an unfamiliar word. Students build words when they spell them. It is important for students to manipulate the phonetic elements in words so that their knowledge of the letter sounds can be used to change initial or last letter sounds to build new words. For example by changing the "d" in dog to "l" the word log could be identified. The word dot could also be read by substituting the "g" for a "t". Consonant sounds Letter sounds and consonant clusters), onsets and rimes (with one vowel words), word
families, vowels in combination with rimes, r-controlled patterns, and inflected endings should be the focus in word solving and building.

**Language Predictability**
When students use contextual clues to predict the meanings of words they use the cueing systems. Students should be encouraged to predict words that make sense and that sound right in the context of reading. This familiarity will also lead them to check the visual-sound cues as they see the words and associate it to the sound that it makes within a reading context.

**Comprehension Strategies**
Students engage in a variety of strategies to comprehend text. Opportunities for teachers to model the following strategies will occur during read alouds, shared reading in small and large groups, guided reading and student conferences. Different texts require students to use particular strategies. Therefore, it is important to expose students to a variety of texts so that they can use different comprehension strategies.

*Self-monitoring* requires readers to adjust and integrate their thought processes and to choose the most effective strategy as they read a particular text.

*Analyzing* is used to find information located in illustrations, charts and texts.

*Sequencing* teaches readers to think about information in an organized way. It is most important when reading directions, narratives and maps since these require information to be recalled in a linear sequence.

*Making Connections* is enhanced when readers associate the text being read to their background knowledge. These connections may be in the form of a personal experience, an event, or experiences of others. Making connections may also lead to making comparisons.

*Predicting* increases anticipation and involvement in a story. Readers must explore both the text and the illustrations.

*Inferring* requires readers to integrate information from the text and their background knowledge to discover the author’s intent.

*Evaluating* is a critical thinking strategy that requires readers to actively form, modify and confirm opinions as they read.

*Synthesizing* involves filtering out details to decide on the relative importance of ideas. Young readers will need a great deal of modeling and support to learn how to use this strategy.
Providing Feedback

Students require feedback while learning to make integrated use of the cueing systems. The feedback statements to use depends on individual students and an understanding of their particular needs in relation to their development of reading strategies. For example, a student who is relying on a sounding out strategy needs feedback focusing on using semantic and syntactic cues. Students need to internalize three key questions as they develop reading strategies. Consider using the following questions and responses during reading conferences:

<table>
<thead>
<tr>
<th>Semantic (Meaning)</th>
<th>I noticed that you were looking at the pictures to help you understand the story.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key question: Does the word make sense?</td>
<td>How did the picture help you read that word?</td>
</tr>
<tr>
<td></td>
<td>What does the picture tell us?</td>
</tr>
<tr>
<td></td>
<td>Do you think that could happen?</td>
</tr>
<tr>
<td></td>
<td>What might happen next?</td>
</tr>
<tr>
<td></td>
<td>Does that word make sense?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Syntactic (Language Structure)</th>
<th>I noticed that you were listening to yourself read to decide if it sounded right.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key question: Does the word sound right?</td>
<td>Can we say it that way?</td>
</tr>
<tr>
<td></td>
<td>Would that word fit there?</td>
</tr>
<tr>
<td></td>
<td>Try reading ahead for more clues.</td>
</tr>
<tr>
<td></td>
<td>Let's go back and read it again.</td>
</tr>
<tr>
<td></td>
<td>Does that word sound right?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Graphophonic (Letter-Sound Correspondence)</th>
<th>I noticed that you are looking carefully at the words while pointing to each one to make sure that your voice matches.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key question: Are there letters that represent the sounds in the word I predicted?</td>
<td>Do you think the word looks like...?</td>
</tr>
<tr>
<td></td>
<td>What letters do you think you would see in ...?</td>
</tr>
<tr>
<td></td>
<td>It could be ..., but look at the letters.</td>
</tr>
<tr>
<td></td>
<td>Let's sound out that one together.</td>
</tr>
<tr>
<td></td>
<td>What does it begin with? Could it be...?</td>
</tr>
</tbody>
</table>
Before, During and After Reading and Viewing Strategies

Reading and viewing are active meaning-making processes. Readers and viewers construct meaning as they interact with the text. The prior knowledge and experience they bring to a text has a profound influence on what they comprehend. Effective readers are active readers. They use a multitude of strategies before, during, and after reading.

**Before reading and viewing strategies** are a critical component of the reading and viewing process. Central to this aspect of the reading process are two elements: activating prior knowledge, which sets the stage for the reader to actively engage with the text, and setting a purpose for reading. Strategies may include:

- making connections to personal experiences or other books.
- brainstorming what one already knows about a topic and what one expects or would like to find out.
- predicting what a written text will be about based upon such things as front and back covers, title page, table of contents, pictures.
- asking questions to organize one's search for information.
- pointing out text features on the covers of the book.
- determining the type of text.

**During reading and viewing strategies** are used during the process of reading to help readers make sense of a text and to monitor their understanding of what they are reading. Strategies may include:

- reading text in an expressive way.
- finger pointing to words as they are read.
- confirming or modifying initial predictions and continuing to make predictions about what will happen next.
- asking oneself questions while reading.
- visualizing or making a picture in one's mind about the text.
- going back and re-reading when the text does not make sense.
- making personal connections with the text.
- pausing to use reading strategies to find meaning in unknown words.
- making notes from the text.
After reading/viewing strategies are used after reading to confirm, clarify, and integrate what was read. Examples of such strategies are:

- reflecting on one’s predictions and how well they match.
- thinking about and explaining or mapping what one learned from the text with teacher support.
- thinking/telling about what one really liked about the text.
- drawing or dramatizing one’s understanding of the text.
- re-reading the text or parts of the text.
- talking to others to share personal reflections about the text.
- retelling the text in one’s own words.
- representing or writing reflectively about the text.
- asking questions about the text.
- creating a new product.

Teachers may use a variety of assessment strategies to monitor students’ development in reading, using the information they gather to inform their teaching. Information may include students’ understanding of book handling and print tracking, attitudes, and strategies for comprehension and word recognition. Specific examples may include, whether they:

- understand that print carries a message.
- understand the concepts of directionality and one-to-one matching.
- use phonological and phonemic awareness.
- recognize letters.
- make use of the cueing systems in an integrated way to predict, confirm, and self-correct.
- ask questions about textual content.
- use word walls and environmental print.
- listen attentively to texts read aloud.
- retell parts of stories or pieces of information from texts.
A variety of strategies and tools should be used to assess children’s learning on an ongoing basis in the context of everyday classroom experiences. Assessment strategies should encourage children to show what they know and what they can do, rather than focusing on what they do not know or cannot do. Focusing on children’s thinking rather than a particular answer or solution provides valuable information about a child’s learning. Sometimes their thinking is evident through their dialogue or it can be demonstrated through their behaviours. The purpose of assessment is to inform teaching and improve learning. The strategies that teachers use to gather, analyze, and document information about students’ reading development are outlined in column three of the four column spread in section two of this document. Section four of this document includes information specific to assessment and evaluation.

Learning is active in the primary classroom. Therefore, assessing the process of learning is critical and it should occur while the learning is happening rather than assessing the final product. Ongoing assessment informs the approach needed to design and deliver developmentally appropriate instructional activities. The best opportunities to assess student learning occur within natural classroom instructional encounters with students working individually and in small and whole groups. Assessment is frequent, well planned, and well organized so that teachers are able to assist each child in progressing towards meeting the curriculum outcomes prescribed for the grade level.

The teacher’s greatest assessment tool is a continual process of observation and documentation of learning because young children show their understanding by doing, showing and telling. Therefore, teachers need to use the assessment strategies of observing, listening and asking probing questions to assess children’s achievement. In addition to documented observations, other assessment tools include anecdotal records, digital and audio recordings, checklists, work samples, portfolios, and conferencing.

The assessment tools used should be consistent with beliefs about curriculum and classroom practices. They should clearly reflect student progress towards the attainment of curriculum outcomes outlined in the English Language Arts curriculum for grade one. Best assessment practices are ongoing, occur frequently and they are planned to fit throughout the organization of the day.

Contexts for Developing Reading Strategies

Comprehension strategies are developed in the context of authentic reading and viewing and in the exploration of ideas and concepts across all curriculum areas. It is necessary for teachers to provide instruction to explain and demonstrate these strategies. The daily schedule should also allow time for students to engage in reading and viewing experiences so that they can apply reading strategies during read-alouds, shared reading in small and large groups and independent reading times.
Reading aloud to students on a daily basis is an essential component of the English language arts curriculum. It provides students with full teacher support and provides the teacher with an opportunity to model and instill a love of reading in students as they engage and respond to texts that are read aloud to them. Reading to students helps them to understand the nature and purposes of reading. It also helps them become familiar with the patterns of written language as the teacher models fluent, expressive reading. Reading aloud can also be used to model effective reading strategies and to help students build awareness and understanding of such strategies (e.g., predicting, making connections, creating visual images, re-reading when they don’t understand). Reading aloud to students has been shown to have positive effects on reading and listening comprehension, quality of oral and written language and reading interests.

It is important to expose students to different text types to inform their interests. A variety of texts should be used for read-alouds, including fiction, non-fiction, and poetry. The age and interests of students, as well as their previous exposure to books, need to be taken into consideration in selecting texts to read-aloud. Appropriate texts are those that extend students’ thinking, develop their imaginations, increase their interests, and expose them to interesting language and illustrations.

Read-Aloud Suggestions:

- select a familiar text to read aloud with expression.
- introduce the book by highlighting the front and back covers, title page, text features, author and illustrator, etc.
- before reading, help students to listen actively by inviting them to make predictions about the title and covers, and activating their background knowledge by encouraging connections to the text from their experiences and other books read.
- during reading, pause when appropriate to share illustrations and text features, confirm/revise predictions, make further predictions, model reading strategies such as self-questioning and predicting, and clarify vocabulary in the text that may affect student comprehension.
- after reading, allow time for students to relate the book to their own experiences and to other books read, confirm their predictions, question to spark higher-level thinking.
- provide opportunities for students to respond to the read aloud and share their personal reflections in a variety of ways.
- re-visit a read aloud to deepen comprehension of the text and encourage re-tellings, dramatization and cross-curricular links.
Shared Reading

Shared reading is an interactive component of a balanced reading curriculum which supports and challenges children at all literacy levels. It provides an opportunity for students to learn how to read by reading. The teacher begins to read aloud to the students and then invites them to join in the reading of enlarged texts such as big books, shared reading cards or projectable texts. By re-visiting shared reading texts, students become familiar with the text increasing their opportunity to demonstrate print tracking behaviours such as return sweeps and one to one word correspondence and concepts of print. Shared reading experiences provide opportunities for students to learn to read by progressing gradually from a teacher-supported reading experience to one in which the students engage in more of the reading as reading strategies are developed.

As children learn to read, they begin to use a variety of reading strategies to problem-solve unknown words and to understand text. Shared reading may occur in small or large groups. During large group sessions, the teacher can introduce and model reading strategies. Smaller shared reading groups may be formed based on individual needs which are apparent to the teacher from the large group setting.

Shared Reading Suggestions:

• emphasize the importance of understanding and enjoying a text during the first shared reading session.

• motivate students to join in the reading and experience success.

• sit close together with the group as they share in the exploration of rhymes, songs, poems, daily messages and stories.

• language development experiences may include patterns and rhythms of written language which are read by the teacher and modelled by the students when they join in the reading experience.

• use enlarged print or project it for accessibility to all students.

• provide opportunities for all to practise reading in a supportive risk-free environment such as a smaller group size.

• include numerous variations to show students how they can enjoy reading together (e.g., different groups reading different sections or parts; small groups reading some parts, whole groups reading other parts).

• teach concepts, skills, and strategies in the context of reading by asking students what they notice, demonstrating strategies, drawing students' attention to specific features of text, and using the cueing systems to sample, predict, and confirm/self-correct.
Guided reading is an important component of a balanced reading program. In guided reading sessions, teachers support small groups of students while reading texts at their instructional levels. The focus is on helping students to develop concepts, skills, and strategies, and to learn to apply them in other reading situations. A particular guided reading session may focus on one of the following strategies:

- sequencing of events in a story
- use of picture cues to solve unfamiliar words
- word solving and building: using beginning sounds to solve unfamiliar words
- cross-checking across the cueing systems (e.g., predicts a word that makes sense and checks the visual sound cues to ensure it looks right)
- using prior knowledge and experience to make sense of a text
- recognizing words that are repeated

The focus for a guided reading session is based on careful observation of students and their needs as well as an understanding of the reading process and reading development.

A guided reading group is formed with a small group of students who require instruction in similar reading strategies and reading at similar instructional levels. Groupings are flexible to ensure placement of students in different groups as their needs change.
Movement should be based on ongoing assessment. Multiple copies of the same text are selected with a focus of instruction appropriate to the needs of the particular group. Guided reading sessions are structured in daily classroom routines. These routines must be established early in the school year prior to beginning guided reading sessions. Students who are not involved in a guided reading group should be engaged in an independent activity.

Guided reading sessions include three parts: Before Reading, During Reading, and After Reading.

During the before reading, the selected text to be used in the session is introduced to the small group by:

- connecting the text to students’ experiences
- making predictions about the text
- examining selected words to familiarize students with them prior to reading
- discussing the organization of the text, text features, etc.
- reviewing previously learned reading strategies
- determining a purpose to read the text
- providing instructions

In the during reading part, students read the text to themselves or quietly. At this time,

- monitor reading behaviours or strategies
- prompt students when necessary
- provide feedback about reading strategies observed
- encourage early finishers to think about the strategies that they used and complete a response activity

After reading activities include:

- discussions about student comprehension
- student sharing of reading strategies used to understand the text
- recognition of reading behaviours and strategies that were observed during reading.
- suggestions to read the text during independent reading time
- oral and written responses to the text
- recording student reading behaviours and strategies
Independent Reading

It is important to provide daily opportunities for students to engage in independent reading for a period of time to read texts that they have chosen themselves. This time provides opportunities for students to read on their own and apply what they know about print concepts, text features, and word solving. Self-selected texts should interest the student and they should be understood with minimal or no teacher support. Reading materials may include familiar texts, fiction, nonfiction, big books, class-made books, songs, charts, poems, children’s literature, and environmental print. Support student engagement in independent reading by encouraging them to respond to text after they read/view through drawings, paintings, creations, etc.

Independent Reading Suggestions:

- discuss how to select suitable texts
- provide a wide variety of text types and forms for choice.
- allocate time and establish routines for text selection
- designate a period of time daily for independent reading.
- monitor student choices for meaning making and word solving.
- create a comfortable reading area
- support students with volunteers or reading buddies.
- provide reading pointers to use while reading and puppets or toys to serve as a reading audience for children.
- observe students as they read and note their interests.
- provide sharing opportunities to respond and receive feedback/responses from others about materials read.
- include a mini-lesson before or after an independent reading session.

Response to Texts

In addition to having time to read and view texts and some freedom to exercise choice in text selection, students need opportunities to respond to texts in a variety of ways. An effective response approach extends students’ understanding, engages them in many levels of thinking, and invites them to represent their understanding in a variety of ways.

Responding personally to a range of texts is a general curriculum outcome for reading by the end of grade three. In grade one, students are expected to make personal connections to and
express opinions about a variety of texts. Exposure to a wide variety of texts and the work of different authors and illustrators is important when children are trying to make connections between text and self. These varied experiences allow them to consider the thoughts, feelings, and emotions evoked by texts and to make both personal connections and connections between and amongst texts.

Responding critically to a range of texts and applying their understanding of language, form, and genre is another general curriculum outcome for reading at the end of grade three. A major focus of learning to read critically in grade one is being able to demonstrate an understanding that all texts have intended messages and to respond to texts by offering alternative perspectives. Texts might include a billboard advertising registration for a particular activity, a sales flyer from a business, an advertisement on a website, a clothing decal, a character on a grocery item etc. Learning to question the validity of texts by using their own knowledge base as a reference is a critical reading skill which students in grade one are developing. Teachers can help students learn to do this by modelling questions during read alouds and shared reading which help students to deconstruct the texts that permeate their lives. Questions may include:

- Who constructed the text? (age/gender/race/nationality)
- For whom is the text constructed?
- What does the text tell us that we already know?
- What does the text tell us that we don't already know?
- What is the topic and how is it presented?
- How else might it have been presented?
- What has been included and what has been omitted?
- What does it teach me about others?

One of the ways in which teachers can help students grow in their response to text is through questioning. Sometimes teachers use questions to guide or focus the discussion. Sometimes they use them to encourage students to reflect further, deepening their response. It is important that students as well as teachers be involved in asking the essential questions.

The kind of questions asked, however, is key. Effective questions are significant questions that promote both critical and creative thinking, open-ended questions that have more than one right answer, questions that encourage students to use their prior knowledge and experience to make meaning. Effective questions do more than simply ask students to recall what was read. They encourage students to think before, during, and after reading.

**Examples of such questions follow:**
• What does the story make you think about? How is it like another story you have read?
• Where and when does the story take place? How do you know?
• Which character do you think is the main character? What kind of a person is he/she? How does the author show you?
• Are there other characters who are important? Who are they? Why are they important?
• Is there excitement/suspense in the story? How does the author create it?
• Is there a problem in the story? What is it? How do the characters solve the problem? Are there characters who are treated unfairly?
• How did the story make you feel? Why?
• Why do you think the author …?
• What questions would you ask the author if he/she were here?
• What do you predict the story will be about? What do you predict will happen next? Were you right?
• What did you learn? What was the most interesting/surprising thing you learned?
• What would you like to find out/what do you expect to learn? Did you find the answers to your questions?

As well as responding personally and critically, students need opportunities to respond by creating their own written, oral, or visual products. Creative responses include:

- puppet shows  drawing
- role-play  creating with clay
- creating maps or diagrams  use of found materials
- painting  writing a poem
- telling a story  creating a poster
- dramatization  blogging
- photographs  digital recordings
- block structures  glogs
Drama

Drama is a powerful medium for language and personal growth, and it is an integral part of the English language arts curriculum.

- Drama provides opportunities for personal growth. Students can use drama to clarify their feelings, attitudes, and understandings. Opportunities to develop and express their ideas and insights through drama, contribute to increase self-confidence and self-awareness.

- Drama is an art which stimulates the imagination and promotes creative thinking. It leads to a deeper appreciation for the arts and helps students to understand how they construct and are constructed by their culture.

- Drama is a social process in which students can work together to share ideas, solve problems, and create meaning. Students extend their learning through a variety of social interactions by practising the skills of collaborative interaction and by recognizing and valuing their own and others’ feelings and ideas.

- Drama is a multisensory process for learning that appeals to various learning styles. It promotes language development, helps students become engaged with text, and strengthens comprehension.

Dramatic Play

Dramatic play is a natural and unstructured childhood activity. Young children often engage naturally in activities such as playing house or pretending to be firepersons. Dramatic play can be encouraged by setting up an area with dress-up clothes and simple props.

Role-Play

Role-play, the practice or experience of being someone else, can be a process of discovery and an opportunity for personal growth as students engage in a range of dramatic forms to clarify feelings, attitudes, and understandings. Role-play can deepen and extend students’ response to literature, and provide opportunities to develop problem-solving skills and imagination. Situations can be used that will help students consider motivation, point of view, emotional reaction, logical thinking, and ethics.

Tableau

A tableau is a still dramatized picture that a group of students create based on a scene from a story, poem, or other text. Students can also choose to create a tableau of what they think might have led up to a situation in a text (a book, movie, painting, etc.), or a tableau representing what they think might happen next. The students plan how they will stand and what facial expressions they will use. They may use simple props and costumes to help them create the scene. A tableau looks like a scene from a movie frozen in time.
<table>
<thead>
<tr>
<th>Activity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mime</td>
<td>Mime is acting without words. Hand gestures, body movements, and facial expressions are used to represent a feeling, idea, or story. In a community theme, for example, students mightmime different kinds of jobs they might do within a community.</td>
</tr>
<tr>
<td>Puppet Plays</td>
<td>Puppet plays provide the opportunity for students to create and enact a variety of characters, roles, and situations. In addition to the puppets provided with the resources for the language arts curriculum in grade one, students may create finger, sock, stick or paper bag puppets.</td>
</tr>
<tr>
<td>Readers Theatre</td>
<td>Readers Theatre is an interpretive oral reading of a poem, story or lyrics of a song by a group of two or more readers. Familiar rhymes are a rich source of material to begin readers theatre. The material is divided into speaking parts and assigned to students to practise reading fluently and with expression. Students may also be paired to support one another by sharing a part. Students become actively engaged in readers theatre and they begin to see themselves as readers when they present their script as a group.</td>
</tr>
</tbody>
</table>
The Writing and Representing Strand

**GCO 8**
Students will be expected to use writing and other forms of representation to explore, clarify, and reflect on their thoughts, feelings, experiences, and learnings; and to use their imaginations.

**GCO 9**
Students will be expected to create texts collaboratively and independently, using a variety of forms for a range of audiences and purposes.

**GCO 10**
Students will be expected to use a range of strategies to develop effective writing and representing and to enhance their clarity, precision, and effectiveness.

Students use writing and other ways of representing to explore, construct, and convey meaning; to clarify and reflect on their thoughts; and to use their imaginations. Young students often represent meaning in their play by drawing a sketch of their model in the block centre, creating a collage using found materials, designing a graphic using software, creating shopping lists, designing invitations, creating menus or engaging in role-play using puppets.

Learning to write is a developmental process. The writing of a child reveals the development of her/his insights into the way written language works. Young students develop their communicative skills in a social, interactive environment that allows them numerous opportunities to practise and experiment with the functions of language. Frequent opportunities to use writing and other ways of representing for various purposes and audiences is essential for language development. Through the use of pretend and authentic writing, children create written language through meaningful contexts.

As young students explore and use language they discover that it is a set of codes and rules which they use to communicate with others through speech and messages which may be written and read. Written language must develop in a series of increasingly accurate approximations which are developmentally appropriate. It is recognized that the developmental range of students both at the beginning and end of the school year, varies. The expectations for grade one students at the end of the year are outlined in the specific curriculum outcomes. These outcomes were created from General Curriculum Outcomes 8-10 in the Writing and Representing Strand.

**Expectations for Writing and Representing Development in Grade One**

Students will bring varied writing and representing experiences to the classroom. The set of experiences that each child brings to the learning environment is the starting point for the child’s writing development in grade one. Writing and representing behaviours displayed by students are diverse and they look differently at various times of the year. Behaviours may include:

- initial writing attempts matched to speech which are characterized by scribbles, letter-like shapes and imitative cursive writing.
- messages conveyed through drawings, scribbles, approximations, and letters.
- knowledge that the symbol system is written in linear-horizontal fashion and that marks should have a relation to their speech.
- connections between reading, writing and the spoken word.
- writing based on their range of experiences.
• an awareness of conventional print.
• an awareness that print carries a message.
• an awareness of written language as a communication tool used to represent meaning.
• use of written symbols such as random letters and numbers when a connection to conventional print is made.
• use of phonetic spellings used by some children with graphophonic knowledge.
• use of the non-phonetic letter strings once an awareness of letter is developed.
• developing generalizations about letter-sound relationships and how these are integrated with the semantic and syntactic cueing systems.
• copying words or letters that focus on the formation of letters rather than meaning.
• phonetic spellings of sentences that may or may not use word spacing.
• repeated sentence patterns that are used frequently by students who are beginning to write phonetically.
• acquired insights into the purpose and use of writing.
• authentic writing in their play using props such as receipt books, clipboards, ordering forms, etc.
• requests by students for an adult to write down their thoughts in a recorded message.
• evidence of linking reading and writing with written symbols on classroom materials such as charts, poems, rhymes, songs, recipes, environmental print, etc.
• values writing and other ways of representing as sources of enjoyment, means of personal communication, and ways to record events and information.
• use of captions or labels to accompany own drawing.
• an awareness that letters can be written in upper and lower case forms.
• attempts to write letters of the alphabet.
• developing increasing ability to apply knowledge of sound-symbol correspondence.
• participation in collaborative, in-classroom drama (e.g., buying and selling in a play store).
• use of simple writing tools as props to support drama.
• writing his/her own name using a paintbrush, playdough, sand, etc.
• attempts to write single words, phrases, or short simple statements.
• knowledge of the variety of functions of writing.
• writing initial consonants in words.
• experimenting with vowels by adding them to words and syllables.
• rereads own writing.
• prints letters using upper and lowercase more conventionally.
• uses writing directionality conventions (e.g., prints left to write and line movement down a page)
• uses spaces between words
• copies words from charts, books, etc.
• uses a title
• illustrates text
• uses a period at the end of a sentence.
• usually uses capital letters for names, places and beginnings of sentences
• generates new words by comparing them with familiar word patterns and writes using repeated, familiar language patterns
• uses letters to represent consonant sounds in words
• uses high frequency words from the word wall
• relies on visual cues to spell words that look right
• talks about ideas for writing and draws pictures to plan writing
• jots down ideas on a graphic organizer
• gathers information to write about by asking others, using pictures, charts, diagrams, and multi-media
• uses "and" or "then" to link ideas
• writes in sentences and may need support
• may use inconsistent tenses confusing the present and the past
• sometimes uses irregular past tenses and inconsistent plural agreements
• writing resembles their talk
• confuses first-person and third-person in their writing
• uses simple, compound and complex sentence structures
• begins many sentences with I/We
The teacher helps children develop an understanding of how written language is represented by building meaningful and purposeful experiences which:

- require children to use their natural curiosity and direct experiences to use language to gain information about the real and imaginary worlds.
- build their confidence as writers and representers.
- interrelate language modes.
- enhance what each child knows, understands, and is able to do.
- celebrate and acknowledge student learning.
- challenge students to use representing skills to extend and complement their speaking and writing skills and strategies.
- encourage students to use viewing skills to extend and complement their listening and reading skills and strategies.
- provide opportunities for modeled, shared and independent writing.
- develop an understanding that communication is a process of conveying meaning to a particular audience for a particular.
- support writing experiences that match the developmental level of each child.
- include ongoing observations to become familiar with children’s varying developmental levels.
- encourage exploration with writing tools such as markers, pencils, coloured paper in various shapes and sizes and computer software to experiment with symbols which may represent a grocery list, a note to a friend or a map to display in the block centre.
- provide opportunities for children to practise language skills that are new or are extensions of learned skills in their play.
- use language in functional ways so that children will develop an understanding of what language is and how it works.
- explore the writing processes in a developmentally appropriate way.
- include general principles about how written language works
  - the alphabetic principle (i.e., sound-symbol correspondence)
  - conventions of print as an aid to meaning
  - common patterns and structures (e.g., word families, sentence sense, concept of story)
  - the vocabulary used to refer to language (e.g., “word”, “sentence”).
• explore a variety of language forms
  - oral (e.g., discussion, interview, storytelling, shared reading, choral speaking)
  - written (e.g., list, label, letter, story, poem, song, chant)

• help children develop an understanding of letter-sound relationships by providing opportunities for them to:
  - hear language and then see it in print.
  - see their own words and sentences in print.
  - hear language while following the print.
  - build a sight vocabulary of signs, letters, labels, and other significant words in their environment.

• expose children to various functions and types of writing which include:
  - sharing experiences - letters, blogs, lullabies, charts, journals, daily stories, question and answers, and recipes.
  - patterning stories - picture books, shaped-letter books, wishes, and dreams.
  - giving information - lists, classification, labels, and surveys, diagrams, advertisements, and graphic organizers.
  - writing poetry - alphabet and counting rhymes, jingles, and rhymes.
  - stating opinions - questions and answers, feelings, and advice.
  - playing with words - rhyming words, riddles, and songs.
  - creating stories - narrative, descriptions, and jokes.
The Four Cueing Systems

Writing, like reading, is a process that involves the coordination and integration of four cueing systems: pragmatics, semantics, syntax and graphophonics. These language systems are also referenced in the reading and viewing strand on pages 157-161. Although the course of development is similar for all children there are individual differences in the rate of language acquisition. The age at which children acquire a general mastery of the semantic, syntactical, phonological and pragmatic aspects of language can vary considerably.

Pragmatics
The Context of Language

Young children usually write the way they talk, not yet understanding that writing is not simply talk written down. In the early stages of writing, it is important to build on students' knowledge of oral language, and to bring their oral language to the printed form, for example, through language experience and expressive writing. To build pragmatic knowledge of written language, it is important to bring print to students. The teacher may:

• immerse students in functional written language and provide opportunities to use writing informally in the course of daily activities, such as the daily message, signs, labels, announcements, notes, and environmental print.

• read a wide variety of fiction and non-fiction to students, and encourage them to write in those genres or forms (for example, read fairy tales to students and provide opportunities for them to retell or write their own fairy tales; read letters to students and provide opportunities for them to write letters).

Semantics
The Meaning of Language

Writing is primarily about expressing meaning. Students focus on the semantic aspects of print when they write to create and express ideas, read and reread their own writing and respond to the content of each other’s stories. The teacher may:

• extend students’ background experiences by involving them in as many real experiences as possible such as field trips and hands-on experiences.

• providing vicarious experiences when real ones are not possible, for example, through reading to students, or by using podcasts, virtual tours, drama, and discussion.

• discuss these experiences, have students represent or write about them, and provide opportunities for students to share their writing and representations.

• encourage both collaborative and independent writing, which provide students with opportunities to practise composing meaning in print.

• give purposes for writing, such as labelling cubbies, making signs for learning centres, recording ideas on graphic organizers, creating invitations, or writing letters.
• before writing, have students recall and share what they know about a topic to activate and build on their prior knowledge and expand their vocabulary.

• help students clarify and extend their ideas, by providing a variety of ways for students to share and respond to one another’s writing.

Syntax
The Structure of Language

Students need opportunities to write using a variety of syntactic or language patterns. Pattern writing and extension activities provide opportunities to play with and extend syntactic knowledge. It is important to expose students to language structures, as they encourage students to express themselves freely in their own way. The teacher may:

• provide literature with repeated syntactic patterns (such as pattern books and poetry) and encourage students to write with these patterns.

• establish daily situations for students to use language for different purposes, for example, to tell stories, to explain, to give directions.

• use the editing process to discuss language structure conventions to help students build their syntactic knowledge (e.g., spaces between words and periods at the end of sentences).

Graphophonics
Conventions of Print

Writing is probably the single most important activity for focusing on and practising printed letter formation, letter-sound relationships, and spelling. The teacher may:

• provide opportunities for writing and encourage use of temporary spelling as students attempt to match their spoken and written language.

• read books with rhyming schemes and predictable patterns and provide opportunities for students to create their own page in a class book.

• help students recognize environmental print and words that begin with the same initial consonant by recognizing the letter/sound relationship.

• use oral rhymes, chants and storytelling.
The Processes of Writing

Young writers are not expected to engage in the five steps of the writing process employed by experienced writers. Instead, they engage in opportunities which help them to gradually learn about the processes as they are developmentally appropriate.

These processes include prewriting, drafting, revising, editing, and sharing. These procedures should not, however, be seen as discrete or lockstep. For example, some writers do much of their planning in their heads, while other writers revise and edit as they draft. Although it is not expected that students take every piece of writing through all of the processes to publication, they should nevertheless have frequent opportunities to experiment with various planning, drafting, revising and editing strategies.

Teachers introduce students to the processes through instructional approaches which include group writing situations such as shared and modelled writing while thinking aloud. As writing development progresses throughout the primary years, students engage in more sophisticated writing processes. It is important to note that students need multiple opportunities to share their writing as they move through the processes.

Prewriting

The prewriting stage of the writing process is a thinking process for students and may not include writing. Prewriting processes and strategies are learned over time. During this stage, it is important for students to hear thinking modelled aloud. The thinking may include intentions about a topic, audience and form and a decision about what to write about the topic. The thinking should include who will read the writing, what the most appropriate form will be and how ideas will be organized.

For many, drawing is the major prewriting strategy. At this stage of development, the drawing is often more important than the writing, as students tend to convey most of their meaning through it. Lucy Calkins, in The Art of Teaching Writing, calls this drawing “a supportive scaffolding in which emergent writers can construct a piece of writing.” Students begin adding captions to their drawings, and then gradually the text replaces and becomes more important than the drawing. At this point, talking often replaces drawing as a prewriting strategy. Giving young writers the opportunity to talk about their topics with their peers or the teacher is often helpful at this stage of writing development as it assists them in discovering what it is they have to say. An awareness of audience and form is developed as students engage in purposeful written activities.

Ideas for writing may be generated during the planning process using the following suggested strategies:

• group brainstorming about a topic using related ideas and vocabulary.
• talking in small and large groups about a shared experience.
• experiences heard in read alouds.
• providing a purpose for writing and emphasizing the reading-writing connection (reading a postcard prior to writing one or reading a classroom blog before posting a blog).
• drawing, painting, designing or creating a visual to rehearse ideas.
• observations of the teacher modeling a writing strategy.
• reflecting upon personal experiences.
• dramatizing and role-playing.
• interviewing, discussing, storytelling.
• engaging in shared reading experiences.
• looking at visuals (pictures, paintings, films, interesting and mysterious artifacts).
• drawing models, flow charts, cartoons, thought webs, or other graphic representations.
• using poems, stories, and other written work as models for writing.
• researching.
• visualizing, thinking.

Drafting

Students write drafts from the ideas generated during prewriting. It may be represented as drawing, scribble, letters, images, and/or words which express ideas. These ideas may be recorded quickly with no intention of re-visiting the writing since it has meaning for the student. Students should be encouraged to read their writing. This reaffirms the importance of an audience and it values their writing attempt. Positive feedback may encourage students to revisit the draft and extend on their message.

Suggestions for engagement in the drafting process may include:

• demonstrations on how to translate ideas into writing through thinking aloud as you write and communicating through drawing and temporary spelling.
• providing support in the form of peer and teacher writing conferences; students may need someone to talk with to help them discover what it is they have to say (e.g., people important to them, things they know a lot about, things they are experts at, experiences they have had, pets).
• providing interesting school experiences that can be used as a stimulus for writing (e.g., field trips, explorations, guest speakers).
• celebrating, and accepting all writing attempts.
• asking students to read their writing to you.
• encouraging students to refer to environmental print and print within the classroom such as graphic organizers used during brainstorming sessions.
Revising

Revisions to a piece of writing will most likely occur during modelled or shared writing experiences. Students engage in this process by making suggestions to add, delete or change an idea to a piece of writing drafted by the group. Students require these modelled experiences prior to using them in their own writing.

On occasions when students revise, it often consists of simply adding something on at the end of their writing, adding more details to their picture, or starting a new piece of writing. Nevertheless, it is important for them to receive feedback and make attempts to incorporate it into their revisions. This will help them in the developmental process of learning how to revise.

Suggestions for developing revision strategies with students include:

• focus feedback on a particular point such as adding a descriptive word to a piece of writing or colour to a drawing.
• make simple revisions such as adding a title.
• demonstrate revisions during modelled and shared writing.
• acknowledge improvements made through revisions.
• offer conferencing with students for the purpose of suggesting revisions together and receiving feedback.
• asking students to respond orally to questions of clarification even if they make no changes in their writing.
• asking the child to clarify or expand on what you don’t understand (e.g., This part is really interesting and I’d like to know more about … I don’t understand how … Can you explain it to me?).
• project a shared writing sample on a screen and ask for revision suggestions.

Editing

Young students are emerging as writers and discovering things that they can write about and represent. The focus is on creating risk-takers who are not afraid to write. Editing support is demonstrated through modelled and shared writing experiences. As students become more familiar with the conventions of print their editing checklist might include such items as:

• spaces between words.
• periods at the end of sentences.
• question marks after questions.
• “s” for plurals.
• capitals at the beginning of sentences and for the names of people and places.
Sharing/Publishing

The process of sharing/publishing is invaluable. It involves sharing finished work with the teacher and classmates. Sharing provides an audience for a child’s writing and it provides an opportunity for them to hear their writing which often makes the whole experience real for them. Displaying their finished piece of work is a way of publishing their writing. Examples of sharing/publishing student work may include:

- recording an audio clip of a student reading their message on a picture or piece of writing.
- scanning student work and posting it on a class web page or blog.
- compiling individual pieces of writing to create a class book on a specific topic.
- showcasing individual student work at appropriate times rather than group displays.
Writing Traits

The six traits of effective writing include content/ideas, organization, sentence fluency/structure, voice, word choice and conventions. Students are introduced to the traits as they engage in the processes of writing. The following table provides insight on using each of the 6 traits of writing in grade one.

<table>
<thead>
<tr>
<th>Writing Trait</th>
<th>Suggestions to Gain Insight on the Traits in Grade One</th>
</tr>
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</table>
| CONTENT/IDEAS       | How is the student communicating his/her ideas?  
                      What is the main message being conveyed?  
                      Does the message make sense?  
                      Does the message have a focus?  
                      What details are provided through drawings and other representations? |
| ORGANIZATION        | Are the details in an order that makes sense?  
                      Are the ideas presented in a sequential order?  
                      Are ideas presented using a combination of pictures and writing attempts?  
                      Does the writing have a beginning and an end? |
| SENTENCE FLUENCY/   | Is the student following a familiar pattern in their attempts to create a structured sentence?  
                      Is the student experimenting with other patterns to build sentences? |
| STRUCTURE          |                                                                                                                      |
| VOICE              | Is the student expressing their feelings in their representation?  
                      Is the topic familiar to the student?  
                      Is the writer considering an audience by writing for a reader? |
| WORD CHOICE        | Is the student experimenting with word choice?  
                      Are the words used by the student effective choices to express ideas?  
                      Are sensory words used? |
| CONVENTIONS        | Is the student writing from left to right on a page?  
                      Is the student aware of word spacing?  
                      How are students representing the formations of letters?  
                      Is the student experimenting with punctuation and capitalization? |
Students develop as writers when they are immersed in authentic writing experiences where writing is demonstrated, where they experiment with writing for sustained periods of time, and where they receive response to their efforts. An effective writing program is balanced. Time is provided for modelled and shared writing which invites student contributions and independent writing which encourages student independence and choice.

During modelled writing, the teacher supports students by writing and talking aloud about the writing experience as it is being modelled. These demonstrations should be brief and focused to maintain the attention of children as observers. Opportunities for teachers to model various aspects of the writing processes and use strategies for writing such as directionality, letter formations, punctuation, or word spacing may occur during modelled writing. As the year progresses, the focus of a modelled writing session will change to reflect student learning and their development of skills on the writing continuum.

**Opportunities for modelled writing may include:**

- morning message
- class rules or instructions
- signs and labels
- invitations/thank-you letters
- notes
- lists
- innovations on stories read (e.g., class Big Books)
- response journals

Shared writing is another instructional approach to writing which supports students and encourages them to participate in the writing experience. Choose a topic that reflects a shared class interest or experience and invite students to participate in the teacher demonstration by contributing their ideas to the content and physically attempting some parts of the writing such as letter and/or word formations and conventions such as periods or capital letters.

Through the modelling and teaching that occurs during shared writing, students’ understanding of aspects of the writing processes increase and an awareness of the conventions of written language is developed. The shared writing experience is non-threatening and supportive for students. It enables them to develop positive attitudes while participating in writing experiences within a group setting that they may not be able to do on their own. It is an enjoyable approach which demonstrates to students that their ideas and language are worth recording and sharing. The collaborative reading of the completed text is a way for students to make connections to reading and writing.
Opportunities for Shared Writing may include:
- patterned stories
- news of the day
- big books
- retellings
- class rules
- poetry
- responses to texts
- shared reading cards
- reports (e.g., shared experiences such as field trips)
- learning logs (to reinforce content or concepts learned)

Independent Writing

Independent writing provides opportunities for students to explore writing for a sustained period of time with minimal support from the teacher. Teachers create a supportive environment that encourages students to take risks with writing. A modelled or shared writing experience is required prior to students writing independently. This allows students to draw on the ideas used during these writing demonstrations and integrate the processes and strategies that have been modelled. Topic selection is important to the overall growth of students as writers and may pose challenges to some students. Opportunities to experience success are increased when students write about their experiences and interests. Students may communicate written messages using drawings, pictures, scribbles, letter approximations, or conventional writing.

Providing feedback to students about various aspects of writing during student-teacher conferences is an important part of a child’s writing development. It is also important that students be given opportunities to share their work with others. Selecting a small number of students to share their work each day would be the most manageable use of time. Careful monitoring of students’ development should be observed and recorded on a regular basis to inform and guide writing instruction.

Suggestions to engage students in the process of writing independently may include:
- journal writing
- e-mail
- story writing
- blogging
- play experiences
- letter writing
- *Storybird* collaborative story-telling
- non-fiction reports
- cross-curricular writing and representing activities
Writing conferences provide support to students as they engage in independent writing. Writing conferences might occur on a one-to-one basis or in small groups. Scheduling time for student-teacher conferences requires planning and management of a teacher’s time. Often, teachers meet with a different group of students each day so that students have a scheduled conference about once a week. As well as conferring with teachers, students also conference with one another about their writing.

Small-group conferences are often used to:

• focus on specific writing strategies shared by some of the students in the class.
• encourage students to share their writing with peers and receive a variety of responses and ideas that will lead to clarity and detail.
• encourage students to respect and respond to the writing of others.
• focus on responding to content.
• model effective peer conferences and sharing guidelines such as the following:
  - the writer reads his/her piece of writing aloud as the other student carefully listens
  - the listener tells the writer what he/she likes about the piece of writing
  - the listener asks questions about what he/she doesn’t understand or would like to know more about
  - the writer listens carefully and considers what changes will be made as a result of the feedback.

Teachers use individual conferences to:

• help students select a topic.
• encourage students to do most of the talking about their writing.
• support students when writing by listening to what they have to say and asking them to clarify or expand on what is not clear.
• develop an awareness of audience needs and expectations.
• provide opportunities for students to talk about particular aspects of writing.
• provide positive feedback to students about their strengths as writers.
• develop risk-taking behaviours.
• focus on a topic and make comments specific.
• help students develop voice in their writing by asking them questions that require them to explore their thoughts and feelings.
• ask questions to help students retain ownership of their writing.
Examples of questions teachers ask in such conferences include the following:

- What are you working on?
- What are you going to write about today?
- What's your story about?
- Tell me about your picture.
- What do you think is the best part? Why? and
- What do you think you will do next?
- Did you talk about your ideas with anyone?
- What ideas are you going to use in your writing from our discussion?

Mini-lessons

In addition to daily active engagement in the processes of writing, students may also participate in teacher led small or whole group mini-lessons. Topics for mini-lessons come from teachers’ ongoing observations in the classroom and their knowledge of what beginning writers need to know. Teachers can use mini-lessons to help students:

- become familiar with writing workshop procedures, routines, and rules.
- develop writing strategies such as listening to the sounds in words to approximate spellings, choosing topics, directionality of print or talking about one’s story.
- develop a beginning awareness of the qualities of good writing such as including a drawing of ideas for a plan, use of resources to gather information, sharing ideas with others, etc.
- explore various genres and their conventions such as fiction, fairy tales, poetry, letters, or posters.
- use appropriate skills and conventions such as drawing and scribble writing on a page, spaces between letters and words, directionality of print, etc.
Modes of Writing

Writing can be categorized into three modes: expressive, transactional and poetic. Within each mode, there are various forms, each of which is used for a different purpose and to address a different audience. Each form is identified by its purpose and by the visual and text form in which it is presented. Text features help identify the writing form. It is important to expose students to a wide range of writing experiences such as to do lists, postcards, menus, checklists for ordering, grocery lists, maps, prescriptions, etc. Writing experiences which occur during their play should be valued and encouraged.

Students need to develop an awareness of the need to adapt their writing to meet differing composing purposes, needs, audiences, and styles. Determining purpose is important because it helps the writers maintain a focus. During shared writing, the teacher models questions such as

- What do I want my audience to know when I have finished?
- What do I want my audience to believe or agree with?
- Is there an action that I want my audience to take?

Determining audience helps the writer to know how formal or informal the writing should be along with the level of detail and information the finished piece should contain. When considering audience, the teacher may model questions such as

- Who will be reading or listening to this piece of writing?
- What information on this subject does this audience need?
- How much information does this audience already know?

The form that the writing will take is determined by the writing activity. Students are expected to follow a set form or structure if they are writing a list, letter or journal entry. Teachers model the form that best suits their purpose given their particular audience. When considering audience, the teacher may model questions such as

- Is there a model or format that I am supposed to follow?
- Would formal or informal writing be more appropriate for my audience and purpose?
- How can I best organize my information to have the greatest impact on my audience?

Students may become effective writers when they are exposed to different modes of writing. It is important to model how writing styles and formats are adjusted for different purposes and intended audiences.
Expressive or Exploratory

Expressive or exploratory writing is largely personal writing and is intended for the writer's own use. This mode of writing allows students to think about and explore ideas and opinions freely. The focus is the writer's immediate thoughts, feelings, and observations and not the conventions of writing.

Examples of forms in the expressive mode include: personal journals, diaries, response journals, personal narratives and personal letters. Journals are often used to introduce students to writing since it is an opportunity to write about thoughts, feelings or experiences important to them. Entries are used across curriculum areas to represent student learning.

Transactional

Transactional writing involves using language to inform, advise, persuade, instruct, record, report, explain, generalize, theorize, and speculate. It is a more formalized type of writing that requires writers to present their ideas in a clear and organized manner. Opportunities to expose students to transactional writing experiences are integrated throughout curriculum areas and may include signs, charts and graphs, daily messages, directions, recorded observations, maps, rules or procedures.

Exposure to non-fictional forms during shared reading and writing supports student understanding in the following ways:

- placing emphasis on the text features of various forms such as word balloons and splash pages in graphic readers.
- involving students in descriptions of things they enjoy doing or know a lot about.
- recording classroom events such as field trips and science experiments.
- letter writing for authentic purposes such as a letter to a favourite author or thank-you letters to guest speakers.
- representing information in different ways such as posters, charts, or graphs.

Poetic

Poetic writing uses language as an art medium and it is intended to evoke a response from the reader. Poetic writing is shaped and crafted to convey thoughts, ideas, feelings, and sensory images. It also requires critical decision making about and commitment to elements such as form, style, character development, event sequencing, and the logic of plot. Poetry, plays, songs and stories are examples of forms in the poetic mode.

Students have a natural affinity to enjoy poetry and it is evident when they participate in songs, chants, and rhymes. Teachers play an active role in supporting students writing development in poetry in the following ways:

- providing the background experiences for reading and writing poetry by engaging students in wordplay activities using poetic devices such as riddles, comparisons, and rhyme.
• immersing students in poetry and making abundant opportunities for them to read and listen to poetry.

• providing opportunities for students to play with words by brainstorming different lists.

• writing patterned poetry during shared writing and modelling their ideas and feelings on poetic structures and patterns after the style, rhythm, and format are explored.

• inviting students to express their own thoughts, feelings, and responses to poetry.

• participating in choral reading of poems.

• experimenting with poetic elements through free verse to raise an awareness that rhyming is not always present in poetry.

Young children’s earliest spelling attempts show their intentions to use print to convey messages through writing. When students write for a variety of real purposes and audiences, they have reasons to learn to spell. A child’s name in print can be a starting place for many children to understand that letters are placed in a particular order to form a word. Printing their names on personal belongings, sign in sheets, mailboxes, class lists, and charts are purposeful.

• Spelling continues to be an important part of the English language arts curriculum. Primarily a tool to help facilitate communication, it is an integral part of the writing process throughout the grades.

• Growth in spelling occurs when students are engaged regularly in meaningful reading and writing activities and when spelling is purposeful and within a context.

• Learning to spell is a developmental process. In order to develop along the continuum, students need to be exposed to a variety of print.

• Spelling is primarily a thinking process that involves the construction of words. Experimentation with oral and written language allows students to discover the many patterns and generalizations in language.

• Interest in spelling develops when students are encouraged to observe and explore words they meet in their daily reading.

• Teachers model a range of problem-solving strategies as they spell words within a context and invite students to “share the pen” during shared writing.
Developmental Nature of Learning to Spell

Research on spelling has led to the understanding of the developmental nature of learning to spell. As students learn to spell, they begin to experience the stages of spelling development. These stages are not lock step with rigid boundaries; instead, there is simply a gradual increase in developing concepts about spelling, knowledge of spelling patterns and strategies, and understanding how to use them throughout their school years. The stages of spelling development experienced by students in the primary and elementary years include prephonetic, temporary spelling, early phonetic, phonetic, transitional and standard.

Prephonetic

During the prephonetic stage, students understand the basic concept that language can be represented on paper. They often move from drawing to scribbling to using a mixture of letters, numbers, and symbols. Although they are using many of the letters of the alphabet during the late prephonetic stage, there is not yet a connection between the letters they use and the words they are trying to represent. Students at this stage often tend to use upper-case letters. At this stage of development, students need to develop the concept that sounds and letters are connected.

Temporary Spelling

Using temporary/invented spelling is a common beginning strategy in the developmental process of learning to spell. Temporary spelling involves taking risks in attempting to spell words as best as one can until the standard spelling is known.

Encouraging students to use temporary spelling enables them to start writing right away. This is crucial since students learn to write by writing. Furthermore, students’ attempts at temporary spelling help them to learn and practise sound-symbol relationships in the meaningful context of writing. The teacher supports this process by encouraging all writing attempts and choosing when it is appropriate to make corrections. It is important to note that students may be inhibited to take risks in their temporary spelling when too many corrections are made to their writing.

Early Phonetic

Students at the early phonetic stage of development are beginning to make a connection between sounds and letters. They often use the letter name strategy, focusing on using the name of the letter to help them spell, not necessarily the sound the letter makes. They tend to put down the sounds they hear and feel. They have grasped the concept of directionality and are gaining greater control over alphabet knowledge and letter formation. They generally include the first or predominant consonant sound in words. They often do not yet have the concept of spacing (e.g., DKMLNT—Daddy came last night).

Having developed the concept that there is a connection between letters and sounds, students at this stage of development need daily reading and writing opportunities to learn about these relationships.
At the phonetic stage of development, students have developed the concept that sound is the key to spelling. They are trying to use sound cues and generalizations they have learned about sound-symbol relationships. They include more of the consonant sounds and they begin to use some vowels, especially long vowels. They use the correct spelling for some high frequency sight words. They have generally developed the concept of spacing between words, but their writing often contains a mixture of upper- and lower-case letters. It is not unusual at this stage of development to see a mixture of early phonetic, phonetic and standard spelling (e.g., I LiK Mi BNNe—I like my bunny).

At the transitional stage of development, students demonstrate growth in their knowledge and application of sound-symbol patterns as well as in the number of correctly spelled sight words. They are moving from a reliance on sound to a greater reliance on visual representation.

They generally include vowels in each syllable. They are starting to apply generalizations, but not always correctly (e.g., There brother stayed at skool).

At this stage of development, students spell a large body of words correctly. They understand that sound, meaning, and syntax all influence spelling. Their spelling indicates a growing accuracy with silent and doubled consonants. They use a wide variety of spelling strategies and demonstrate effective control of spelling resources.

Spelling strategies for students may include:

- continue to support the development of phonological awareness through oral language play with rhyming, alliteration, and segmenting and blending syllables and sounds.

- give students experience with repeated readings of books in shared reading situations where they can observe print. This helps students begin to make the connection between oral and written language that can be demonstrated through shared writing.

- encourage the use of environmental print through play and everyday activities.

- help students gain familiarity with the letters of the alphabet through alphabet songs, puppets, chants and books; charts, signs, student names, manipulation of magnetic letters, playdough, etc.

- motivate students to spell words using writing tools such as clipboards, note pads, individual white boards, felt boards and letters, etc.

- provide opportunities for students to sort, match, name and write letters through sorting tasks and matching games.
SECTION III: PROGRAM DESIGN AND CONTENT

• provide frequent opportunities for students to draw/write to share their messages.
• encourage students to write the letters which represent the sounds they hear.
• teach sound-symbol relationships in the contexts of reading and writing through picture and word sorts.
• introduce students to the concept of spacing.
• provide frequent opportunities for students to read.
• use rhyme to help students develop an awareness of vowel sounds.
• clap the syllables in words using their names and other meaningful words.
• model correct use of upper-case and lower-case letters.

Printing

Printing is a functional tool for communication and it is a developmental process for students. As students develop their alphabet knowledge printing activities become more meaningful. Throughout the year students will require many opportunities to print within daily classroom activities. As students work with different aspects of the writing processes they will observe teachers modelling printed letters that are legible.

Learning how to print letters of the alphabet is individual. Teachers continuously model letter sound associations, what the letter looks like and how to print the letter. Provision of writing tools such as pencil grips, paintbrushes, jumbo pencils, crayons and markers, blank, lined and spaced paper can be used to print their messages.

When students begin to print, the letter size is often large and out of proportion. As the small muscles become more refined, and with practice, letter size decreases and uniformity occurs. By the end of grade 1, most students are beginning to print on one line.

Teachers can encourage printing in the following ways:
• provide opportunities for students to engage in activities that promote fine motor skills and eye-hand co-ordination (e.g., playing with jigsaw puzzles, playdough and snap beads; zipping, buttoning, colouring, painting, drawing, cutting with scissors, folding paper, modelling with clay and copying simple shapes).
• since printing letters involves understanding space, provide opportunities for students to explore their own space through movement, dance, art work and construction.
• model appropriate printing form when making labels and charts, or during shared writing.
• use mini-lessons to focus on individual letter formation, directionality, spacing, use of upper-case and lower-case forms, posture, grip, and placement of paper.
• make available printing alphabet models in the writing centre for students to use during printing activities.

• experiment with papers of different types, colours, sizes, shapes, textures and patterns.

• encourage students to recognize the growth in their printing by re-visiting their collection of writing samples throughout the year.

Content Elements

The Role of Literature

Children’s literature plays a central role in the English language arts curriculum. Students benefit from having access to a wide variety of literature and from the opportunity to choose their own texts. The use of literature in the curriculum motivates young readers and encourages them to see themselves as readers.

The primary value of reading literature is the aesthetic experience itself - the satisfaction of the lived-through experience, the sense of pleasure in the medium of language, the complex interaction of emotion and intellect as the reader responds to the images, ideas, and interpretations evoked by the text.

Wide reading of literature also provides exemplary models for students’ writing as they internalize the structures and conventions of particular genres, get ideas for themes and topics, and notice interesting techniques they can try out in their writing. Reading literature helps students to develop a sense of the importance of craft and awareness of audience in their own writing.

Variety of Texts

Students require access to a wide range of high-quality texts in visual, oral, print, multimedia and electronic formats. Opportunities to become familiar with the properties and purposes of different texts are necessary to become familiar with the ways in which ideas and information are presented in them.

Print Materials

Students need to have experiences reading fiction, non-fiction and poetry. In selecting material, the needs and interests of students should be the main criteria. Some types of texts appropriate for students in the primary grades include the following:

**Wordless Books:** Students enjoy and learn from the opportunity to read the pictures, creating their own stories.

**Concept Books:** Concept books deal with particular concepts such as shapes, sizes, colours, and seasons. They are useful in introducing students to a variety of important concepts.

**Alphabet Books:** Having access to a variety of alphabet books helps students make connections between print and visual images.

**Counting Books:** Counting books help students learn fundamental mathematical concepts.
Predictable Books: Books with predictable patterns are excellent in supporting beginning readers. The predictable patterns help students become risk takers.

Poetry, Rhymes, and Chants: Students require many experiences with rhyme and rhythm. Poetry, rhymes, and chants are the cornerstone of shared reading which provide opportunities to play with language and to learn how language works.

Fiction: Read alouds are an integral component of a balanced literacy program. The illustrations and text of picture books should be integrated and help expand the students’ comprehension of story. Appropriate fiction includes stories with simple plots containing more action than description; stories with characters about the same age as the students; stories about everyday experiences; stories about animals, both real and imaginary. It also includes traditional literature such as legends, folk tales, and fairy tales. It is important to introduce students to literature that reflects many cultures, themes, and values. Folk tales are excellent for promoting multicultural understanding. Electronic books also offer varied literacy experiences for students.

Non-fiction: Students require reading and viewing experiences with multimodal texts which combine print, images and graphic design. Picture books, magazines, graphs, web sites, charts, maps, and environmental print are examples of such texts.

Non-print Materials

Students need experiences with a variety of text for viewing, listening, and reading such as:

- DVD’s, films, and TV and radio shows (both fictional and factual).
- displays (e.g., art and other museum artifacts, wild life, science).
- computer-based multimedia texts (both fictional and factual texts combining written words, images and sounds).
- computer-based problem-solving texts (e.g., adventure games).
- electronic databases and web pages.
- audio CD’s (spoken word, songs, instrumental music).

Literary Genres

As beginning readers and writers, students need opportunities to begin developing the level of skill and comfort needed to engage with fiction and non-fiction. Genre is the term used to describe the various types of literature. Grouping literary works together in this way is beneficial because it:

- offers an orderly way to talk about literature.
- allows learners to have a better idea of the intended overall structure of the text and/or subject.
- allows a text to be valued on its own and also viewed in comparison with other texts of the same genre.

The English language arts curriculum offers students many and varied opportunities to experience and respond to a wide range of literary genres, enabling them to:
• construct and elaborate upon their own interpretations.
• increase their awareness of form and technique.
• appreciate the range and power of language.
• develop as critical readers, writers, and thinkers.
• develop a lifelong habit of reading as a rewarding leisure-time pursuit.
• ask questions about what is present and absent.
• question what lies behind the media production (motives, money, values and ownership).
• be aware of how these factors influence content.

A chart listing the types of literary genres, both nonfiction and fiction, with a description for each, can be found in appendix A-5 of this guide.
Section IV: Assessment and Evaluation
Assessment and Evaluation

Understanding Assessment and Evaluation

Assessment and evaluation are fundamental components of teaching and learning. Assessment is the process of collecting and documenting information on individual student learning, while evaluation is the process of analyzing, reflecting, summarizing and making decisions based on this information. The purpose of assessment is to inform teaching and improve learning. The learning that is assessed and evaluated, the way it is assessed and evaluated, and how results are communicated send clear messages to students and others about what is really valued—what is worth learning, how it should be learned and what elements or qualities are considered important.

Assessment techniques are used to gather information for evaluation. Information gathered through assessment helps teachers determine students’ strengths and needs in their achievement of English language arts and guides future instructional approaches. Practices must meet the needs of diverse learners in classrooms and should accept and appreciate learners’ linguistic and cultural diversity.

Teachers are encouraged to be flexible in assessing the learning success of all students and to seek diverse ways in which students might demonstrate what they know and are able to do. Assessment criteria and the methods of demonstrating achievement may vary from student to student depending on strengths, interests and learning styles.

Evaluation involves the weighing of the assessment information against a standard in order to make an evaluation or judgment about student achievement. Assessment that is ongoing and differentiated is essential in the evaluation process and it is the key to student success.

Assessing Student Learning

Teachers recognize that many factors influence learning and achievement. A student’s success in demonstrating what he/she knows or is able to do may vary. His/her level of success may depend on such factors as the time of day, the situation, the type of questions asked, familiarity with the content and the child’s willingness to perform at any one time. Children require ample time to demonstrate their achievements through varied learning opportunities that are developmentally appropriate and within the range of things that they can do independently. The rate and depth which individual students will engage in the curriculum will vary from the beginning to the end of the grade one year.
Learning is active in the grade one classroom. Therefore, assessing the process of learning is critical and it should occur while the learning is happening rather than assessing the final product. Ongoing assessment informs the approach needed to design and deliver developmentally appropriate instructional activities. The best opportunities to assess student learning occur within natural classroom instructional encounters with students. It may occur while working individually and in small and whole groups as students engage in the various language arts. Assessment is frequent, well planned, and well organized so that teachers are able to assist each child in progressing towards meeting the curriculum outcomes.

**Purposes of Assessment**

Assessment for, as and of learning are integral parts of the teaching and learning process. According to research, assessment has three interrelated purposes:

- assessment for learning to guide and inform instruction;
- assessment as learning to involve students in self-assessment and setting goals for their own learning; and
- assessment of learning to make judgments about student performance in relation to curriculum outcomes.

Other research indicates that assessment as learning should be viewed as part of assessment for learning, because both processes enhance future student learning. In all circumstances, teachers must clarify the purpose of assessment and then select the method that best serves the purpose in the particular context.

The interpretation and use of information gathered for its intended purpose is the most important part of assessment. Even though each of the three purposes of assessment (for, as, of) requires a different role for teachers and different planning, the information gathered through any one purpose is beneficial and contributes to an overall picture of an individual student’s achievement.
Assessment for Learning

Assessment for learning involves frequent, interactive assessments designed to make student understanding visible to enable teachers to identify learning needs and adjust teaching accordingly. It is teacher-driven, and an ongoing process of teaching and learning.

**Assessment for learning:**
- integrates strategies with instructional planning.
- requires the collection of data from a range of assessments as investigative tools to find out as much as possible about what students know.
- uses curriculum outcomes as reference points along with exemplars and achievement standards that differentiate quality.
- provides descriptive, specific and instructive feedback to students and parents regarding their achievement of the intended outcomes.
- actively engages students in their own learning as they assess themselves and understand how to improve performance.
- allows for judgments to be made about students’ progress for reporting purposes.
- provides information on student performance that can be shared with parents/guardians, school and district staff and other educational professionals for the purposes of curriculum development.

This type of assessment provides ways to engage and encourage students to acquire the skills of thoughtful self-assessment and to take ownership of their own achievement. Students’ achievement is compared to established criteria rather than on the performance of other students.

Assessment as Learning

Assessment as learning actively involves students’ reflection on their learning and monitoring of their own progress. It focuses on developing and supporting metacognition in students with teacher guidance.

**Assessment as learning** is ongoing and varied in the classroom and:
- integrates strategies with instructional planning.
- focuses on students as they monitor what they are learning, and use the information they discover to make adjustments, adaptations or changes in their thinking to achieve deeper understanding.
- supports students in critically analyzing their learning related to learning outcomes.
- prompts students to consider how they can continue to improve their learning.
- enables students to use information gathered to make adaptations to their learning processes and to develop new understandings.
The goal in assessment as learning is for students to acquire the skills to be metacognitively aware of their increasing independence. They take responsibility for their own learning and constructing meaning for themselves with support and teacher guidance. Through self-assessment, students think about what they have learned and what they have not yet learned, and decide how to best improve their achievement by setting personal goals.

Assessment of Learning

Assessment of learning involves strategies designed to confirm what students know, demonstrate whether or not they have met curriculum outcomes or the goals of their individualized learning plans, or to certify proficiency and make decisions about students' future learning needs. Assessment of learning occurs at the end of a learning experience that contributes directly to reported results.

Traditionally, teachers relied on this type of assessment to make judgments about student performance by measuring learning after the fact and then reporting it to others. However, it provides useful evidence when used in conjunction with the other assessment processes previously outlined and strengthens assessment of learning.

Assessment of learning:

- provides opportunities to report evidence to date of student achievement in relation to learning outcomes, to parents/guardians, school and district staff and other educational professionals for the purposes of curriculum development.
- confirms what students know and can do.
- occurs at the end of a learning experience using a variety of tools.
- may be either criterion-referenced (based on specific curriculum outcomes) or norm-referenced (comparing student achievement to that of others).
- provides the foundation for discussions on student placement or promotion.

Because the consequences of assessment of learning are often far-reaching and affect students seriously, teachers have the responsibility of reporting student learning accurately and fairly, based on evidence obtained from a variety of contexts and applications.
The Role of Teachers

The following chart provides information concerning the role of the teacher in assessing student learning throughout each of the assessment processes. In addition, information is provided regarding the delivery of feedback to students during assessment, for, as, and of learning.

<table>
<thead>
<tr>
<th>The Role of the Teacher in Assessing Student Learning</th>
<th>Assessment for Learning</th>
<th>Assessment as Learning</th>
<th>Assessment of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assessment for learning occurs throughout the learning process. It is interactive, with teachers:</td>
<td>Assessment as learning promotes the development of independent learners. Teachers:</td>
<td>Assessment of learning provides evidence of achievement. Teachers provide:</td>
<td></td>
</tr>
<tr>
<td>• aligning instruction with the learning outcomes.</td>
<td>• model and teach the skills of self-assessment through opportunities to practise.</td>
<td>• a rationale for undertaking a particular assessment of learning at a particular point in time.</td>
<td></td>
</tr>
<tr>
<td>• identifying particular learning needs of students or groups.</td>
<td>• guide students in setting goals, and monitoring progress toward them.</td>
<td>• clear descriptions of intended student learning processes that make it possible for students to demonstrate their competence and skill.</td>
<td></td>
</tr>
<tr>
<td>• selecting and adapting materials and resources to meet the needs of students.</td>
<td>• provide exemplars that reflect curriculum outcomes.</td>
<td>• a range of alternative mechanisms for assessing the same outcomes.</td>
<td></td>
</tr>
<tr>
<td>• creating differentiated teaching strategies and learning opportunities for helping individual students move forward in their learning.</td>
<td>• work with students to develop clear criteria of good practice.</td>
<td>• transparent approaches to interpretation.</td>
<td></td>
</tr>
<tr>
<td>• providing immediate feedback that is descriptive, specific and instructive to students.</td>
<td>• guide students in developing internal feedback or self-monitoring mechanisms.</td>
<td>• descriptions of the assessment process.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>
Providing Feedback to Students

Assessment for Learning

Students learn from assessment when the teacher provides specific, detailed feedback and direction to guide learning. Feedback for learning is part of the teaching process. It is the vital link between the teacher’s assessment of a student’s learning and the action following that assessment.

To be successful, feedback needs to be immediate and identify the way forward. Descriptive feedback makes explicit connections between student thinking and the learning that is expected, providing the student with manageable next steps and exemplars of student work. It gives recognition for achievement and growth and it includes clear direction for improvement.

Assessment as Learning

Learning is enhanced when students see the effects of what they have tried, and can envision alternative strategies to understand the material. Students need feedback to help them develop autonomy and competence. Feedback as learning challenges ideas, introduces additional information, offers alternative interpretations, and creates conditions for self-reflection and review of ideas.

Assessment of Learning

Because assessment of learning comes most often at the end of a learning experience, feedback to students has a less obvious effect on student learning than feedback for learning or as learning. Students rely on teachers’ comments as indicators of their level of achievement.

Assessment Planning Summary

The chart which follows summarizes assessment planning regarding the three purposes of assessment: assessment for, of and as learning. This chart provides information ranging from the reasons to assess, to how to use the information from assessment.
<table>
<thead>
<tr>
<th>Reason to Assess:</th>
<th>Assessment for Learning</th>
<th>Assessment as Learning</th>
<th>Assessment of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td>to enable teachers to determine next steps in advancing student achievement.</td>
<td>to guide and provide opportunities for active participation from students to monitor and critically reflect on their learning, and identify next steps.</td>
<td>to certify or inform parents or others of student’s proficiency in relation to curriculum learning outcomes.</td>
<td></td>
</tr>
<tr>
<td>each student’s progress and learning needs in relation to the curriculum outcomes.</td>
<td>each student’s thinking about his or her learning, what strategies he or she uses to support or challenge that learning and the mechanisms he or she uses to adjust and advance his or her learning.</td>
<td>the extent to which students can apply the key concepts, knowledge, skills, and attitudes related to the curriculum outcomes.</td>
<td></td>
</tr>
<tr>
<td>a range of methods in different modes that make students’ skills and understanding visible.</td>
<td>a range of methods in different modes that elicit students’ learning and metacognitive processes.</td>
<td>a range of methods in different modes that assess both product and process.</td>
<td></td>
</tr>
<tr>
<td>accuracy and consistency of observations and interpretations of student learning.</td>
<td>accuracy and consistency of student’s self-reflection, self-monitoring, and self-adjustment.</td>
<td>accuracy, consistency, and fairness of judgments based on high-quality information.</td>
<td></td>
</tr>
<tr>
<td>clear, detailed learning expectations.</td>
<td>engagement of the student in considering and challenging his or her thinking.</td>
<td>clear, detailed learning expectations.</td>
<td></td>
</tr>
<tr>
<td>accurate, detailed notes for descriptive feedback to each student.</td>
<td>students record their own learning.</td>
<td>fair and accurate summative reporting.</td>
<td></td>
</tr>
<tr>
<td>provide each student with accurate descriptive feedback to further his or her learning.</td>
<td>provide each student with accurate descriptive feedback that will help him or her develop independent learning habits.</td>
<td>indicate each student’s level of learning.</td>
<td></td>
</tr>
<tr>
<td>Using the Information from Assessment to:</td>
<td></td>
<td></td>
<td>provide the foundation for discussions on placement or promotion.</td>
</tr>
</tbody>
</table>

Ensuring Quality Through:
- Using the Information from Assessment to:
SECTION IV: ASSESSMENT AND EVALUATION

<table>
<thead>
<tr>
<th>Using the Information from Assessment to:</th>
<th>Assessment for Learning</th>
<th>Assessment as Learning</th>
<th>Assessment of Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• differentiate instruction by continually checking where each student is in relation to the curriculum outcomes.</td>
<td>• have each student focus on the task and his or her learning (not on getting the right answer).</td>
<td>• report fair, accurate, and detailed information that can be used to decide the next steps in a student’s learning.</td>
</tr>
<tr>
<td></td>
<td>• provide parents or guardians with descriptive feedback about student learning and ideas for support.</td>
<td>• provide each student with ideas for adjusting, rethinking, and articulating his or her learning.</td>
<td>• requires that the necessary accommodations be in place that allow students to make the particular learning visible.</td>
</tr>
<tr>
<td></td>
<td>• teachers continually make comparisons between the curriculum expectations and the continuum of learning for individual students, and adjust their instruction, grouping practices and resources.</td>
<td>• provide opportunities for students to talk about their learning.</td>
<td>• multiple forms of assessment offer multiple pathways for making student learning transparent to the teacher.</td>
</tr>
<tr>
<td></td>
<td>• students can receive material, support and guidance needed to progress.</td>
<td></td>
<td>• has a profound effect on the placement and promotion of students and consequently, on the nature and differentiation of the future instruction and programming that students receive.</td>
</tr>
<tr>
<td></td>
<td>• teachers can decrease misunderstandings to provide timely support for the next stage of learning.</td>
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</tbody>
</table>
Assessment Tools

A variety of strategies and tools should be used to assess children’s learning on an ongoing basis in the context of everyday classroom experiences. Assessment strategies should encourage children to show what they know and what they can do, rather than focusing on what they do not know or cannot do. Focusing on children’s thinking rather than a particular answer or solution provides valuable information about a child’s learning. Sometimes their thinking is evident through their dialogue or it can be demonstrated through their behaviours.

The teacher’s greatest assessment tool is a continual process of observation and documentation of learning because young children show their understanding by doing, showing and telling. Teachers need to use the assessment strategies of observing, listening and asking probing questions to assess children’s achievement. In addition to documented observations, other assessment tools include anecdotal notes, photographs, video and audio recordings, checklists, work samples, portfolios and conferences.

The assessment tools used should be consistent with beliefs about curriculum and classroom practices. They should clearly reflect student progress towards the attainment of curriculum outcomes. Best assessment practices occur frequently and they are planned to fit throughout the organization of the day.

Documenting Observations in the Classroom

Documentation is an essential element of reflective practice. It makes children’s play and learning experiences visible...to children, parents and teachers. It is a way to visibly demonstrate the competence of the student.

Observations of student interactions and engagements with materials and other students within the classroom is a valuable means of assessing student learning. Documentation of these observations provides an authentic account of a student’s learning and it shows accountability when planning and communicating each student's progress.

Documentation simply means keeping a record of what is observed while students are engaged in a learning experience. Records might include teacher observations which focus on specific skills, concepts, or characteristics outlined in the curriculum. Daily observations may be both planned and spontaneous to ensure that all learning experiences that may emerge from a particular activity are included.

There are various forms of documenting a student’s learning experiences. It might include the use of student’s artwork and writing, photographs, video and audio recordings. Documentation can be as simple as an attractive display of children’s work on a wall or it can be a more elaborately crafted display board that tells the story of an experience of a child or a group of children. Various types of documentation may include display boards, scrap books, photo albums, web sites (accessible only to parents), and emails to parents, bulletin board displays and newsletters to parents. All types of documentation should include a title, photos or sketches of children’s work with written captions, children’s
illustrations of the experience and additional written descriptions of the learning.

Documentation pulls it all together for the students, teachers, and the parents. It provides students with the opportunity to revisit their work which, in turn, provides teachers with the opportunity to discuss with them their interests, their ideas and their plans. By becoming involved in the documentation of their own learning experiences, students become more reflective and more engaged in the learning that is happening all around them.

**Anecdotal Notes**

Anecdotal notes are short narrative descriptions of observations in the classroom. Teachers may choose to write their comments on adhesive labels or Post It Notes® for each child. This allows the teacher to jot down quick notes about the children who are being observed as he/she moves about the room throughout the day. These notes are later transferred and organized into a binder or exercise book containing pages for individual students. It is important to date each note so that progress can be tracked over a period of time. Anecdotal forms may be included in some teacher resources and teacher preference will determine the format used for anecdotal reporting. It is impossible to include anecdotal notes for each student daily but a conscious effort to observe all students over a period of time is necessary.

**Photographs, Video and Audio Recordings**

Photographs and video and audio recordings of learning experiences are great forms of documentation and they are very useful when assessing student learning. They may include pictures of students at a block centre during the construction process, a recording of them talking with peers as they use materials at a water table, or a recording of a student reading a story with a friend.
Self-Assessment

Students learn about themselves as learners through self-assessment. Reflection on their achievement leads students to gain increasing control over their learning and language processes. The statements made by students themselves are an indication of their knowledge and feelings when they are engaged in a learning experience.

Opportunities arise for students to reflect on their learning both formally and informally. Informal self-evaluation consists of the ongoing reflection about learning that is a natural daily part of the curriculum (e.g., What did we learn? How did we solve the problem?). Teachers can encourage this kind of reflection in a variety of contexts, for example, reading and writing conferences, classroom discussions, shared reading, and shared writing.

One way to involve students in more formal self-evaluation is through the use of classroom portfolios. Teachers who use portfolios involve their students three or four times during the year in examining carefully their work in given areas (e.g., pieces of writing, responses to literature, learning log entries) and in making selections to place in their portfolios. The portfolio samples may be accompanied by a dictated reflection which explains why the student has chosen each item, what it shows about what they are learning and can do, and what goals they have for future learning. Providing a special place to store work samples encourages self-reflection. Students should be encouraged to select work samples from their collections to share with others in the class. Through the sharing and reflection, many things can be learned about the student’s engagement in the learning experience and possibilities for future learning.

Student reflections may also include audio, video or printed recordings and work samples. Often, students model the teacher by giving them samples of their best work. This allows teachers to help students to set goals for themselves by reflecting on their own work. The process of comparing, selecting, and reflecting is a powerful learning experience for students. Through the process of reflecting on what and how they are learning, and their goals for future learning, students learn to take control of their own learning.

Checklists

Checklists are most effective and efficient as an assessment tool when they assess specific curriculum outcomes pertaining to a topic. They are not a replacement for anecdotal records. Some checklists, however, have a space for anecdotal comments opposite each item. Teachers find checklists useful as an organizational device to help focus their observations, and to clarify their own thinking about what behaviours are indicative of successful learning. When students are involved in helping to develop and use checklists, they assist them in discovering what is valued and taking ownership of their own learning.
Work Samples and Portfolios

A portfolio is a collection of work samples selected by the student for assessment and evaluation purposes. Through the collection of student work samples, portfolios show a progression of growth in a child’s development during a period of time. The things children make, do or create are vital pieces of assessment data and these samples reveal patterns of growth and change over time. Portfolios allow teachers and parents/guardians to focus on children’s work samples to see what the student is able to do rather than what he/she is not doing. Work samples may include written work, drawings, or documentation of manipulative representations. Engaging children in the selection process is an important experience for children as they are encouraged to value the presentation of their work while recognizing the growth in their learning. Dated work samples document individual student growth and progress over a period of time and it is important to share this with both parents and students.

Conferencing

Periods of time assigned for planned conversations with individual children or small groups are valuable in providing insight on children’s thinking processes. Dialogue between the student and the teacher provides valuable information about the child’s learning. Besides the incidental observations that are carried out as students work and play, there are times when formal and in-depth observations and conferences are required for gathering specific information. Purposeful conferences with students provide reliable evidence of their development. A conference may occur while engaging in conversations with a student about the sequence of events in a story which they have read, a discussion about a sign created in the home centre or probing questions asked as students tell the teacher about their discoveries in the reading centre. As the child and teacher are engaged in these situations, anecdotal notes may be recorded for assessment and evaluation purposes.
## Assessment Tools

<table>
<thead>
<tr>
<th>Tool</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gathering Information</strong></td>
<td></td>
</tr>
<tr>
<td>Questioning</td>
<td>• asking focused questions to elicit understanding</td>
</tr>
<tr>
<td>Observation</td>
<td>• systematic observations of students as they process ideas</td>
</tr>
<tr>
<td>Conferences</td>
<td>• investigative discussions with students about their understanding</td>
</tr>
<tr>
<td>Demonstrations, presentations</td>
<td>• opportunities for students to show their learning in oral and media performances/exhibitions</td>
</tr>
<tr>
<td>Rich assessment tasks</td>
<td>• complex tasks that encourage students to show connections that they are making among concepts they are learning</td>
</tr>
<tr>
<td>Technology applications</td>
<td>• systematic and adaptive software applications connected to curriculum outcomes; digital presentations</td>
</tr>
<tr>
<td>Simulations</td>
<td>• simulated or role-playing tasks that encourage students to show connections that they are making among concepts they are learning</td>
</tr>
<tr>
<td>Learning logs</td>
<td>• descriptions students maintain of the process they go through in their learning</td>
</tr>
<tr>
<td>Projects and investigations</td>
<td>• opportunities for students to show connections in their learning through investigation and production of reports or artifacts</td>
</tr>
<tr>
<td>Responses to text</td>
<td>• opportunities for students to show connection in their learning oral, written or visual responses to text</td>
</tr>
<tr>
<td><strong>Interpreting Information</strong></td>
<td></td>
</tr>
<tr>
<td>Developmental continua</td>
<td>• profiles describing student learning to determine extent of learning, next steps, and to report progress and achievement</td>
</tr>
<tr>
<td>Checklists</td>
<td>• descriptions of criteria to consider in understanding students’ learning and focus observations</td>
</tr>
<tr>
<td>Rubrics</td>
<td>• descriptions of criteria with graduations of performance described and defined</td>
</tr>
<tr>
<td>Reflective journals</td>
<td>• reflections students maintain about their learning and what they need to do next</td>
</tr>
<tr>
<td>Self assessment</td>
<td>• processes in which students reflect on their own performance and learn about themselves as learners</td>
</tr>
<tr>
<td>Peer assessment</td>
<td>• processes in which students reflect on the performance of their peers and use defined criteria for determining the status of the learning of their peers</td>
</tr>
</tbody>
</table>
### Record-Keeping

<table>
<thead>
<tr>
<th>Method</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anecdotal Records</td>
<td>focused, descriptive records of observations of student learning over time</td>
</tr>
<tr>
<td>Documentation</td>
<td>a record of student learning observed</td>
</tr>
<tr>
<td>Video or audio tapes, photographs</td>
<td>visual or auditory images that provide artifacts of student learning</td>
</tr>
<tr>
<td>Portfolios/E-portfolios</td>
<td>systematic collection of student work samples that demonstrates accomplishments, growth, and reflection about student learning</td>
</tr>
</tbody>
</table>

### Communicating

<table>
<thead>
<tr>
<th>Method</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrations, presentations</td>
<td>student presentations to show student learning</td>
</tr>
<tr>
<td>Parent-student-teacher conferences</td>
<td>opportunities for teachers, parents, and students to examine and discuss the student's learning and plan next steps</td>
</tr>
<tr>
<td>Records of achievement</td>
<td>detailed records of students’ accomplishments in relation to the curriculum outcomes</td>
</tr>
<tr>
<td>Report cards</td>
<td>periodic symbolic representations and brief summaries of student learning for parents</td>
</tr>
<tr>
<td>Learning and assessment newsletters</td>
<td>routine summaries for parents, highlighting curriculum outcomes, student activities, and examples of student learning</td>
</tr>
</tbody>
</table>
Valid assessment of speaking and listening involves recognizing the complexities of these processes. Informal assessments can be used to assess achievement of many of the speaking and listening outcomes. However, when students are to be evaluated on their performance in formal speaking situations, most students will need opportunities in a small-group situation to rehearse, receive feedback, and revise their presentations.

The following should be considered when assessing speaking and listening:

- Teachers should have clear expectations for students when assessing outcomes.
- Speaking skills can be assessed using an observational approach where the teacher observes student behaviour.
- Speaking skills can be assessed using a structured approach in which the student is asked to perform one or more specific oral communication tasks.
- Students can self-assess to explore and reflect on their own and others’ perceptions of themselves as speakers and listeners.
- Student portfolios can include reflections and discussion on performance, listener and observer responses, peer assessments and self-assessments of speaking and listening.

When assessing speaking and listening outcomes, teachers should have clear expectations for students, and have a manageable way of documenting observations. Scales or rubrics may be helpful for teachers and students to use in scoring individual or group assessment tasks. Portfolios for students can include reflections on discussion and performance, listener and observer responses, and peer assessments and self assessments. Teachers might also consider the inclusion of audio and video tapes in student portfolios to document their growth and achievement.

Checklists are most effective if they are constructed with students, as this ensures that students understand the expectations for success. The teacher and the students must determine what speaking and listening behaviours or skills are desired. These are then recorded in action terms, describing what the student will demonstrate. Once the checklist is made, the teacher, the student, or the student’s peers can use it to document outcomes that have been successfully demonstrated.

When developing the checklist, consider ways to record observations and the validity of the information recorded. Teachers should be looking to see that the student has consistently and over time demonstrated proficiency in this area. One way to address this is to choose a system that is more than a simple checklist on which a single check mark is recorded.
The Magic of Three

Each time a student demonstrates one of the skills, one-third of the box is shaded in. This tool allows you to see the frequency of a student’s ability to demonstrate a desired skill or meet an outcome. If you would like to be able to document the degree or level of proficiency, a rating scale or rubric might be more appropriate.

What and When

When a student demonstrates a skill, a checkmark is placed in the appropriate box indicating both the skill and the lesson or activity in which it was demonstrated. While this method requires more paper than the Magic of Three method, it also provides greater detail for future discussion with students and parents.

Using Rating Scales

A rating scale takes a checklist to another level. They are most effective when they are created with and by the students. Rating scales allow the teacher or student to assign a value that represents the degree to which an outcome, behaviour, or skill is met. Because they provide clarity about what is expected and an easy way to record a student’s level of achievement, they are effective tools to use with students for self-assessment or peer assessment.

First, choose criteria (for example, the expectations for speaking and listening) as the core of this assessment tool. It is best if these criteria are written in language created by the students. Next, decide on the scale. Common rating scales are four- or five-point scales. However, scales using facial expressions are more user-friendly for primary students.

Observation

Through observation, teachers can consider what students think, know and can do as they engage in classroom activities. It is one of the most powerful assessment tools available to teachers. A variety of record-keeping systems may be used for organizing observations including anecdotal records or checklists.
Assessing Reading and Viewing

Assessment practices for reading and viewing should build a rapport between the teacher and the students. Teachers support students by exposing them to varied reading materials which capture their interest.

Key areas to assess include the student’s ability to:

• comprehend printed, oral, visual and media text.
• respond personally to and critically analyze text.
• successfully navigate various texts.

Strategies to assess reading and viewing may include:

Observation is a powerful assessment tool. Through observation, teachers can consider what students think, know, and can do. It can be informal, where a teacher notes something that was said or done by a student relevant to his/her skill development and knowledge, or formal, where the teacher plans the time to observe, who will be observed, and the focus of the observation.

Conferencing is an ideal way to collect information about a student’s reading. Conferences can range from very informal conversations that teachers have with students about their reading to more formal times when teachers and students sit together to discuss reading and learning in a more focused and in-depth manner.

Student work samples give great insight into student learning. It is necessary for teachers to provide opportunities for students to create a range of work samples for assessment purposes.

Performance assessment allows teachers to observe students as they use their skills and strategies. It is necessary to consider how the information will be collected and recorded.

Self assessment or peer assessment allows students to take responsibility for their learning and to be accountable for monitoring their growth. Teachers should support students through modelling and ongoing communication.
Assessing Writing and Representing

A great deal of information can be gathered by looking at samples of students' work. Work samples can include a broad range of items from stories, reports, posters, and letters to journals, multimedia, and poetry. Students must be provided with clear direction and the instructional support necessary to successfully complete a learning activity. Teachers may consider the following when assessing writing and representing:

- how ideas and information have been communicated through other forms of representation.
- evidence of the writing processes.
- the writing conventions and mechanics used.
- how ideas have been organized.
- a students’ understanding of audience and purpose.

In providing specific feedback to the student, the teacher should speak about what the writing or representation reveals. What is not written or represented can tell as much about the learner as what has been included. The emphasis should be on helping the student to recognize and build on strengths and to set goals for improvement.

Student Self Assessment

Self assessment is an essential part of the learning process. Challenge students to consider two key questions when it comes to their learning:

- What can I say now that I couldn’t say before?
- What can I do now that I couldn’t do before?

Self assessments may be very open-ended, or designed so that students focus on a particular aspect of their writing, representing and their learning. In either case, structure and support will have to be provided for students. Helping students narrow their reflection to something manageable is essential and it will require individual conferences with each student to discuss/decide what improvements they will work towards.
Evaluation

Inherent in the idea of evaluating is “value”. Evaluation should be based on the range of learning outcomes which should be clearly understood by learners before teaching and evaluation takes place.

The quality of student work is evaluated on the basis of the curriculum outcomes prescribed for grade one.

Evaluation, closely related and dependent on the assessment process, is defined as a continuous cycle of collecting data to analyze, reflect upon and summarize the information in order to make decisions regarding future instruction of students. It is an integral part of the teaching and learning process that provides feedback to students, parents/guardians, and other educators who share responsibility for a student’s learning.

Evaluation occurs in the context of comparisons between the intended learning, progress, or behaviour, and what was obtained. Interpretation, judgments and decisions about student learning are brought about, based on the information collected. Evaluation is a time-relevant snapshot of student learning as it relates to curriculum outcomes.

During evaluation, the teacher:

- interprets the assessment information and makes judgment about student progress.
- makes decisions about student learning programs based on the judgments or evaluations.
- reports on progress to students, parents, and appropriate school personnel.

Upon completion of evaluation, the teacher reflects on the appropriateness of the assessment techniques used to evaluate student achievement of the learning outcomes. Such reflection assists the teacher in making decisions concerning improvements or modifications to subsequent teaching, assessment and evaluation.
Section V:
Appendices
Appendix A: Resources
A-1: Summary of Resources for Grade One English Language Arts

• **Scholastic Literacy Place for the Early Years**
  10 Units each including a minimum of 1 Read Aloud, 1 shared reading text and 1 teacher guide per unit
  
  Predicting Strategy  Analyzing Strategy
  Sequencing Strategy  Evaluating Strategy
  Synthesizing Strategy  Inferring Strategy
  Self Monitoring Strategy  Making Connections Strategy
  I Can Make a Difference Inquiry  Changes Inquiry

• **12 Read Alouds:**
  *Whose Teeth are These?* (Predicting Strategy)
  *Sailor: the Hangashore Newfoundland Dog* (Sequencing Strategy)
  *Pipaluk and the Whales* (Synthesizing Strategy)
  *Mrs. Chicken and the Hungry Crocodile* (Self Monitoring Strategy)
  *Give Me Back My Dad* (Self Monitoring Strategy)
  *10 Things I Can Do to Help My World* (I Can Make a Difference Inquiry)
  *The Emperor’s Egg* (Analyzing Strategy)
  *All Pigs are Beautiful* (Evaluating Strategy)
  *Muncha! Muncha! Muncha!* (Inferring Strategy)
  *100th Day Worries* (Inferring Strategy)
  *Hey,Little Ant* (Making Connections Strategy)
  *Rain* (Changes Inquiry)

• **12 Shared Reading Texts:**
  *Birthday Party Pandamonium* (big book in Predicting Strategy Unit)
  *Making Ice Cream* (big book in Sequencing Strategy Unit)
  *The Bug Hotel* (big book in Synthesizing Strategy Unit)
  *Helping Grandma* (6 little books in Self Monitoring Strategy Unit)
  *Art for the Birds* (digital book in I Can Make a Difference Inquiry Unit)
  *How to be an Eco Class* (digital book in I Can Make a Difference Inquiry Unit)
  *I Promise* (big book from Inferring Strategy Unit)
  *The Best Pet* (big book and 6 little books in Evaluating Strategy Unit)
  *Is This a Moose?* (big book and 6 little books in Analyzing Strategy Unit)
A-1: (Continued) Summary of Resources for Grade One English Language Arts

*Hey Diddle Diddle* (big book and 6 little books in Making Connections Strategy Unit)
*Daytime, Nightime* (digital book in Changes Inquiry Unit)
*What Do You Do in the Cold?* (digital book in Changes Inquiry Unit)

• **Active Learning Kit components to be integrated throughout units:**
  Conversation Cards (36 on CD; 12 on large format cards)
  Puppets (20 puppets, matching characters from the Read Aloud or Shared Reading Texts)
  Let’s Join In!, poems and songs (digital book and 6 little books)
  School Days larger - format magazine (big book and 6 little books)
  Bubblegum, Books, and Bugs, poems and songs (big book and 6 little books)
  Grade 1 Song and Music CD

• **Guided Reading Kit**
  52 Guided Reading Titles from Levels A to I including 6 copies of each title
  52 Lesson Plan Cards

• **Professional Support:**
  Teacher Support Website for Literacy Place for the Early Years: www.scholastic.ca/education/lpeynl
  Password: Lpeynl2
  1 copy of each of the following:
  K-3 Planning Guide
  Reading Guide 1
  Writing Guide 1
  Working with Words Guide 1
## Appendix B: Speaking and Listening

### B-1: Q-Matrix Chart

<table>
<thead>
<tr>
<th></th>
<th>is</th>
<th>did</th>
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<td>Who</td>
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<tr>
<td>What</td>
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<td>How</td>
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<tr>
<td>Why</td>
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</tbody>
</table>
Appendix B: Speaking and Listening

B-2: Q-Matrix from Spencer Kagan

<table>
<thead>
<tr>
<th>should</th>
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<tbody>
<tr>
<td>might</td>
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<tr>
<td>will</td>
<td>LEVEL 3</td>
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<td></td>
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<tr>
<td>would</td>
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<td>LEVEL 4</td>
<td></td>
</tr>
<tr>
<td>can</td>
<td></td>
<td>LEVEL 1</td>
<td></td>
</tr>
<tr>
<td>did</td>
<td>LEVEL 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>is</td>
<td></td>
<td>LEVEL 2</td>
<td></td>
</tr>
</tbody>
</table>

- LEVEL 1: Low proficiency
- LEVEL 2: Moderate proficiency
- LEVEL 3: High proficiency
- LEVEL 4: Excellent proficiency
Appendix B: Speaking and Listening

B-3: Oral Storytelling

Some of the following rhymes and songs were used in the oral storytelling segments facilitated by Lori Fritz and Mary Fearon. These segments can be viewed on the Professional Learning website developed by the Department of Education, Division of Program Development at www.k12pl.nl.ca. Click on the English Language Arts tab to retrieve the kindergarten file.

**Action Rhymes**

**An Elephant Goes Like This and That**

An elephant goes like this and that
He’s terribly big and he’s terribly fat
He’s got no fingers, he’s got no toes
But goodness gracious, what a nose

**Here is a Steam-Roller, Rolling and Rolling**

Here is a steam-roller, rolling and rolling
Ever so slowly, because of its load
Then it rolls up to the very top of the hill
Puffing and panting it has to stand still
Then it rolls...all the way down

**Criss Cross**

Criss cross
Apple sauce
Spiders crawling up your back
One here
One there
Spiders crawling through your hair
Tight squeeze
Cool breeze
Now you’ve got the shiveries

**John Had Great Big Waterproof Boots On**

John had great big waterproof boots on
John had a great big waterproof hat
John had a great big waterproof Macintosh
“And that,” said John “is that”

**Two Little Boats Went Out to Sea**

Two little boats went out to sea

Here is the Tower

Here is the tower
Here is the plane
Here is the pilot
And here is the rain
Pilot to tower
Tower to plane
Come in for a landing
But watch out for the rain

All was calm as calm could be
Gently the wind began to blow
The two little boats rocked two and fro
Louder the wind began to shout
The two little boats were tossed about
Gone are the storm, the wind and the rain
The two little boats sail on again
Clapping Rhymes

A Sailor Went to Sea, Sea, Sea

A sailor went to sea, sea, sea
To see what he could see, see, see
But all that he could see, see, see
Was the bottom of deep blue sea, sea, sea

Grandma Mose was Sick in Bed

Grandma Mose was sick in bed
She called for the doctor and the doctor said
“Grandma Mose, you ain’t sick
All you need is a peppermint stick
Get up, get down, get out of town”

Andy Spandy

Andy Spandy
Sugardy candy
French almond rock
Bread and butter
For your supper’s all your mother’s got

Have a Cup of Tea Sir?

Have a cup of tea sir?
No sir,
Why sir?
Because I’ve got a cold sir
Where’d you get the cold sir?
Down the North Pole sir
What were you doing there sir?
Catching polar bears sir
How many did you catch sir?
One, two, three, ...

Down, Down, The Deep Blue Sea

Down, down, the deep blue sea
Catching fishes for my tea
How many fishes did I catch
1, 2, 3, ...

One for Sorrow

One for sorrow
Two for joy
Three for a girl
Four for a boy
Five for silver
Six for gold
Seven for a story that’s never been told
Finger Rhymes

Five Little Fishes Swimming in a Pool

Five little fishes swimming in a pool  
First one said “The pool is cool”  
Second one said “The pool is deep”  
Third one said “I want to sleep”  
Fourth one said “Let’s dive and dip”  
Fifth one said “I spy a ship”  
Fisherman’s boat comes  
Line goes ker-splash  
Away the five little fishies dash

Here is a Box

Here is a box  
And there is the lid  
I wonder whatever inside could be hid  
Why it’s a...meow, meow  
A cat, without any doubt  
Open the lid and let him run out

Five Little Peas in a Pea-Pod Press

Five little peas in a pea-pod press  
One grew, two grew and so did all the rest  
They grew and grew and they did not stop  
Until one day the pod went... POP!

Here is a Bunny

Here is a bunny  
With his ears so funny  
And here is his hole in the ground  
At the first sound he hears  
He perks up his ears  
And jumps in his hole in the ground

Here is a Beehive

Here is a beehive  
Where are the bees?  
Hidden away where nobody sees  
See them come creeping out of the hive  
One, two, three, four, five-Bzzzzzzzzzzzz...

Here is a Cup

Here is a cup  
And here is a cup  
And here is a pot of tea  
Pour a cup  
Pour a cup  
And drink it up with me
### Here’s a Little Boy

Here’s a little boy  
Here is his bed  
Here’s his pillow  
Where he lays his head  
Here are his blankets  
Pull them up tight  
Sing him a lullaby  
And kiss him goodnight

### On the Farm

On the farm  
In a barn  
In a nest  
Were two eggs  
And an old doorknob  
That doorknob didn’t hatch  
But those two eggs did  
In a nest  
In a barn  
On the farm  
Sure did!

### Here’s a Little Puppy Dog, Here’s a Pussy Cat

Here’s a little puppy dog, here’s a pussy cat  
Pussy curls up sleepily on her little mat  
Up creeps puppy, tickles pussy’s chin  
Up jumps pussy, see the chase begin  
Meow, meow, meow, meow  
Ruff, ruff, ruff, ruff, ...

### One, Two, Three, Four, Five

One, two, three, four, five  
Once I caught a fish alive  
Six, seven, eight, nine, ten  
Then I let him go again  
Why did you let him go?  
Because he bit my finger so  
Which finger did he bite?  
My little finger on the right

### Mousie Comes a Creeping, Creeping, Creeping

Mousie comes a creeping, creeping, creeping  
Mousie comes a peeping, peeping, peeping  
Mousie said “I’d like to stay,  
But I haven’t time today”  
Mousie popped into his hole  
And said “Achoo! I’ve caught a cold.”
# Nonsense Rhymes

<table>
<thead>
<tr>
<th>Dilly, Dilly Piccalilli</th>
<th>Johnny, Johnny, Johnny, Johnny</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dilly, dilly piccalilli</td>
<td>Johnny, Johnny, Johnny, Johnny</td>
</tr>
<tr>
<td>Tell me something very silly</td>
<td>Whoops Johnny, whoops Johnny, Johnny, Johnny</td>
</tr>
<tr>
<td>There was a man his name was Bert</td>
<td>Johnny, Johnny</td>
</tr>
<tr>
<td>He ate the buttons off his shirt</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I Dreamt Last Night and the Night Before</th>
<th>Little Mrs. Dimble</th>
</tr>
</thead>
<tbody>
<tr>
<td>I dreamt last night and the night before</td>
<td>Little Mrs. Dimble</td>
</tr>
<tr>
<td>Three tom cats came knocking at my door</td>
<td>Lived in a thimble</td>
</tr>
<tr>
<td>One had a fiddle, one had a drum</td>
<td>And slept in a measuring spoon</td>
</tr>
<tr>
<td>And one had a pancake tied to his bum</td>
<td>She met a mosquito</td>
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<tr>
<td></td>
<td>And called him her sweet-o</td>
</tr>
<tr>
<td></td>
<td>And married him under the moon</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>I Had a Little Piggy</th>
<th>My Old Friend Jake</th>
</tr>
</thead>
<tbody>
<tr>
<td>I had a little piggy</td>
<td>My old friend Jake</td>
</tr>
<tr>
<td>And I fed him in a trough</td>
<td>Was thin as a snake</td>
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<tr>
<td>He got so fat that his tail fell off</td>
<td>And light as a drop of rain</td>
</tr>
<tr>
<td>So I got me a hammer</td>
<td>One windy day he blew away</td>
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<tr>
<td>And I got me a nail</td>
<td>And was never seen again</td>
</tr>
<tr>
<td>And made my little piggy a brand new tail</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>I Saw a Snake Go By Today</th>
<th>There Was a Crooked Man</th>
</tr>
</thead>
<tbody>
<tr>
<td>I saw a snake go by today</td>
<td>There was a crooked man</td>
</tr>
<tr>
<td>Riding in a Chevrolet</td>
<td>Who walked a crooked mile</td>
</tr>
<tr>
<td>He was long and he was thin</td>
<td>He found a crooked sixpence</td>
</tr>
<tr>
<td>And he did not have a chin</td>
<td>Against a crooked stile</td>
</tr>
<tr>
<td>He had no chin</td>
<td>He bought a crooked cat</td>
</tr>
<tr>
<td>But what the heck</td>
<td>That caught a crooked mouse</td>
</tr>
<tr>
<td>He had lots and lots of neck</td>
<td>And they all lived together in a little crooked house</td>
</tr>
</tbody>
</table>
Seasonal Rhymes

What’s the Matter with Dickery Dean?
What’s the matter with Dickery Dean?
He jumped right in to the washing machine
Nothing’s the matter with Dickery Dean
He dove in dirty and came out clean

Five Little Pumpkins Sitting on a Gate
Five little pumpkins sitting on a gate
The first one said oh my, it’s getting late
The second one said there are witches in the air
The third one said but we don’t care
The fourth one said let’s run, run, run
The fifth one said it’s only Halloween fun
Up came the wind and out goes the light
And the five little pumpkins rolled out of sight

A Turkey is a Funny Bird
A turkey is a funny bird
His head goes wobble, wobble
And the only word that he does know
Is gobble, gobble, gobble

Here is a Tree with its Leaves so Green
Here is a tree with its leaves so green
Here are the apples that hang between
When the wind blows the apples will fall
And here is a basket to gather them all

Autumn Leaves are Turning Brown
Autumn leaves are turning brown
Reds and yellows tumble down
Bare the branches over head
Trees once lived now seem dead
On the ground the carpet grows
Leaves will soon be deep as snow
Sap is hiding deep inside
All that’s living wants to hide

I made a Little Snowman
I made a little snowman
I made him big and round
I made him from a snowball
I rolled upon the ground
He had two eyes, a nose, a mouth
A lovely scarf of red
He even had some buttons
And a hat upon his head

Christmas is Coming
Christmas is coming
The goose is getting fat
Please put a penny in the old man’s hat
If you haven’t got a penny
Half a penny will do
If you haven’t got a half penny
God bless you

Once I Found a Cherry Stone
Once I found a cherry stone
I put it in the ground
And when I came to look at it
A tiny shoot I found
The shoot grew up and up each day
And soon became a tree
I picked the rosy cherries
And ate them for my tea
Up in the Orchard is a Green Tree

Up in the orchard is a green tree
With the finest apples you ever did see
The apples are ripe and ready to fall
And Emily and Lewis shall gather them all

Way Up High in the Apple Tree

Way up high in the apple tree
Two little apples looked down at me
I shook the tree as hard as I could
And down came the apples
Mmmmmm they were good

Rain on the Green Grass

Rain on the green grass
Rain on the trees
Rain on the rooftops
But don’t rain on me!

The More it Snows, Tiddly Pom

The more it snows, tiddly pom
The more it goes, tiddly pom
On snowing
Nobody knows, tiddly pom
How cold my toes, tiddly pom
Are growing
Story Rhymes

Boys and Girls Come Out to Play

Boys and girls come out to play
The moon doth shine as bright as day
Leave your supper and leave your sleep
And join your playfellows in the street.
Come with a whoop and come with a call,
Come with a good will or not at all.
Up the ladder and down the wall,
A half-penny loaf will serve us all.
You bring milk and I'll find flour,
and we'll have a pudding in half an hour.

I Saw a Ship A-Sailing

I saw a ship a-sailing
A-sailing on the sea
And oh! It was laden
With pretty things for me
There were comfits in the cabin
And apples in the hold
The sails were made of silk
And the masts were made of gold
The four-and-twenty sailors
That stood between the decks
Were four-and-twenty white mice
With chains about their necks
The captain was a duck
With a packet on his back
And when the ship began to sail
The Captain said, "Quack, quack!"

I Ride on My Horse with My Sword in My Hand

I ride on my horse with my sword in my hand
I ride through wooded and mountainous land
I battle with dragons, with giants I fight
Defending the poor and upholding the right
My sword is of steel, my helmet of gold
I dare all adventures, my heart is so bold
My armour is shining, bright as the light
And I'm a gallant and glorious knight

In Winter I Get Up at Night

In winter I get up at night
and dress myself by candle light
In summer, quite the other way
I have to dress myself by day
I have to go to bed and see
The birds still hopping on the tree
Or hear the grown-up people's feet
Still going past me in the street
And does it not seem hard to you when all
the sky is clear and blue
And I should like so much to play
To have to go to bed by day

Boys and Girls Come Out to Play

Boys and girls come out to play
The moon doth shine as bright as day
Leave your supper and leave your sleep
And join your playfellows in the street.
Come with a whoop and come with a call,
Come with a good will or not at all.
Up the ladder and down the wall,
A half-penny loaf will serve us all.
You bring milk and I'll find flour,
and we'll have a pudding in half an hour.
On a Dark, Dark Night

On a dark, dark night
In the dark, dark woods
In a dark, dark house
In a dark, dark, room
In a dark, dark cupboard
In a dark, dark box
There's a GHOST!

Fierce was the Dragon

Fierce was the dragon
Foul was his breath
Scaring the princess
Almost to Death

While the town hid
And the king wept
No one could rid
Them of this pest

Up rode St. George
Faithful and bold
Say the foul best
His foe of old
His Sword so true
Right against Wrong
Sent the bad beast
Where he belongs

This Is the Boat, the Golden Boat

This is the boat, the golden boat
that sails on the silver sea
And these are the oars of ivory white
that lift and dip, that lift and dip
Here are the ten little fairy men
Running along, running along
To take the oars of ivory white
that lift and dip, that lift and dip
that move the boat, the golden boat
Over the silver sea

This is the Key to the Kingdom

This is the key to the kingdom
And this is the kingdom
In the kingdom there is a town
And in the town there is a hill
And on the hill there is a street
And on the street there is a house
And in the house there is a room
And in the room there is a bed
And on the bed there is a basket
And over the basket there is a blanket
And under the blanket there is a baby!
Baby under the blanket
Blanket over the basket
Basket on the bed
Bed in the room
Room in the house
House on the street
Street on the hill
Hill in the town
Town in the kingdom
And this is the key to the kingdom!
There Was an Old Woman Who Swallowed a Fly

There was an old woman who swallowed a fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a spider that wiggled and jiggled and tickled inside her
She swallowed the spider to catch the fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a bird
How absurd to swallow a bird
She swallowed the bird to catch the spider that wiggled and jiggled and tickled inside her
She swallowed the spider to catch the fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a cat
Imagine that to swallow a cat
She swallowed the cat to catch the bird
She swallowed the bird to catch the spider that wiggled and jiggled and tickled inside her
She swallowed the spider to catch the fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a dog
What a hog to swallow a dog
She swallowed the dog to catch the cat
She swallowed the cat to catch the bird

She swallowed the bird to catch the spider
She swallowed the spider to catch the fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a goat
Just opened her throat to swallow that goat
She swallowed the goat to catch the dog
She swallowed the dog to catch the cat
She swallowed the cat to catch the bird
She swallowed the bird to catch the spider that wiggled and jiggled and tickled inside her
She swallowed the spider to catch the fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a cow
I don’t know how she swallowed the cow
She swallowed the cow to catch the goat
She swallowed the goat to catch the dog
She swallowed the dog to catch the cat
She swallowed the cat to catch the bird
She swallowed the bird to catch the spider that wiggled and jiggled and tickled inside her
She swallowed the spider to catch the fly
I don’t know why she swallowed the fly
I guess she’ll die

There was an old woman who swallowed a horse
She died of course!
## Appendix C: Reading and Viewing

### C-1: Literary Genres

<table>
<thead>
<tr>
<th>Genre</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td><strong>Adventure</strong></td>
<td>Adventure provides the reader with the opportunity to explore circumstances in which the characters experience new situations, overcome adversity, and grow as individuals.</td>
</tr>
<tr>
<td><strong>Autobiography</strong></td>
<td>A story of one’s life as written by oneself.</td>
</tr>
<tr>
<td><strong>Biography</strong></td>
<td>A written account of the series of events that make up a person’s life.</td>
</tr>
<tr>
<td><strong>Cross-genre</strong></td>
<td>Includes books that fall into more than one category (mystery/fantasy book, or historical fiction/time travel story).</td>
</tr>
<tr>
<td><strong>Drama</strong></td>
<td>Stories composed in verse or prose, written in dramatic form. Books can include collections of short plays or book-length plays.</td>
</tr>
<tr>
<td><strong>Essay</strong></td>
<td>A short literary composition that reflects the author’s outlook or point of view.</td>
</tr>
<tr>
<td><strong>Expository Text</strong></td>
<td>Expository text explains or provides direction.</td>
</tr>
<tr>
<td><strong>Fable</strong></td>
<td>Narration demonstrating a useful truth, especially in which animals speak as humans; legendary, supernatural tale.</td>
</tr>
<tr>
<td><strong>Fairy Tale</strong></td>
<td>Story about fairies or other magical creatures, usually for children.</td>
</tr>
<tr>
<td><strong>Fantasy</strong></td>
<td>Fiction with strange or other worldly settings or characters; fiction which invites suspension of reality (fantasy animal stories, ghost stories, supernatural fiction, time fantasy, space fiction).</td>
</tr>
<tr>
<td><strong>Fiction</strong></td>
<td>Narrative literary works whose content is produced by the imagination and is not necessarily based on fact.</td>
</tr>
<tr>
<td><strong>Fiction in Verse</strong></td>
<td>Full-length novels with plot, subplot(s), theme(s), and major and minor characters in which the narrative is presented in verse form.</td>
</tr>
<tr>
<td><strong>Folklore</strong></td>
<td>The songs, stories, myths, and proverbs of a people or “folk” as handed down by word of mouth.</td>
</tr>
<tr>
<td><strong>Historical Fiction</strong></td>
<td>Story with fictional characters and events in a historical setting (war stories, biographical fiction).</td>
</tr>
<tr>
<td><strong>Horror</strong></td>
<td>Fiction in which events evoke a feeling of dread in both the characters and the reader.</td>
</tr>
<tr>
<td><strong>Humor</strong></td>
<td>Fiction full of fun, fancy, and excitement, meant to entertain, but can be contained in all genres.</td>
</tr>
<tr>
<td><strong>Informational Text</strong></td>
<td>Provides information, facts, and principles related to physical, natural, or social topics or ideas.</td>
</tr>
<tr>
<td><strong>Legend</strong></td>
<td>Story, sometimes of a national or folk hero, which has a basis in fact but also includes imaginative material.</td>
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<tr>
<td><strong>Memoir</strong></td>
<td>An account or reflection of a particular event, time, or period in a person’s life.</td>
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<tr>
<td><strong>Messaging Text</strong></td>
<td>Computer-mediated language presented in a range of text messaging formats and resembles typed speech.</td>
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<tr>
<td><strong>Mystery</strong></td>
<td>Fiction dealing with the solution of a crime or the unraveling of secrets.</td>
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<tr>
<td>Genre</td>
<td>Description</td>
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<tr>
<td>Mythology</td>
<td>Legend or traditional narrative, often based in part on historical events,</td>
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<td>that reveals human behavior and natural phenomena by its symbolism;</td>
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<td>often pertaining to the actions of the gods.</td>
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<tr>
<td>Narrative Non-fiction</td>
<td>Factual information presented in a format which tells a story.</td>
</tr>
<tr>
<td>Non-fiction</td>
<td>Informational text dealing with an actual, real-life subject.</td>
</tr>
<tr>
<td>Poetry</td>
<td>Verse and rhythmic writing with imagery that creates emotional responses.</td>
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<tr>
<td>Realistic Fiction</td>
<td>Stories that often focus on universal human problems and issues. Although it</td>
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<td>comes from the writer’s imagination, it is realistic.</td>
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<tr>
<td>Science Fiction</td>
<td>Story based on impact of actual, imagined, or potential science, usually</td>
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<td>set in the future or on other planets.</td>
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<tr>
<td>Short Story</td>
<td>Brief fictional narrative that usually presents a single significant scene</td>
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<td>involving a limited number of characters.</td>
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<tr>
<td>Speech</td>
<td>Public address or discourse.</td>
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<tr>
<td>Tall Tale</td>
<td>Humorous story with exaggerations and heroes who do the impossible.</td>
</tr>
</tbody>
</table>
# Appendix C: Reading and Viewing

## C-2: Specific Areas of Text Inquiry

<table>
<thead>
<tr>
<th>Specific Areas of Text Inquiry in English Language Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purpose of the Text</strong></td>
</tr>
</tbody>
</table>
| • *Why has this text been created?*  
| • To plan, inform, explain, entertain, express attitude/emotion, compare and contrast, persuade, describe experience imaginatively, and formulate hypotheses |
| **Genre of the Text** |  
| • *How does the choice of genre serve the author’s purpose?*  
| • Magazines, graphic novels, newspapers, online blogs, novels, novellas, poetry, plays, short stories, myths, essays, biographies, fables, legends, comics, documentaries, and films |
| **Form of the Text** |  
| • *How is the text organized, arranged and presented?*  
| • Encyclopedia entries, instruction manuals, news reporting, advertising copy, feature articles, appeals, campaign brochures, memos, résumés, tributes, eulogies, obituaries, political speeches, debates, video, audio recordings/presentations, spreadsheets, database, images, and web pages |
| **Structure of the Text** |  
| • *What is the pattern or organization of the information?*  
| • Approaches to organizing text, particular structural patterns, how specific genres and forms are shaped and crafted, and what characteristics and conventions they share (e.g., a narrative text and information text have distinct structures). A narrative text has a beginning, middle and end, while an information text can be a description, a sequence, a compare and contrast, a cause and effect, a problem/solution, or a question/answer |
| **Features of the Text** |  
| • *What characteristics of a text give support to its meaning?*  
| • Print (font, underlining), visual supports (diagrams), organizational supports (index, headings, figures, references), and vocabulary supports (verbal cues such as “for example”, “in fact”, or “on the other hand”) |
Appendix C: Reading and Viewing

C-3: Features of Informational Text

Features of Informational Text

Print Features
- Bold print
- Colored print
- Italics
- Titles
- Headings
- Labels
- Captions
- Bullets
- Font
- Subheading

Organizational Aids
- Table of contents
- Introductions
- Index
- Glossary
- Preface
- Appendix
- Pronunciation Guide

Illustrations
- Colored drawings
- Colored photos
- Labeled drawings
- Black and white drawings
- Black and white photos
- Acrylic, watercolor, oil paintings

Graphic Aids
- Fact boxes
- Diagrams
- Size Comparisons
- Magnifications
- Cross-sections
- Tables
- Graphs
- Charts
- Timelines
- Maps
- Sketches
- Figures
- Overlays
- Photographs
Appendix C: Reading and Viewing  
C-4: Text Guides Anchor Chart

<table>
<thead>
<tr>
<th>Text Guide</th>
<th>What if Looks Like</th>
<th>What it Tells Us to Do</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellipses</td>
<td>...</td>
<td>Slow down like you’re waiting for something, or fade out</td>
</tr>
<tr>
<td>Dashes</td>
<td>---</td>
<td>Cut your sentences short, or slow down like you are waiting for something</td>
</tr>
<tr>
<td>Onomatopoeia</td>
<td>SMASH</td>
<td>Make the sound</td>
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<tr>
<td>Broken Speech Bubble</td>
<td>🕋️</td>
<td>Whisper</td>
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<tr>
<td>Tiny Speech Bubble</td>
<td>🕋️</td>
<td>Use a small voice</td>
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<tr>
<td>Wiggly Speech Bubble</td>
<td>🕋️</td>
<td>Use a scared voice</td>
</tr>
<tr>
<td>Jagged Speech Bubble</td>
<td>🕋️</td>
<td>Yell or use a robot voice</td>
</tr>
</tbody>
</table>
### Word Recognition Strategies Checklist

<table>
<thead>
<tr>
<th>Student</th>
<th>associates sounds to letter consonants</th>
<th>associates sounds to most vowels within the context of words</th>
<th>blends phonemes</th>
<th>divides words into phonemes</th>
<th>generates rhyme</th>
<th>identifies the syllables in words by clapping, chanting or singing</th>
<th>knows when a word makes sense, looks right and sounds right</th>
<th>manipulates phonemes</th>
<th>recalls all upper and lower case letters in a variety of contexts</th>
<th>recognizes all upper and lower case letters in language</th>
<th>recognizes commonly used words in a variety of context</th>
<th>recognizes medial phonemes</th>
<th>recognizes rhyme</th>
<th>segments onset and rime</th>
<th>segments sentences into words</th>
<th>uses context and picture cues to make words</th>
<th>uses word pattern similarities to identify unfamiliar words</th>
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Appendix D: Writing and Representing

D-1: Literature to Illustrate Writing Traits

Ideas

- *Corduroy* by Don Freeman
- *Whoever You Are* by Mem Fox
- *A Bedtime Story* by Mem Fox
- *Miss Nelson is Back* by Harry G. Allard
- *Animals in Winter* by Henrietta Bancroft
- *Everybody Needs a Rock* by Byrd Baylor
- *Arthur Writes a Story* by Marc Brown
- *The Important Book* by Margaret Wise Brown
- *Take Time to Relax* by Nancy Carlson
- *My Cat Jack* by Patricia Casey
- *Home Place* by Crescent Dragonwagon
- *If You Walk Down This Road* by Kate Duke
- *Li’l Sis and Uncle Willie* by Gwen Everett
- *On The Day You Were Born* by Debra Frasier
- *Sophie and Lou* by Petra Mathers
- *A Prairie Alphabet* by Yvette Moore
- *The Flag We Love* by Pan Munoz Ryan
- *The Kissing Hand* by Andrey Penn
- *The Seashore Book* by Charlotte Zolotow
- Valentine’s Day by Gail Gibbons
- *I Love Guinea Pigs* by Dick King-Smith
- *A Bold Carnivore* by Consie Powell
- *Motel of the Mysteries* by David Macaulay
- *The Honey Makers* by Gail Gibbons
- *Leopold’s Dream* by Francisco Melendez
- *A Northern Alphabet* by Ted Harrison
- *Water* by Frank Asch
- *Secret Place* by Eve Bunting
- *Rebel* by John Schoenherr
- *Homeplace* by Anne Shelby
- *Say Something* by Mary Stolz
- *People* by Philip Yenawine
- Bears at Work by Gage Taylor
- *Ragtime Tumpie* by Alan Schroeder
- *Jumanji* by Chris Van Allsburg
- *Only a Pigeon* by Jane Kurtz
- *Fables* by Arnold Lobel
- *Pirates* by Gail Gibbons
- *Lightning* by Stephen P. Kramer
- *Over Back* by Beverly Major
- *Roxaboxen* by Alice McLerran
- Alison’s Zinnia by Anita Lobel
- *Ish* by Peter H. Reynolds
- *Worksong* by Gary Paulsen
- *The Perfect Pet* by Margie Palatini
- Nurse Lugton’s Curtain by Virginia Woolf
- *And So They Build* by Bert Kitchen
- *O is for Orca* by Andrea Helman
- *The Polar Express* by Chris Van Allsburg
- *Dear Mr. Blueberry* by Simon James
- It’s Okay to Be Different by Todd Parr
- Little Blue and Little Yellow by Leo Lionni
- *Read for Me, Mama* by Vashanti Rahaman
• *The Gift of Christmas* by Philemon Sturges
• *Benito’s Dream Bottle* by Naomi Shihab Nye
• *Red Dancing Shoes* by Denise Lewis Patrick
• *I’m in Charge of Celebrations* by Byrd Baylor
• *Rain Forest Nature Search* by Dr. Paul Sterry
• *Animal, Vegetable, or Mineral?* by Tana Hoban
• *All The Places To Love* by Patricia MacLachlan
• *Mrs. Merriwether’s Musical Cat* by Carol Purdy
• *If Days Were Dinosaurs* by David M. Schwartz
• *The Magic School Bus (series)* by Joanna Cole
• *Wilfrid Gordon McDonald Partridge* by Mem Fox
• *In the Children’s Garden* by Carole Lexa Schaefer
• *The Teacher from the Black Lagoon* by Mike Thaler
• *Errata: A Book of Historical Errors* by Hemesh Alles
• *Here is the Southwestern Desert* by Madeleine Dunphy
• *Yeh-Shen: A Cinderella Story from China* by Ai-Ling Louie
• *Dear Rebecca, Winter is Here* by Jean Craighead George
• *n the Snow: Who’s Been Here?* by Lindsay Barrett George
• *Three Stories You Can Read to Your Cat* by Sara Swan Miller
• *Tree of Life: The World of the African Baobab* by Barbara Bash
• *I Spy Extreme Challenger! A Book of Picture Riddles* by Jean Marzollo
• *What They Don’t Teach You About History* by Tim Wood and Ian Dicks
• *Panther Dream: A Story of the African Rainforest* by Bob and Wendy Weir
• *A Short Walk Around the Pyramids & Through the World of Art* by Philip M. Isaacson
Organization

- *It was a Dark and Stormy Night* by Janet Ahlberg
- *Old Henry* by Joan W. Blos
- *Comet's Nine Lives* by Jan Brett
- *The Snowman* by Raymond Briggs
- *On Christmas Eve* by Margaret Wise Brown
- *Where's that Bus?* by Eileen Browne
- *Trouble on the T-Ball Team* by Eve Bunting
- *The Little House: Her Story* by Virginia Lee Burton
- *Don't Wake Up Mama!* by Eileen Christelow
- *The Dog Who Cried Woof* by Nancy Coffel
- *The Dumb Bunnies Go to the Zoo* by Sue Denim
- *The Legend of the Blue Bonnet* by Tomie DePaola
- *Under the Sea From A to Z* by Anne DoubiletT
- *Aunt Isabel Makes Trouble* by Kate Duke
- *Aunt Isabel Tells a Good One* by Kate Duke
- *The Favershams* by Roy Gerrard
- *A Very Important Day* by Maggie Rugg Herold
- *Dear Mr. Blueberry* by Simon James
- *The Baker’s Dozen* by Heather Forest
- *How to Think Like a Scientist* by Stephen Kramer
- *Black and White* by David Macaulay
- *Coming to America* by Betsy Maestro
- *The Bookshop Dog* by Cynthia Rylan
- *The Amazing Felix* by Emily Arnold McCully
- *Waterman’s Child* by Barbara Mitchell
- *Bears Snores On* by Karma Wilson
- *Five Little Ducks* by Pamela Paparone
- *Edward and the Pirates* by David McPhail
- *A Promise is a Promise* by Robert Munsch
- *This Way Home* by Lisa Westberg Peters
- *The Sunday Outing* by Gloria Jean Pinkney
- *Boomer Goes to School* by Constance W. McGeorge
- *Tuesday* by David Wiesner
- *Santa Calls* by William Joyce
- *Sunflower House* by Eve Bunting
- *Tulips* by Jay O’Callahan
- *Chestnut Cove* by Tim Egan
- *Rotten Ralph* by Jack Gantos
- *Red-Eyed Tree Frog* by Joy Cowley
- *Smart Dog* by Ralph Leemis
- *Swimmer* by Shelley Gill
- *The Wagon* by Tony Johnston
- *Maisie* by Alice Schertle
- *Author* by Helen Lester
- *Listen Buddy* by Helen Lester
- *Owl Babies* by Martin Waddell
- *A Color of His Own* by Leo Lionn
- *Scaredy Squirrel* by Melanie Watt
- *The Red Book* by Barbara Lehman
- *Hog-Eye* by Susan Meddaugh
- *Cyrano the Bear* by Nicole Rubel
- *Bunny Cakes* by Rosemary Wells
- *The Money Tree* by Sarah Stewart
- *Down the Road* by Alice Schertle
- *Mouse Around* by Pat Schories
- *June 29, 1999* by David Wiesner
• *I Wanna Iguana* by Karen Kaufman Orloff
• *The Rain Came Down* by David Shannon
• *The Toll-Bridge Troll* by Patricia Rae Wolff
• *A Chair for my Mother* by Vera B. Williams
• *No Dear, Not Here* by Jean Davies Okimoto
• *It Could Always be Worse* by Margot Zemach
• *Waiting for the Evening Star* by Rosemary Wells
• *Click, Clack, Moo: Cows That Type* by Doreen Cronin
• *The Mysteries of Harris Burdick* by Chris Van Allsburg
• *Meanwhile Back at the Ranch* by Trinka Hakes Noble
• *The Old Woman Who Named Things* by Cynthia Rylant
• *The Amazing Christmas Extravaganza* by David Shannon
• *The Great Gracie Chase: Stop That Dog!* by Cynthia Rylant
• *The Grey Lady and the Strawberry Snatcher* by Molly Bang
• *Aunt Chip and the Great Triple Creek Dam Affair* by Patricia Polacco
• *Blumpoe the Grumpoe Meets Arnold the Cat* by Jean Davies Okimoto
• *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst
• *Christina Katerina and Fats and the Great Neighborhood War* by Patricia L. Gauch
Sentence Fluency

- *Worksong* by Gary Paulsen
- *Dogteam* by Gary Paulsen
- *Slugs* by David Greenberg
- *My Backpack* by Eve Bunting
- *Whales Passing* by Eve Bunting
- *Cinderella Chant* by Orin Cochrane
- *Growltiger’s Last Stand* by T. S. Eliot
- *Bat Loves The Night* by Nicola Davies
- *The Cozy Book* by Mary Ann Hoberman
- *Amber on the Mountain* by Tony Johnston
- *The Great Migration* by Jacob Lawrence
- *Chicka Chicka Boom Boom* by Bill Martin
- *A Chair for My Mother* by Vera B. Williams
- *Rum-A-Tum-Tum* by Angela Shelf Medearis
- *The Important Book* by Margaret Wise Brown
- *I Love You As Much* by Laura Krauss Melmed
- *A Visit to William Blake’s Inn* by Nancy Willard
- *Possum Come A-Knockin’* by Nancy Van Laan
- *Scary Poems for Rotten Kids* by Sean O’Huigin
- *The Seven Silly Eaters* by Mary Ann Hoberman
- *If I Were In Charge of the Word* by Judith Viorst
- *The Night Before Christmas* by Clement C. Moore
- *Celebrate America: In Poetry and Art* by Nora Panzer
- *Joyful Noise: Poems for Two Voices* by Paul Fleishman
- *Stopping* by Woods on a Snowy Evening by Robert Frost
- *My Painted House, My Friendly Chicken and Me* by Maya Angelou
- *One Tiny Turtle* by Nicola Davies
- *Time for Bed* by Mem Fox
- *The Web Files* by Margie Palatini
- *Catwings* by Ursula K. Le Guin
- *The Whales* by Cynthia Rylant
- *Mississippi Mud* by Ann Turner
- *Flower Garden* by Eve Bunting
- *The Condor’s Egg* by Jonathan London
- *The Seashore Book* by Charlotte Zolotow
- *I Live in Music* by Ntozake Shange
- *Consider the Lemming* by Jeanne Steig
- *The Sign of the Seahorse* by Graeme Base
Voice

- Reach for the Moon by Samantha Abeel
- Life Doesn’t Frighten Me by Maya Angelou
- More Than Anything Else by Marie Bradby
- The Winter Fox by Jennifer Brutschy
- I Don’t Want to Go to Camp by Eve Bunting
- Train to Somewhere by Eve Bunting
- The Wednesday Surprise by Eve Bunting
- A Visit to Grandma’s by Nancy Carlson
- The Story of Ruby Bridges by Robert Coles
- Diary of a Worm by Doreen Cronin
- Loop the Loop by Barbara Dugan
- The Gift of the Sacred Dog by Paul Goble
- Peef the Christmas Bear by Tom Hegg
- I am the Dog, I am the Cat by Donald Hall
- Caves by Stephen Kramer
- Hey World, Here I am! by Jean Little
- Earthquack! by Margie Palatini
- Tar Beach by Faith Ringgold
- In My Pocket by Dorrith M. Sim
- The Relatives Came by Cynthia Rylant
- Wish You Were Here by Martina Selway
- Brother Eagle, Sister Sky by Chief Seattle
- Mick Harte Was Here by Barbara Park
- Calvin’s Christmas Wish by Calvin Miles
- The Morning Chair by Barbara M. Joosse
- This Land is My Land by George Littlechild
- The Children of Topaz by Michael O. Tunnell
- Soul Looks Back in Wonder by Tom Feelings
- What You Know First by Patricia MacLachlan
- All the Places to Love by Patricia MacLachlan
- The Watsons Go to Birmingham by Christopher Paul Curtis
- The Private Notebook of Katie Roberts, Age 11 by Amy Hest
- The Jolly Postman or Other People’s Letters by Janet & Allan Ahlberg

Dandelions by Eve Bunting
Seeing Eye Willie by Dale Gottlieb
A Day’s Work by Eve Bunting
Fly Away Home by Eve Bunting
Smoky Night by Eve Bunting
The Wall by Eve Bunting
Stellaluna by Janell Cannon
Sadako by Eleanor Coerr
The Twits by Roald Dahl
Way Home by Libby Hathorn
Our New Puppy by Isabelle Harper
Oliver All Alone by Christine Harris
Littlejim’s Gift by Gloria Houston
Lost by Paul Brett Johnson
A Snow Story by Melvin J. Leavitt
Leo the Magnificat by Ann M. Martin
Ish by Peter H. Reynolds
Pink and Say by Patricia Polacco
Emma’s Rug by Allen Say
The Christmas House by Ann Turner
Thanksgiving Treat by Catherine Stock
Mrs. Katz and Tush by Patricia Polacco
Koko’s Kitten by Dr. Francine Patterson
Toby by Margaret Wild
The Cat Next Door by Betty Ren Wright
• The Language of Doves by Rosemary Wells
• The Paper Bag Princess by Robert N. Munsch
• Dear Oklahoma City Get well Soon by Jim Ross
• Guess How Much I Love You by Sam McBratney
• The Best School Year Ever by Barbara Robinson
• The Teacher From the Black Lagoon by Mike Thaler
• Alexander, Who’s Not Going to Move by Judith Viorst
• The Ledgerbook of Thomas Blue Eagle by Gay Matthaei
• Benjamin Brody’s Backyard Bag by Phyllis Vos Wezeman
• We Are All in the Dumps with Jack and Guy by Maurice Sendak
• The Christmas Miracle of Jonathan Toomey by Susan Wojciechowski
• I Dream of Peace: Images of War by Children of Former Yugoslavia by UNICEF
• Christmas in the Big House, Christmas in the Quarters by Patricia C. McKissack
•
Word Choice

- **Sports Pages** by Arnold Adoff
- **Rabbits & Raindrops** by Jim Arnosky
- **Hen Lake** by Mary Jane Auch
- **Max’s Words** by Kate Banks
- **Possum Magic** by Mem Fox
- **The Dog Who Cried Woof** by Nancy Coffelt
- **That’s Good! That’s Bad!** by Margery Cuyler
- **The Lotus Seed** by Sherry Garland
- **The Summer Sands** by Sherry Garland
- **The Accidental Zucchini** by Max Grover
- **Kites Sail High** by Ruth Heller
- **Many Luscious Lollipops** by Ruth Heller
- **The Cozy Book** by Mary Ann Hoberman
- **Fancy Nancy** by Jane O’Connor
- **Piggle Pie!** by Margie Palatini
- **Shhh!** by Julie Sykes
- **The Whales** by Cynthia Rylant
- **Three Kind Mice** by Vivian Sathre
- **Mouse Chase** by Vivian Sathre
- **An Island Grows** by Lola M. Schaefer
- **Halloween Mice** by Bethany Roberts
- **The Moonglow Roll-O-Rama** by Dav Pilkey
- **Solomon: The Rusty Nail** by William Steig
- **Lilly’s Purple Plastic Purse** by Kevin Henkes
- **Some Sleep Standing Up** by Susan Stockdale
- **A Job For Wittilda** by Caralyn & Mark Buehner
- **Some Smug Slug** by Pamela Duncan Edwards
- **Goldilocks and the Three Hares** by Heidi Petach
- **Things That Are Most in the World** by Judi Barrett
- **My Grandma Lives in Gooligulch** by Graeme Base
- **Where Once There Was a Wood** by Denise Fleming
- **Four Famished Foxes and Fosdyke** by Pamela Duncan Edwards
• *Away From Home* by Anita Lobel
• *Storm on the Desert* by Carolyn Lesser
• *Snow Riders* by Constance W. McGeorge
• *Jazz: My Music, My People* by Morgan Monceaux
• *Grandfather’s Christmas Camp* by Marc McCutcheon
• *Ashanti to Zulu: African Traditions* by Margaret Musgrove
• *The Old Woman Who Named Things* by Cynthia Rylant
Conventions

- *Come Away From the Water* by John Burningham
- *Aunt Isabel Tells a Good One* by Kate Duke
- *The Great Fuzz Frenzy* by Janet Stevens and Susan Stevens Crummel
- *Ten in the Bed* by Penny Dale
- *Write Up a Storm with the Polk Street School* by Patricia Reilly Giff
- *Is Your Momma A Llama?* by Deborah Guarino
- *Behind the Mask* by Ruth Heller
- *When I Am Old With You* by Angela Johnson
- *You Are the Editor* by Eric Johnson
- *A Book Takes Root* by Michael Kehoe
- *If You Were a Writer* by Joan Lowery Nixon
- *Beatrice Deosn’t Want To* by Laura Numeroff
- *If You Give A Mouse A Cookie* by Laura Numeroff
- *Punctuation Takes A Vacation* by Robin Pulver
- *Fumblerules: A Lighthearted Guide to Grammar and Good Usage* by William Safire
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  - *From Pictures to Words* by Janet Stevens
- *Alexander and the Terrible, Horrible, No Good, Very Bad Day* by Judith Viorst
- *Don’t Let the Pigeon Drive the Bus* by Mo Willems
- *The Napping House* by Don and Audrey Wood
Fairy Tales

- *Ruby* by Michael Emberley
- *Sleeping Ugly* by Jane Yolen
- *The Fourth Little Pig* by Teresa Celsi
- *The Beanstalk Incident* by Tim Paulson
- *The Jolly Postman* by Janet & Allan Ahlberg
- *The Frog Prince, Continued* by Jon Scieszka
- *Cinderella: The Untold Story* by Russell Shorto
- *The Paper Bag Princess* by Robert N. Munsch
- *The True Story of the 3 Little Pigs* by Jon Scieszka
- *Somebody and the Three Blairs* by Marilyn Tolhurst
- *The Cowboy and the Black-Eyed Pea* by Tony Johnston
- *Yeh-Shen: A Cinderella Story From China* by Ai-Ling Louie
- *Henny Penny/Brainy Bird Saves the Day* by Alvin Granowsky
- *The Three Little Wolves and the Big Bad Pig* by Eugene Trivizas
- *The Stinky Cheese Man and Other Fairly Stupid Tales* by Jon Scieszka
Appendix E: Glossary
E-1: Glossary of Terms

Contexts are broad organizers for balancing an English language arts program by ensuring different perspectives and ways of knowing are included at each grade level. All instructional units should be related to one or more of the five contexts identified in the English language arts curriculum. The five contexts are (i) personal and philosophical, (ii) social, cultural, and historical, (iii) imaginative and literary, (iv) communicative, and (v) environmental and technological. These contexts also allow for interdisciplinary integration.

**Convention** is an accepted practice or agreed-upon rule in representational, spoken, or written language.

**Cueing Systems** are sets of cues or clues built into the structure or patterns of communication texts.

**Genre** is an identifiable category used to classify texts, usually by form, technique, or content (e.g., novel).

**Grade-appropriate Texts** are oral, visual, multimedia (including electronic), and print texts designated as being appropriate for shared, guided, and independent viewing, listening, and reading at a specific grade level. These texts are intended to reflect curriculum outcomes at different levels of difficulty, in different genres, and from different cultural and social perspectives.

**Graphic Organizer** is a visual means by which the relationships between and among ideas are portrayed (e.g., a Venn diagram).

**Graphophonic Cues and Conventions** refer to the sounds of speech (phonology) and how these sounds are organized in patterns, pronounced, and graphically represented (spelled).

**Inquiry** involves children in some type of exploration, investigation, or experimentation regarding a specific topic, problem, or issue for play, learning, and action. Inquiry is a way of opening up spaces for children’s interests and involving them in as many different aspects of a topic, problem, or issue as children can find.

**Interactive Writing** is when the teacher and students create the text and share the pen to do the writing and talk about the conventions.

**Language Literacy**, in a contemporary view, is broader and more demanding than the traditional definitions that were limited to the ability to read and write. Literacy now includes the capacity to accomplish a wide range of viewing, listening, reading, representing, speaking, writing, and other language tasks associated with everyday life. It is multimodal in that meaning can be represented and communicated through multiple channels—linguistic (including print), visual, audio, and multimedia (including digital media).

**Listening** is attending to and getting meaning from what is heard using cognitive processing including associating ideas, organizing, imagining, and appreciating what is heard—the receptive form of oral language.

**Metacognition** is the ability to think about and reflect on one’s own thinking and learning processes.

**Modelled Reading** is when the teacher or other fluent reader reads aloud to the students.

**Modelled Writing** is when the teacher demonstrates in front of students, creating the text and thinking aloud about the writing strategies and skills being used.

**Multimedia Texts** are texts that use a combination of two or more media (i.e., audio, images, video, animation, graphic, print text, digital applications). Multimedia texts can encompass interactive texts and complex interactive simulations.
Appendix E: Glossary

E-1: Glossary of Terms

**Multimodal** means that something can be represented and communicated through multiple channels—linguistic (including print), visual, audio, and multimedia (including digital media).

**New Literacies** refers to new forms of literacy made possible by digital technology developments including such practices as blogging, photo sharing, digital storytelling, etc.

**Onsets** are part of the single-syllable word that precedes the vowel.

**Other Cues and Conventions** associated with effective communication include printing, font choices, graphics, illustrations, layout, and additional enhancements such as colour, sound, and movement.

**Outcome** is a statement of what students are expected to know and be able to do by the end of a course in a particular area of study at a particular grade level.

**Phoneme** is the smallest unit of sound in the language.

**Phonemic Awareness** is to consciously attend to the sounds in the language.

**Portfolio Assessment** is a compilation of evidence collected over time of a student’s learning. It demonstrates the student’s efforts, progress, and achievement. A portfolio can be cumulative, working/developmental, or showcase in nature.

**Pragmatic Cues and Conventions** refer to the style of language that is used in a given context and take into consideration the communication purpose, situation, and audience. The pragmatic cueing system is often considered to be the social aspect of language.

**Questions for Deeper Understanding** are questions that are thought provoking, probe a matter of considerable importance, and require movement beyond present understanding and studying. They often lead to other questions posed by students.

**Reading** is an interactive-constructive process in which readers comprehend, interpret, and respond to print text using the cues and conventions of that text.

**Representing** is conveying information or expressing oneself using verbal or written means as well as non-verbal means such as drawings, models, graphics, photography, dramatization, video, or physical performance.

**Rimes** are part of the single syllable word that includes the vowel and all succeeding consonants.

**Rubrics** offer criteria that describe student performance at various levels of proficiency. They provide guidelines for judging quality and make expectations explicit. Holistic (yield a single score or rating) and analytic (yield feedback on specific dimensions or features) rubrics can be used to judge the degree, understanding, or proficiency revealed through students’ products or presentations.

**Semantic, Lexical, and Morphological Cues and Conventions** refer to the meaning and structure of words.

**Shared Reading** is reading aloud by the teacher while the students follow along using individual copies, a class chart, or a big book.

**Shared Writing/Language Experience** is when the teacher and students create the text together; the teacher does the actual writing, and the students assist with spelling.

**Speaking** is the act of communicating through oral language. Is it the act of transmitting and exchanging information, ideas, and experiences using oral language in formal and informal situations. Speech is the expressive form of oral language.

**Strand** is one of the core elements of an integrated English language arts program. The six language strands identified in this curriculum are viewing, listening, reading, representing, speaking, and writing.

**Strategy** is a systematic plan for solving a problem or executing a task.
Appendix E: Glossary

E-1: Glossary of Terms

**Syntactical Cues and Conventions** refer to the structure (word order) and parts of sentences, and the rules that govern the sentences (e.g., subject-verb agreement).

**Text** is any form of communication, whether visual, oral, written, or multimedia (including digital media), that constitutes a coherent, identifiable unit or artefact (e.g., poem, poster, conversation, model) with a definable communicative function. It refers to visual communications such as illustrations, video, and computer displays; oral communications, including conversations, speeches, dramatizations; and printed communications in their varied forms.

**Textual Cues and Conventions** refer to the type or kind of text and the features that are associated with its organization.

**Theme** is an overarching idea, question, or topic that is developed in a unit and provides a focus and frame for the unit. The theme acts as a unifying concept through which all the content, skills, strategies, materials, and actions for both teachers and students can be organized.

**Unit** (an instructional unit) is a focused and organized block of time that helps students through a variety of experiences, lessons, and texts. It is planned to help students achieve a set of curriculum outcomes. A multi-genre thematic or topical unit is built around a theme or topic and includes a range of visual, oral, print, and multimedia (including electronic) texts. A multi-genre inquiry unit is built around important questions or issues that students want to learn more about through research. A genre unit is focused on a specific genre of text (e.g., narrative) and an author unit is focused on the work of a particular author or illustrator.

**Viewing** is attending to and getting meaning from visual representation including pictures, signs, videos, charts, drawings, diagrams, sculptures, mime, tableaux, drama/dance, and other performances.

**Writing** is a recursive process of recording language graphically by hand or other means to explore and communicate ideas, information, and experiences; the writing process consists of many aspects including planning, drafting, revising, and publishing.