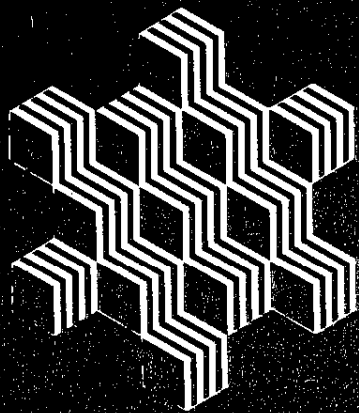


Secondary School Curriculum



ENGLISH LANGUAGE ARTS I-V

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I am pleased to confirm that the program in English Language Arts I-V for Secondary Schools, issued in conformity with Section 3 of the Regulation Respecting the Basis of Secondary School Organization, has received the approval of the Confessional Committees of the Conseil supérieur de l'éducation and constitutes a program which I authorize for use in all schools beginning July 1, 1983.

A handwritten signature in black ink, reading "Camille Laurin M.D.", with a stylized, cursive script.

Camille Laurin, M.D.

Minister of Education

PREFACE

The Secondary English Language Arts program has become a reality as a result of the close collaboration of a large number of educators who were consulted during each phase of its development.

Le ministère de l'Éducation is appreciative of the work that has been done by many individuals in preparing this program. For this le ministère is indebted to all who served in various capacities and so wishes to express its sincere thanks to:

- the members of the production committee who drew up the objectives and prepared the accompanying text;
- the members of the Secondary Language Arts Committee for their interest, availability and sound advice;
- the representatives of school boards/commissions and Language Arts consultants for their contributions as resource persons particularly at regional workshops and the Language Arts Conferences in May;
- the many teachers throughout the province who provided their comments on the objectives as the program was being developed;
- specialists, subject associations, as well as individuals throughout the province who through their collaboration provided us with the feedback so necessary for the successful completion of the program.

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I. INTRODUCTION

As early as 1970, the Secondary Language Arts Committee, an advisory body to the ministère de l'Éducation language arts consultant, was addressing itself to the problem of defining the parameters of its subject area. Composed as it was of consultants, administrators and classroom teachers, the Committee was able not only to reflect the needs, implicitly and explicitly expressed, of the milieu, but also to reflect with some expertise upon the increasing body of research and discussion emanating from Britain, Australia and North America concerning what language arts comprised, and how it should and could be most effectively addressed in the classroom to promote language learning.

As an initial step, the Committee developed a set of broad objectives for secondary language arts, focusing on the communication skills of speaking, listening, writing, reading, and viewing, and outlined underlying principles concerning the role of literature study in the program.

These objectives and principles provided an introduction, along with the guidelines for the compulsory and optional programs¹, to the *Annotated List of Texts* (#16-3227-A) published in 1975. It is significant that, beyond a set of broadly stated objectives and guidelines, there existed no more than a list of authorized texts from which a school commission, or indeed an individual teacher, could select material deemed appropriate in developing a language arts program.

As a logical next step, therefore, and after considerable research and investigation, the Committee recommended the authorization of a non-graded phase elective curriculum design (see document #16-3200A, 1976) as one means of implementing the language arts objectives in an orderly and coherent structure while reflecting the needs, interests and abilities of students in a specific school or region.

At the same time, because of its continuing rapport with the teaching milieu, the Committee recognized that certain components of language arts required the production of specific resource materials to aid teachers in incorporating newly developed strategies and methods into their lessons. The preparation of program guides was therefore undertaken in areas such as reading, oral English, short vocational English, and writing.²

It was with considerable interest, then, that the Secondary Language Arts Committee viewed the guidelines for curriculum development provided by the ministère de l'Éducation and embodied in *The Schools of Quebec: Policy Statement and Plan of Action*. Having already seen, and to some extent addressed, the need for not only objectives for secondary language arts but also specific guidelines to help teachers organize and deliver a program, the committee readily accepted the mandate to reconstruct language arts objectives in a more formalized manner, and to embed them in a rationale overtly stated which reflected the language arts principles and curriculum research already manifest in the extant guides. In January 1979, a sub-committee was established to undertake the task of producing this new program.

During the course of the program's development, there have arisen several opportunities to consult with the milieu and receive useful feedback. The Secondary Language Arts Committee has remained a key body in this consultative capacity. Moreover, the high degree of acceptance by teachers of the guides presently authorized for use in the schools, as well as the potential success evidenced from the informal trials by teachers of guides in the working document stage, strongly suggests that these materials at least are already contributing to the fulfillment of specific pedagogical needs. At the yearly language arts conference held in Montreal, a major opportunity has been provided for consultation with individual teachers from across Quebec on the program in various stages of its development. On the basis of feedback received on these occasions and from subsequent informal discussions with teachers, several changes have been made in the program, particularly to do with format and wording, to promote a greater degree of clarity in its presentation.

Such opportunities for contact with educators, and the ongoing consultation with the Secondary Language Arts Committee, together with the recognition that the field of knowledge about language arts is continuing to expand, serve to reinforce the realization that any language arts program must undergo continual re-examination and re-evaluation. It is therefore anticipated that the 1980's, like the decade before it, will be characterized by a continuing endeavour to respond to changing realities and to the linguistic needs and aspirations of students in the schools of Quebec.

1. See Appendix IV for a list of support documents.

2. See Appendix IV for a complete list of the guides developed.

II. RATIONALE

A. The Foundation of the Secondary English Language Arts Program

Language is the exposed edge of thought.

James Britton

Language is a medium of communication and follows the general principles of all communication... its superstructure is the set of relations among sender, receiver, and message.

James Moffett³

The Secondary English Language Arts program rests on a foundation provided by two conceptions of the uses to which language is put: as a means of coming to terms with ideas and experiences, and as a medium for communicating with others. The question of which, if either, of these concepts should be primary in a language arts program remains a highly controversial one among major writers in the field. In view of this unresolved controversy,⁴ and in the absence of firm data concerning the precise relation between language and thought, it would seem prudent to address both uses of language in the development of a program, since neither excludes the other, and since both serve the purpose, in a mutually complementary manner, of fostering learning.

1. Language and Thinking

Although there is some controversy about the nature of the relationship between language and conceptualization, it is generally agreed that language contributes to thinking and learning. The sensory experiences of the child provide a base from which both meaning and language develop.

Language does not exist in a vacuum; it develops as the individual searches for meaning, searches to make sense of his/her experiences.⁵ People strive for higher-order structures and hence organize their concepts through increasingly complex language. At the same time, language also allows for shortcuts; that is, complex meanings can be expressed succinctly in words.⁶ Thus, language may be seen as a symbolic medium for thought; experiences, thoughts and ideas are sorted into categories that are expressed in language.⁷

The Secondary English Language Arts program addresses the role of language as an aid to conceptualization by emphasizing the processes involved in listening, speaking, reading, writing, and viewing in specific contexts. In responding to a discourse, students are encouraged to value their initial response and then later to modify and clarify it. In producing a discourse, students are encouraged to use «appropriate rehearsal strategies to generate, clarify and expand ideas».⁸

Throughout the program students are given the opportunity to expand,⁹ in an ever increasing spiral, their experiences with language.

2. The Communication Process

*Communication is overcoming a differential, some imbalance of knowledge between... two parties.*¹⁰

The process of communication involves a set of relations among a sender, a receiver and a message:



All instances of communications — such as the self-communicating phenomenon called thinking in which sender and receiver are one, or the graphic experience

3. *Student-Centered Language Arts and Reading, K-13* (Boston: Houghton Mifflin, 1976), p. 9. Reproduced with the permission of Houghton Mifflin.

4. For an overview of this controversy see: Josée Valiquette, *Les fonctions de la communication, au coeur d'une didactique renouvelée de la langue maternelle* (Ministère de l'Éducation: Collection: SREP, 1979), ch. 2: «Le langage au service de la pensée et de la communication».

5. For further information on this complex relationship, see: L.S. Vygotsky, *Thought and Language* (Cambridge: M.I.T. Press, 1962).

6. For an explanation of the role of talk as an aid to growth in understanding, see: Joan Tough, *Talk for Teaching and Learning*, (London: Ward Lock Educational, 1979), Introduction.

7. See also: E.B. Smith, K.S. Goodman, R. Meredith, *Language and Thinking in School* (New York: Holt Rinehart & Winston, 1970).

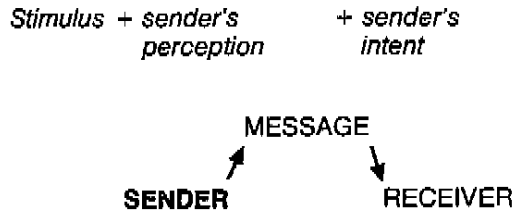
8. See Objectives 4 and 5 respectively.

9. For a general discussion on the concept of expansion as fundamental to a language program, see: Smith, Goodman, Meredith, p. 66.

10. Moffett, p. 9. Reprinted with the permission of Houghton Mifflin.

in which a painter conveys a visual message to a viewer, or linguistic communication in which the sender composes a message in language for the receiver to comprehend — all instances involve this set of relations.¹¹

For the process to begin, there must be motive on the part of the sender and the receiver to overcome some differential. For the sender, such motive must be manifest in the transmission of a message that the receiver can understand:

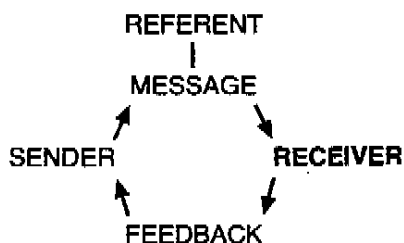


Considerations when sending a message:

- Awareness of the limitations of one's perceptions.
- Awareness of the purpose in sending a message.
- Awareness of the receiver's characteristics.
- Awareness of the necessity to choose an appropriate medium and form for the message.

The Secondary English Language Arts program therefore provides opportunities for students to both undertake and understand the role of sender or composer of verbal and non-verbal messages.

For the receiver of a message, such motive resides in the active participation of taking the message as it was given, and when possible providing feedback to indicate that the message has been accurately received:



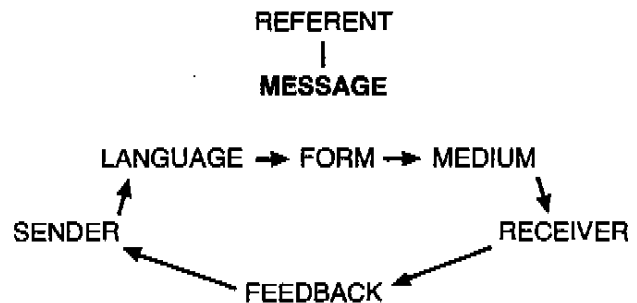
Considerations when receiving a message:

- Awareness of the sender's characteristics and intent.
- Understanding of the medium and form of the message.
- Awareness of the relation between the message and the referent.

The Secondary English Language Arts program therefore provides opportunities for students to both

undertake and understand the role of receiver or comprehender (through listening, reading and viewing) of messages. Because the element of feedback, which marks the sending and receiving roles as interchangeable, is of importance in determining how successfully a message has been conveyed, opportunities are provided in the program for students to respond to messages of all kinds, and to envisage and overcome barriers to communication in their composing of messages when feedback from the receiver is not readily available.

As the diagrams so far suggest, it is crucial that both the sender who composes the message and the receiver who comprehends it must be sensible of and responsive to those elements by which a message is symbolized, given form, and transmitted; for language arts these elements comprise the symbolic system of language, both verbal and non-verbal, the variety of forms and modes in which a message is structured, and the range of transmission media, from the human voice directly received, through all manifestations of print, to the electronic devices of radio, film, and television:



The Secondary English Language Arts program therefore provides opportunities for students to both experience and understand this combination of elements — these varieties of discourse — in which a message is embedded.

Clearly, the more frequent and varied the opportunities for students to participate in the communication process by composing and comprehending many kinds of discourse, and the greater degree of understanding by them of that process, the more likely it is that the imbalance of knowledge will be effectively overcome.

B. Learning in Context

If the foundation of the Secondary English Language Arts program concerns the communication process, and the relation between language and thinking, its superstructure must be the communication contexts within which students can participate in the communication process and come to terms linguistically with ideas and experiences.

11. For more information, see: J. Moffett, *Student-Centered Language Arts and Reading, K-13*. (Boston: Houghton Mifflin, 1976).

A communication context may be defined as a specific manifestation of the communication process involving a particular set of relations among sender, receiver and message rendered via a particular code and medium and concerning a particular referent. A conversation about the weather between two strangers in a crowded elevator in Place Ville Marie would be just such a context; so would a child's attempting to convey to his parents in a letter his loathing of summer camp on a rainy day; and so would classroom activities involving the role-playing of the former and the imagined or remembered re-creation of the latter.

In order for learning to take place, that is, in order for students to use language effectively in formulating their ideas, and to participate effectively in the communication process, and ultimately in order for them to value these abilities, the contexts chosen for the classroom must be «meaningful» to the students, and as realistic as possible; they must be varied in order to reflect the variety of real communication contexts that the students do and will encounter; and they must be sufficiently challenging to require that the students reach for new linguistic tools to meet the challenge of the context. The evidence of learning will be derived, not from students verbalizing about communication outside any context, but from their participating in a meaningful specific context in a manner which will reveal whether or not real understanding exists and real learning has taken place.

Moreover, students will continue to learn, their abilities as language users will continue to develop, as they participate in communication contexts of increasing complexity and sophistication. Such a progression must be therefore envisaged within the framework of a spiral curriculum in which the constant is the continual participation in the communication process, and the variable the application of that process to changing contexts.

C. The Values Addressed in the Secondary English Language Arts Program

Because the Language Arts program must necessarily focus on the development of students' abilities to effectively speak, listen, read, write and view, it carries a fundamental significance not only in the general education of students but in the evolution of their system of values.

Without the ability to convey successfully, through speech or writing, a message whose purpose and meaning can be comprehended by an intended audience, without the ability to comprehend successfully, through

viewing, listening or reading, the meaning and purpose of a received message — that is to say, without the ability to communicate effectively — and without the ability to formulate ideas through language, a human being is not merely handicapped as a developing individual and as a member of society, but, one might well argue, s/he is for all intents and purposes unable to function at all on an intellectual, emotional (as compared to instinctive), aesthetic, social and cultural, or even moral or spiritual plane beyond the most primitive level of response. It is through language and by processing language that people come to terms with ideas, feelings, beliefs, and information about the world; it is through language and by communicating with others (speaking, listening, reading, writing, and viewing) that people confirm, adjust, and evaluate ideas, feelings, beliefs and information.

Understandably, then, the Secondary English Language Arts program cuts across the values underlying education. It is through reading, listening to and viewing a wide variety of materials that students may acquire «a critical judgment of man and society» and may seek after «truth». Effective participation in communication situations allows students «to communicate their experience, without neglecting or underestimating the world of emotions and personal feelings», and requires «an open attitude toward persons and things, so as to discover their nature and diversity». ¹² The development of the ability to comprehend effectively implies the development of aesthetic taste and discrimination, the favoring of a work which most effectively combines meaning, form, and medium in the conveying of an intention or purpose. Effective participation in the communication process cannot help but reveal the social and cultural values of a society for which and by which the language itself has been constructed and developed. The very choice of one verbal symbol over another, the linguistic preferences of a social group for one language style, dialect and usage ¹³ over another, reveal a great deal about the cultural heritage and the social aspirations of that group. Moreover, participation in the communication process, through speaking and listening to and watching others, through writing to others, and reading what others have to say, is virtually the only means of social contact people have, and therefore a paramount means of developing social and cultural bonds.

D. Relationship with other Secondary Programs

To assert that a language arts program is essential to the development of a wide range of values is not to deny or attempt to subsume the essential significance of

12. Ministère de l'Éducation, *The Schools of Quebec: Policy Statement and Plan of Action* (Quebec, 1979), pp. 27-28. This and all other references are reproduced with the permission of the Éditeur officiel du Québec.

13. See page 22.

other subjects in the students' curriculum. Rather, it is to claim only what is obvious: that the ability to communicate effectively is a prerequisite to the successful acquisition of knowledge in all subjects since language and linguistic communication are involved directly in that acquisition.

It is therefore important that the development of language abilities, a fundamental, direct and exclusive focus of the Secondary English Language Arts program, be a complementary concern of all other secondary programs¹⁴.

E. Relationship with the Elementary Language Arts Program

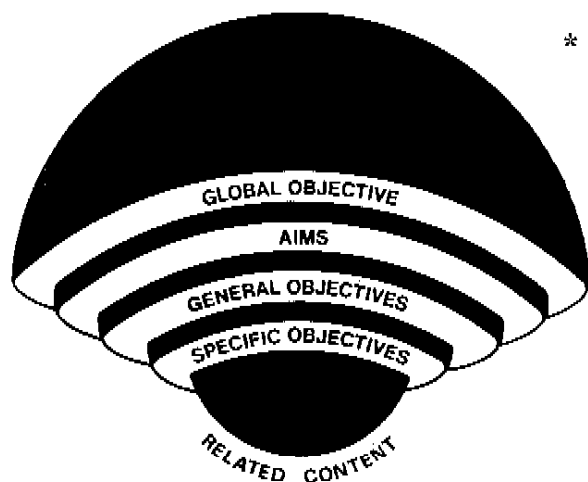
The English Language Arts programs at both the elementary and secondary levels reflect an awareness of the crucial role that language plays in the growth and development of a student as an individual and as a member of society. More specifically, both programs emphasize the importance of language in the formulation and communication of ideas, and advocate active participation in communication situations in school as preparation for effective participation beyond school. That the secondary program also aspires to have students realize the crucial role that language plays in their lives is attributable to the recognition of the developmental stage anticipated in students at the secondary level. These students should be expected to develop increasingly sophisticated abilities not only to use language effectively but also to reflect consciously on why effective language use is necessary and valuable.

14. See also: J. Britton, and H. Rosen, *Language, the Learner, and the School*, rev. ed. (Harmondsworth, England: Penguin Papers in Education, 1969).

III. HIERARCHY AND FORMAT OF THE OBJECTIVES

In order to ensure «quality education for all communities, while permitting adaptation to individual situations»,¹⁵ the ministère de l'Éducation has undertaken the preparation of «more detailed courses of study which will indicate objectives and include basic compulsory items, optional items, and elements intended to promote the attainment of educational goals». ¹⁶ While such courses should not be «mere catalogues, dividing instruction into multiple sections to be presented in a rigid order»,¹⁷ the mandate for such preparation does necessitate that a certain format be adopted in order to reveal how a given course will promote the attainment of educational goals by means of its particular hierarchy of objectives. The intention of this section, then, is to explain the format of objectives for the Secondary Language Arts program.

The format adopted illustrates a hierarchy proceeding from the general to the detailed: global objective → aims → general objectives → specific objectives → *related content*. This continuum might be represented graphically as follows:



The following is an explanation of the components of this hierarchy.

15. *The Schools of Quebec*, 7.1.6, p. 87.

16. *The Schools of Quebec*, p. 91

17. *The Schools of Quebec*, 7.1.5, p. 86

* Ministère de l'Éducation, Direction générale du développement pédagogique.

Global Objective and Aims

Both the global objective and the aims anticipate ideal and long-range outcomes. The difference between the two is that the first is stated in terms of the ultimate goal of the program, the second in terms of the ways the program will foster the attainment of that goal. Hence:

Global Objective

The Secondary English Language Arts program will lead students to realize that effective use of language in formulating their ideas, and effective participation in the communication process are essential to their intellectual, emotional, and aesthetic growth, and to their development as contributing members of society.

Aims

The Secondary English Language Arts program will foster effective participation by students in the communication process.

The Secondary English Language Arts program will lead students to use language effectively in formulating their ideas.

The Secondary English Language Arts program will lead students to value the ability to participate effectively in the communication process.

The Secondary English Language Arts program will lead students to value the ability to use language effectively in formulating their ideas.

General Objectives

The global objective and aims are stated in terms of what the program will do. The general objectives grow out of the global objective and aims but are stated in terms of what the student will do.

The general objectives indicate the anticipated development expected in the students; for example, general objective 3 states:

The student will show an understanding of the types of discourse.

There are six general objectives in the Secondary Language Arts program. Although these objectives are numbered, it should be noted that the numbering is merely a mechanical convenience and in no way indi-

cates a sequence. Rather, all the objectives should be seen as interrelated, as touching and overlapping each other, and as emanating from one focal point, the global objective.

Specific Objectives

The specific objectives indicate the behaviours anticipated over a given period of time which together foster the attainment of the general objective. For this reason, they begin with the word «by» and are inextricably attached to each other and to the general objective. For example, general objective 3 has two specific objectives:

The student will show an understanding of the types of discourse:

by responding to and employing the media (aural, visual, print and multi-media), related to a specific context.

by responding to and employing the modes of discourse related to a specific context.

The specific objectives are *prescriptive*. They are the ones which are addressed in the end-of-cycle tests designed by the ministère.¹⁸ The end-of-cycle tests are developed in order to measure the degree to which the specific objectives of a program have been attained; that is, to evaluate the collective performance of students and not to compare individuals or institutions to each other. The tests are administered in a sample group of school boards, to a sample group of students who are chosen at random and who remain anonymous. The end-of-cycle tests are not norm-referenced tests¹⁹ nor are they secondary school examinations; rather they are designed to assess the overall effect of the program on the overall academic achievement of Quebec students.

The secondary school examinations are also based on the specific objectives; however, these examinations are norm-referenced, and their purpose is to measure the performance of individual students.

Related Content:

The content which a teacher *may* examine when addressing the specific objectives is suggested in the box labelled «Related Content». In many cases, «for example» precedes the list in order to indicate that the list is not exhaustive. Returning to general objective 3 and its two specific objectives, the related content is indicated in the two boxes which follow the specific objectives:

The student will show an understanding of the types of discourse:

by responding to and employing the media (aural, visual, print and multi-media) related to a specific context.

by responding to and employing the modes of discourse related to a specific context.

Attributes of for example:

- audiotape, radio
- direct speech
- mime
- signs
- books, newspapers, magazines
- television (and video-tape)
- film
- live theatre

Attributes of:

- fiction and non-fiction
- genres
- tragedy, comedy, romance and satire

To provide additional information about the related content, references have been made to the program guides. These guides are optional but were designed to help secondary language arts teachers implement the objectives in their classrooms, that implementation being the responsibility of the individual teacher as well as the school and the school board.

The related content, as well as the objectives should be addressed in both cycle one and cycle two. The students should be exhibiting increasing maturity and awareness in their responses and reactions from the time they enter secondary I until they leave secondary V. The curriculum must be envisioned as a spiral. The aims are not different; the expectations are. These expectations will be governed by the complexity of the communication context. The emphasis is on growth, «the development of the child».²⁰

The Spiral Curriculum

The underlying premise of the spiral curriculum is growth, expansion. Not all students enter a given year with the same intellectual and emotional background; therefore, to accommodate differences, the program must be adaptable to each student. *The Schools of*

18. See item 8.1.18 of *The Schools of Quebec*, p. 97

19. See Section V: *EVALUATION*, pages 35 to 49.

20. *The Schools of Quebec*, 8.1.18, p. 97

Quebec states that the organizational principles for the secondary school are based on the characteristics of the adolescent. Two of the organizational principles, continuity and respect for individuality, can best be met through a spiral curriculum. Continuity means that teaching should foster «the overall development of students on the intellectual, emotional, physical, social and religious levels: a development already begun in the [elementary] school».²¹ Respect for individuality means that «collective teaching must ensure [the students'] individual progress according to their personal speed of learning».²² To reinforce these principles, the Secondary English Language Arts program was designed for all students in Secondary English Language Arts. This does not mean that the contexts, the methods, the materials or the expectations are the same from student to student or level to level but rather that the aims are the same. Each student will be led to reach the highest level of his/her potential, to grow, to develop both intellectually and emotionally. Students should be given opportunities to participate in a variety of communication contexts which allow them to build on their abilities and understandings.

21. *The Schools of Quebec*, p. 140.

22. *The Schools of Quebec*, p. 140.

IV. THE OBJECTIVES

It has already been explained that the ability to work with language and to communicate effectively is necessary to the growth of the student as a thinking and feeling individual whose ideas and responses are given form through language, and to the development of the student as a contributing member of society whose characteristics, activities, and values s/he will understand and within whose structures s/he will function through the medium of language and the process of communication. However, the ultimate, or global objective of the program anticipates more than just the development of these abilities in students; it anticipates that students will come to realize the value of these abilities, and that such realization will motivate them beyond the temporally limited framework of formal education to continue developing linguistically in increasingly complex contexts throughout their lives.

The **global objective**, then, is:

The Secondary English Language Arts program will lead students to realize that effective use of language in formulating their ideas, and effective participation in the communication process are essential to their intellectual, emotional, and aesthetic growth, and to their development as contributing members of society.

In aspiring toward this ultimate goal, the program has four major **aims**:

- to foster effective participation by students in the communication process.
- to lead students to use language effectively in formulating their ideas.
- to lead students to value the ability to participate effectively in the communication process.
- to lead students to value the ability to use language effectively in formulating their ideas.

The aims in turn are addressed through the following general and specific objectives.

1. *The student will show an understanding of the communication process:*

- a. *by identifying, responding to, and employing the appropriate communication elements in a specific context.*
- b. *by interrelating these elements to produce effective communication in a specific context.*

Effective communication requires participation of the student in the process, as well as awareness that communication involves a process, and an understanding of how the elements interrelate, particularly in a specific communication context. By knowing where, how and why communication can break down, s/he can more successfully anticipate potential problems when composing and comprehending, and make appropriate adjustments. By constantly bearing in mind that all instances of discourse

require a sender, a receiver and a message bound by a purpose,²³ the student is more likely to compose with an audience in mind, to react to a message with its composer in mind, and to see examples of discourse as products of an interaction between composer and comprehender who are indeed "bound by a purpose". This awareness of the process is crucial at all levels of performance and for all activities in which communication is the goal.

23. For further information, see: Moffett.

GENERAL

OBJECTIVE

1. THE STUDENT WILL SHOW AN UNDERSTANDING OF THE COMMUNICATION PROCESS:

SPECIFIC*

a.

BY IDENTIFYING, RESPONDING TO, AND EMPLOYING THE APPROPRIATE COMMUNICATION ELEMENTS IN A SPECIFIC CONTEXT.

b.

BY INTERRELATING THESE ELEMENTS TO PRODUCE EFFECTIVE COMMUNICATION IN A SPECIFIC CONTEXT.

RELATED CONTENT

- the elements:
 - referent
 - purpose
 - sender
 - receiver
 - message
 - medium and mode
 - code (words, gesture, colour, shape...)
- See also Objectives 2 - 6

GUIDES

All Guides

All Guides

* For Minimum Expectations, see pages 37 to 49.

2. The student will show an understanding of the nature and function of language:

- a. by responding to and using in a specific context a language code reflective of the systematic and arbitrary characteristics of language.
- b. by responding to and using a dialect, a register and the usage conventions appropriate to a specific context.
- c. by responding to and using language with the degree of precision and semantic awareness required by a specific context.
- d. by responding to and employing a function of language appropriate to a specific context.

Effective communication requires an understanding of the arbitrary, systematic, and evolving nature of language, and of its potential for functioning successfully as "the exposed edge of thought". Because language is symbolic, it reflects the arbitrary choices agreed upon by communicators in a given place and at a given time: thus "tree" and "arbre" represent the same referent to different groups of communicators; «hussy» referred to a respectable housewife in the Middle Ages, to virtually the opposite type of female by the Regency era, and seems to have fallen into disuse in our own. At the same time, language is systematic: in place it evidences syntactical, sound, and non-verbal systems, which are learned inductively in early childhood, and a transcription system of spelling and punctuation, which is learned when students learn to read and write. These arbitrary and systematic qualities of language are closely related to its evolving nature. Language does not stand still; words, phrases, patterns of word order appear, alter and disappear in response to the changing needs of a society in general, and of a group of communicators in particular.

These "natural" characteristics of language are manifested in the variety of functions that language performs to reflect and explore human experiences, and to achieve human purposes: from the use of language to express emotions and unformed ideas to oneself or an intimate audience, through the many transactional uses language allows — in informing, requesting, persuading, for example — to the poetic use ²⁴ where language is employed to create artistic constructs, aesthetically satisfying for their own sake.

The students' understanding of the nature and function of language will be revealed through the responses and language choices they make within specific communication contexts. Such contexts will require that student performance reflect an understanding of the linguistic symbols and systems in place as revealed in the code employed in the context. The audience and purpose identified within each context will require that students respond to and use a dialect understood by, and the convention of usage preferred by the participants in the context, as well as a register that provides a shape and structure suitable to the purpose of the communication. The context will determine how precise the students' vocabulary and expression should be, and what kinds of semantic relationships they will have to be aware of. Finally, such contexts will be sufficiently varied to give students experience with the expressive, transactional, and poetic functions of language.

In acquiring and revealing this understanding of the nature and function of language, students will come to realize and accept that "good" English is a form of speech which is appropriate to the speaker's purpose, true to the language as it is, and comfortable to speaker and listener. It is the product of custom and as such is neither imposed by rules nor freed from restraint, it is never fixed but changes as the language lives. Moreover, each student will be better prepared to become what Postman and Wein-gartner define as a user of "good" language; that is, each student will, because s/he has a command of a wide range of language styles, dialects, and usages achieve, through language, the greatest variety of purposes. ²⁵

24. "Expressive", "transactional", and "poetic" are the terms used by James Britton to denote the functions of language. See *The Development of Writing Abilities 11-18* (London: Macmillan Education Ltd., 1975). More traditional terms for these functions include: "Informative", "Expressive", "Directive", "Performative".

25. For more information, see: Robert Pooley, *Teaching English Usage* (New York: Appleton Century Crofts, 1946); Neil Postman and Charles Wein-gartner, *Linguistics: A Revolution in Teaching* (New York: Delta Books, 1966).

GENERAL

SPECIFIC*

2. THE STUDENT WILL SHOW AN UNDERSTANDING OF THE NATURE AND FUNCTION OF LANGUAGE:				
O B J E C T I V E R E L A T E D C O N T E N T G U I D E S				
a.	b.	c.	d.	
BY RESPONDING TO AND USING IN A SPECIFIC CONTEXT A LANGUAGE CODE REFLECTIVE OF THE SYSTEMATIC AND ARBITRARY CHARACTERISTICS OF LANGUAGE.	BY RESPONDING TO AND USING A DIALECT, A REGISTER AND THE USAGE CONVENTIONS APPROPRIATE TO A SPECIFIC CONTEXT.	BY RESPONDING TO AND USING LANGUAGE WITH THE DEGREE OF PRECISION AND SEMANTIC AWARENESS REQUIRED BY A SPECIFIC CONTEXT.	BY RESPONDING TO AND EMPLOYING A FUNCTION OF LANGUAGE APPROPRIATE TO A SPECIFIC CONTEXT.	
e.g.: • syntactical characteristics • semantic characteristics • characteristics of spoken language • characteristics of non-verbal language • characteristics of written language	• characteristics and origins of dialects • characteristics and origins of usage conventions • characteristics of register	• vocabulary expansion • semantic awareness - e.g. • of the relation between words and their referents • of distinctions between abstract and concrete expressions; and between literal and figurative language	• expressive function - e.g. • in informal notes • in diaries and journals • in conversations • transactional functions - e.g. • in messages intended to inform, advise, instruct, record, explain, persuade, generalize, theorize and speculate • poetic function - e.g. • in literature See Objectives 3 and 4	Language Oral English
	Communication Arts Language Oral English Writing I-V	Communication Arts Language Literature I – V Oral English Writing I – V	Communication Arts Literature I – V Oral English Writing I – V	

* For Minimum Expectations, see pages 37 to 49.

3. *The student will show an understanding of the types of discourse:*

- a. *by responding to and employing the media (aural, visual, print and multi-media) related to a specific context.*
- b. *by responding to and employing the modes of discourse related to a specific context.*

The definition of the term "discourse" as used in this and other objectives has been adapted from that of James Moffett: a single instance of discourse is any complete communication having a sender, receiver, and message bound by a purpose. A discourse therefore could be, for example, a conversation, an advertisement, a poem, a movie, or a television documentary.

Because a discourse is characterized in part by the mode which gives it form, and by the medium in which it is expressed and by which it is conveyed, it is necessary for students to understand the significant attributes of both mode and medium. Opportunities must be provided in the language arts program for students to respond to and compose in a wide variety of modes and media so that they can discern the effects of both on the production of discourse.

GENERAL

OBJECTIVE

3. THE STUDENT WILL SHOW AN UNDERSTANDING OF THE TYPES OF DISCOURSE:

SPECIFIC*

a.

BY RESPONDING TO AND EMPLOYING THE MEDIA (AURAL, VISUAL, PRINT AND MULTI-MEDIA) RELATED TO A SPECIFIC CONTEXT.

b.

BY RESPONDING TO AND EMPLOYING THE SIGNIFICANT ATTRIBUTES OF THE MODES OF DISCOURSE RELATED TO A SPECIFIC CONTEXT.

RELATED CONTENT

for example:

- audio-tape, radio
- direct speech
- mime
- signs
- books, newspapers, magazines
- television (and video-tape)
- film
- live theatre

for example:

- fiction and non-fiction
 - genres
 - tragedy, comedy, romance and satire
- See also Objective 2d

GUIDES

Appropriate sections of:
Communication Arts
Dramatic Expression
Oral English

Appropriate sections of:
Communication Arts
Literature I - V
Writing IV - V

* For Minimum Expectations, see pages 37 to 49.

4. *The student will show the ability to understand an oral, written, or visual discourse:*
 - a. *by following a process of responding appropriate to a specific context.*
 - b. *by responding to a specific discourse in terms of the communication process.*

Whereas Objective 3 focuses on discourse in terms of the media and modes used in forming and conveying a message, this objective deals with the evaluation of a single instance of discourse. The combined intention of these objectives is to involve students in a process of reading, listening, and viewing that will help them to deal more effectively with a discourse in a given mode and

medium. This process of responding, via whatever pattern of response seems appropriate to the specific discourse²⁶ and the student's needs, leads ultimately to the evaluation of that discourse as a communication from a sender to a receiver, bound by a purpose, and in terms of whatever elements of the communication process are deemed appropriate and relevant to it.

26. For further information regarding response to, for example, literature, see: David Bleich, *Reading and Feelings: An Introduction to Subjective Criticism* (Urbana, Illinois: N.C.T.E., 1975); Alan C. Purves and V. Rippère, *Elements of Writing About A Literary Work — A Study of Response to Literature* (Urbana, Illinois: NCTE Research Report No. 9, 1968); Louise M. Rosenblatt, *Literature As Exploration* (New York: Noble and Noble, 1976); Sloan, Glenna Davis, *The Child As Critic* (New York: Teachers College Press, Columbia University, 1975).

GENERAL	4. THE STUDENT WILL SHOW THE ABILITY TO UNDERSTAND AN ORAL, WRITTEN, OR VISUAL DISCOURSE:	
SPECIFIC*	a.	b.
OBJECTIVE	BY FOLLOWING A PROCESS OF RESPONDING APPROPRIATE TO A SPECIFIC CONTEXT.	BY RESPONDING TO A SPECIFIC DISCOURSE IN TERMS OF THE COMMUNICATION PROCESS.
RELATED CONTENT	Processes, e.g.: • predict/focus/organize/remember/evaluate • engagement, involvement, articulation of initial response/modification or confirmation of initial response/interpretation/evaluation See also Objective 6	Including the examination of: • sender's characteristics and intent (biography, contemporary world) • appropriateness of medium, mode, code • referent • receiver's characteristics (personal bias, attitude, interest) • interrelationship of all of the above elements
GUIDES	Communication Arts Literature I – V Oral English T.I.P.S.: Reading	Communication Arts Literature I – V Oral English

* For Minimum Expectations, see pages 37 to 49.

5. The student will show the ability to follow an appropriate process in composing an oral, written, or visual discourse:

- a. by applying appropriate rehearsal strategies to generate, clarify, and expand ideas in a specific context.
- b. by using a medium, mode, code, and organizational strategy appropriate to the message and its purpose in a specific context.
- c. by eliminating envisaged barriers to communication with the intended audience in a specific context.

The term "rehearsal" is used in this objective to denote all those activities that take place prior to the production of a discourse; rehearsal includes the brainstorming, exploratory talk, and the jotting down of ideas that might occur before a discussion on an agreed-upon topic; it involves all pre-writing that a student would undertake up to, and perhaps including, the composing of a tentative first draft of a specific piece of writing. Such rehearsal is both natural and necessary to the discovery, development, and refinement of ideas.

Because a discourse is composed by someone, about something, and for someone, it is important that students compose with this context firmly in mind. Even in the rehearsal stages, it is well to begin considering the medium, mode, and organizational strategy appropriate to the message being formulated, as well as the code required by that message and by the intended audience.

The closer that audience is, in a conversation for example, the more flexible and developing the discourse may be because immediate feedback provided by the audience will encourage ongoing adjustments to be made in the message in terms of medium, mode, and code; the composer may in fact be rehearsing with the audience present. However, the more distant the audience becomes, the more crucial it is both to make careful decisions about the choice of medium, mode, and code, and to eliminate envisaged barriers to communication by, for example, drafting several versions, making adjustments in the content of the draft, removing surface errors, and generally to ensure that the message is transmitted clearly.

GENERAL

SPECIFIC*

OBJECTIVE	RELATED CONTENT	GUIDES												
5. THE STUDENT WILL SHOW THE ABILITY TO FOLLOW AN APPROPRIATE PROCESS IN COMPOSING AN ORAL, WRITTEN, OR VISUAL DISCOURSE:	<table> <tr> <th data-bbox="272 1413 519 1623">a.</th><th data-bbox="272 926 519 1413">b.</th><th data-bbox="272 438 519 926">c.</th></tr> <tr> <td data-bbox="332 1199 519 1623"> BY APPLYING APPROPRIATE REHEARSAL STRATEGIES TO GENERATE, CLARIFY, AND EXPAND IDEAS IN A SPECIFIC CONTEXT. </td><td data-bbox="332 695 519 1157"> BY USING A MEDIUM, MODE, CODE, AND AN ORGANIZATIONAL STRATEGY APPROPRIATE TO THE MESSAGE AND ITS PURPOSE IN A SPECIFIC CONTEXT. </td><td data-bbox="332 214 519 653"> BY ELIMINATING ENVISAGED BARRIERS TO COMMUNICATION WITH THE INTENDED AUDIENCE IN A SPECIFIC CONTEXT. </td></tr> <tr> <td data-bbox="548 1199 1034 1623"> Rehearsal strategies include: • brainstorming • exploratory talk • diary and journal keeping • dramatic improvisation • the formulation of questions to ask oneself about one's ideas • inductive and deductive reasoning • extrapolation and prediction </td><td data-bbox="548 695 1034 1157"> See Objectives 1, 2, 3 • Organizational strategies include: • classification • sequencing • comparison and contrast • induction and deduction • cause and effect patterns • linear and non-linear plotting </td><td data-bbox="548 214 1034 653"> Means of eliminating barriers include: • employment of a code, style, dialect, usage convention appropriate to the audience • the preparation of several drafts • seeking and responding to feedback • revision, restating, editing • the removal of surface errors • the checking of legibility, clarity of articulation, gesture, facial expression, image </td></tr> <tr> <td data-bbox="1092 1199 1304 1623"> Appropriate sections of: Communications Arts Oral English Writing I-V </td><td data-bbox="1092 695 1304 1157"> Appropriate sections of: Communications Arts Dramatic Expression Oral English T.I.P.S.: Reading Writing I-V </td><td data-bbox="1092 214 1304 653"> Appropriate sections of: Communications Arts Dramatic Expression Oral English Writing I-V </td></tr> </table>	a.	b.	c.	BY APPLYING APPROPRIATE REHEARSAL STRATEGIES TO GENERATE, CLARIFY, AND EXPAND IDEAS IN A SPECIFIC CONTEXT.	BY USING A MEDIUM, MODE, CODE, AND AN ORGANIZATIONAL STRATEGY APPROPRIATE TO THE MESSAGE AND ITS PURPOSE IN A SPECIFIC CONTEXT.	BY ELIMINATING ENVISAGED BARRIERS TO COMMUNICATION WITH THE INTENDED AUDIENCE IN A SPECIFIC CONTEXT.	Rehearsal strategies include: • brainstorming • exploratory talk • diary and journal keeping • dramatic improvisation • the formulation of questions to ask oneself about one's ideas • inductive and deductive reasoning • extrapolation and prediction	See Objectives 1, 2, 3 • Organizational strategies include: • classification • sequencing • comparison and contrast • induction and deduction • cause and effect patterns • linear and non-linear plotting	Means of eliminating barriers include: • employment of a code, style, dialect, usage convention appropriate to the audience • the preparation of several drafts • seeking and responding to feedback • revision, restating, editing • the removal of surface errors • the checking of legibility, clarity of articulation, gesture, facial expression, image	Appropriate sections of: Communications Arts Oral English Writing I-V	Appropriate sections of: Communications Arts Dramatic Expression Oral English T.I.P.S.: Reading Writing I-V	Appropriate sections of: Communications Arts Dramatic Expression Oral English Writing I-V	
a.	b.	c.												
BY APPLYING APPROPRIATE REHEARSAL STRATEGIES TO GENERATE, CLARIFY, AND EXPAND IDEAS IN A SPECIFIC CONTEXT.	BY USING A MEDIUM, MODE, CODE, AND AN ORGANIZATIONAL STRATEGY APPROPRIATE TO THE MESSAGE AND ITS PURPOSE IN A SPECIFIC CONTEXT.	BY ELIMINATING ENVISAGED BARRIERS TO COMMUNICATION WITH THE INTENDED AUDIENCE IN A SPECIFIC CONTEXT.												
Rehearsal strategies include: • brainstorming • exploratory talk • diary and journal keeping • dramatic improvisation • the formulation of questions to ask oneself about one's ideas • inductive and deductive reasoning • extrapolation and prediction	See Objectives 1, 2, 3 • Organizational strategies include: • classification • sequencing • comparison and contrast • induction and deduction • cause and effect patterns • linear and non-linear plotting	Means of eliminating barriers include: • employment of a code, style, dialect, usage convention appropriate to the audience • the preparation of several drafts • seeking and responding to feedback • revision, restating, editing • the removal of surface errors • the checking of legibility, clarity of articulation, gesture, facial expression, image												
Appropriate sections of: Communications Arts Oral English Writing I-V	Appropriate sections of: Communications Arts Dramatic Expression Oral English T.I.P.S.: Reading Writing I-V	Appropriate sections of: Communications Arts Dramatic Expression Oral English Writing I-V												

* For Minimum Expectations, see pages 37 to 49.

6. *The student will show the ability to develop his/her own viewpoint through participation in the communication process:*
- a. *by assuming an individual voice in all communication contexts.*
 - b. *by responding, in a specific context, to communications of others in an individual way.*
 - c. *by accommodating the responses of others in the confirming or reshaping of his/her own expression and response in a specific communication context.*

The opportunities for interaction provided by participation in the communication process in a variety of specific contexts should lead to the development of not only students' abilities but also their attitudes about the value of their own expression and responses, which, confirmed and reshaped as a result of interaction with others, will become individual viewpoints.

It is important that the school provide an atmosphere in which students can express themselves openly and with confidence while at the same time giving credence to what others express. It is equally important that such opportunities for expression and interaction encourage students to work out their thoughts and feelings about what they are attempting to comprehend.

GENERAL

6. THE STUDENT WILL SHOW THE ABILITY TO DEVELOP HIS/HER OWN VIEWPOINT THROUGH PARTICIPATION IN THE COMMUNICATION PROCESS:

OBJECTIVE

c.

BY ACCOMMODATING THE RESPONSES OF OTHERS IN THE CONFIRMING OR RESHAPING OF HIS/HER OWN EXPRESSION AND RESPONSE IN A SPECIFIC COMMUNICATION CONTEXT.

b.

BY RESPONDING IN A SPECIFIC CONTEXT TO COMMUNICATIONS OF OTHERS IN AN INDIVIDUAL WAY.

a.

BY ASSUMING AN INDIVIDUAL VOICE IN ALL COMMUNICATION CONTEXTS.

SPECIFIC*

RELATED CONTENT

Means of accommodating:

- listening to, reading and viewing carefully the responses of others to a given communication
- comparing his/her own response to a given communication with that of others
- determining the validity of his/her own expression and response in the light of other responses

- Identification of his/her feelings about a given communication
- observations concerning what s/he thinks are pertinent about a given communication

- clarity of expression
- openness of expression
- confidence in expression

GUIDES

All Guides

All Guides

All Guides

* For Minimum Expectations, see pages 37 to 49.

OVERVIEW OF GENERAL AND SPECIFIC OBJECTIVES

1. The student will show an understanding of the communication process:
 - a. by identifying, responding to, and employing the appropriate communication elements in a specific context.
 - b. by interrelating these elements to produce effective communication in a specific context.
2. The student will show an understanding of the nature and function of language:
 - a. by responding to and using in a specific context a language code reflective of the systematic and arbitrary characteristics of language.
 - b. by responding to and using a dialect, a register and the usage conventions appropriate to a specific context.
 - c. by responding to and using language with the degree of precision and semantic awareness required by a specific context.
 - d. by responding to and employing a function of language appropriate to a specific context.
3. The student will show an understanding of the types of discourse:
 - a. by responding to and employing the media (aural, visual, print and multi-media) related to a specific context.
 - b. by responding to and employing the modes of discourse related to a specific context.
4. The student will show the ability to understand an oral, written, or visual discourse:
 - a. by following a process of responding appropriate to a specific context.
 - b. by responding to a specific discourse in terms of the communication process.
5. The student will show the ability to follow an appropriate process in composing an oral, written, or visual discourse:
 - a. by applying appropriate rehearsal strategies to generate, clarify, and expand ideas in a specific context.
 - b. by using a medium, mode, code, and an organizational strategy appropriate to the message and its purpose in a specific context.
 - c. by eliminating envisaged barriers to communication with the intended audience in a specific context.
6. The student will show the ability to develop his/her own viewpoint through participation in the communication process:
 - a. by assuming an individual voice in all communications.
 - b. by responding, in a specific context, to communications of others in an individual way.
 - c. by accommodating the responses of others in the confirming or reshaping of his/her own expression and response in a specific communication context.

V. EVALUATION OF STUDENTS' LEARNING AND DEVELOPMENT IN SECONDARY ENGLISH LANGUAGE ARTS

The Schools of Quebec stresses the importance of evaluation and the major role teachers play in the evaluation process:

8.1.4

There is unanimous agreement with the statement in the GREEN PAPER to the effect that evaluation takes place first of all in the classroom and that the prime responsibility is the teacher's. This evaluation allows the teacher to follow the progress of his or her students. He or she can, thus, discover their strong and their weak points, appreciate their degree of adjustment and make appropriate decisions. This conception is in accordance with the wishes expressed during the consultation on the GREEN PAPER.

8.1.6

For some, evaluation involves only examinations, tests, homework, exercises, etc. Such a conception reduces evaluation purely and simply to the use of measurement instruments, whereas it is much more complex.²⁷

It is the complexity that raises these fundamental and interrelated questions:

Why and when should the students be evaluated?

Who should do the evaluation?

How should the results be interpreted?

What should be evaluated in the language arts?

Why and when should students be evaluated?

Why?

Evaluation is an essential component of the teaching/learning process. Teachers have always been aware of the importance of evaluation when they are designing their courses, deciding on the units and the lessons, and choosing the specific contexts in which students will participate. Further, teachers have been involved in evaluation in order to provide feedback to students, parents and administrators regarding the progress of individual students. Each evaluation that a teacher does has an underlying purpose whether it is, for example, to revise content, to change methods, or to report to parents. The clarification of that purpose is the most important decision that a teacher makes, since all other decisions and the effectiveness of the evaluation depend upon it.

The purposes for evaluation fall into two major categories — formative and summative.

Formative evaluation examines the teaching/learning process. Its purpose is to respond immediately to the needs of the student. Such evaluation enables teachers and students to determine the degree to which an objective has been attained, to decide what must still be learned, and, if necessary, to choose alternate means of fostering the attainment of that objective. Formative evaluation is used to determine the structure and organization of those objectives which a teacher will develop for the students in a given class, to set up a sequence of learning tasks and experiences, to provide feedback on the learning process at each step of the way, and to prescribe alternative learning approaches and tasks, when necessary.

Summative evaluation is more of the order of drawing up a balance sheet. "It is intended to inform the student, the teacher, and others about the mastery of a complex of objectives",²⁸ in order to determine what is to be learned, what has been learned, the effectiveness of the teaching/learning process and the changes that may be needed. The results are analyzed to determine the extent to which a group of students has attained a complex of objectives and the extent to which each individual student has attained the complex of objectives.

When?

Formative evaluation, by its very nature takes place almost daily in the classroom; summative evaluation examines the attainment of objectives at regular intervals throughout the year.

Who should do the evaluation?

The purpose for evaluation dictates who should do the evaluation. All formative evaluation is done at the level of the school and is therefore the domain of the students and the teachers. It is important that the teacher should not be the sole judge; students should be encouraged to provide feedback to their peers. Further, students should be encouraged to evaluate their own progress, ultimately to take responsibility for their own development.

Summative evaluation is also the responsibility of the school, but, in some instances the ministère and the school board do assume certain responsibilities as well. See Appendix I.

How should the results be interpreted?

Once again the interpretation of the results depends on the "why" of the evaluation. There are two means of interpretation — criterion-referenced and norm-referenced. A criterion-referenced interpretation is made if the student's progress is compared with the level

27. *The Schools of Quebec*, pp. 94-95.

28. Ministère de l'Éducation, *General Policy for Educational Evaluation* (Quebec, 1981), #16-7500, p. 8.

of mastery expected for one or a number of objectives, without reference to the progress of other students. A norm-referenced interpretation is made when the student's progress is related to that of other students with respect to the level of attainment of the same objectives.

In ordinary daily school practice, both the norm-referenced and criterion-referenced modes of interpretation may be used for the scores of the same test. This suggests that it is not always necessary to use tests which correspond specifically with each form of interpretation. It should, however, be emphasized that the quality of the interpretation, and therefore the information obtained about a pupil's learning, should be greatest when the measurement instrument has been specifically designed for the type of interpretation to be made.²⁹

What should be evaluated in the language arts?

Fundamental to the Secondary English Language Arts program are the beliefs that language ability grows, that language teaching must foster growth and development, and therefore that the curriculum must be spiral. In the past the process of growth has often been studied, taught, and assessed in terms of its products possibly because it is much more difficult to evaluate the language as it is being generated within a context than to evaluate a finished product. Yet, if the language process is not developed and assessed, the evaluation of the product alone is meaningless. It is important to look for the meaning behind the manner,³⁰ to examine the reason for the surface structure. To do this it is necessary to get as close as possible to the place and time the language was generated and get into the context. Hence, the task of evaluating the language arts is truly "complex" and must necessarily go beyond paper and pencil testing.³¹ For example, in evaluating the degree to which Objective 1 has been attained, it would be easy enough to devise a paper and pencil quiz which would test the students' knowledge of the elements of communication and their ability to identify those elements in a given discourse. It is even possible to have them explain orally or in writing the success or failure of a particular message. But, the ultimate test of the student's ability to understand the communication process can only be made by examining the sensitivity with which s/he responds to and employs those elements while *participating* in the process in a specific context.

As learning must be in context, so evaluation must also be governed by the given context. In this section, it has been indicated that formative and some summative evaluation are in the domain of the teacher and hence s/he will establish the contexts for these evalua-

tions. However, the ministère does take some of the responsibility for summative evaluation. The following pages describe the particular communication contexts in which students may be placed at the end of cycle one and again at the end of cycle two in order for the ministère to see whether the students have fulfilled the minimum expectations of the program for each cycle. It is understood that the majority of the students will be able to go far beyond these expectations and that the contexts in which they will be working daily in the classroom will be far more challenging and varied than those indicated for the minimum expectations.

In outlining these minimum expectations, the following format has been used:

- the box at the top of each page describes the context in which the student will be participating.
- below this box, the specific objectives (as outlined on pages 20 to 31) have been applied to the given context.

These contexts provide the opportunities for the student to indicate his/her ability to participate effectively in the specific communication context by applying objectives 1 to 6 in the manner indicated, to each context. Each context allows the student to show the abilities and understanding that are specified in not only one but in several objectives. The interpretation of the results of student performance within these contexts may be criterion-referenced or norm-referenced according to the purpose for the evaluation.

The contexts for cycle one and for cycle two are outlined on the following pages...

29. *General Policy for Educational Evaluation*, p. 9

30. For further information see: Andrew Stibbs, *Assessing Children's Language* (London: Ward Lock Educational and N.A.T.E., 1980), p. 21.

31. For methods of evaluation, see Appendices II and III.

MINIMUM EXPECTATIONS CYCLE ONE

CONTEXT I	IN THE CONTEXT OF TAKING PART IN A CONVERSATION WITH ONE OTHER PERSON THE PURPOSE OF WHICH IS TO REINFORCE A PERSONAL RELATIONSHIP:
------------------	--

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
1a	20-1	the student will be able to:
2a; 3a	22-3; 24-5	- respond to and employ the communication elements appropriate to that conversation: i.e. - employ a language code reflective of the systematic and arbitrary characteristics of spoken and non-verbal language. - employ a dialect and style of language appropriate to the requirements of the personal relationship being reinforced. - use language with the degree of precision required by the purpose of the conversation and by the audience. - respond to and employ the expressive function of language relevant to the conversation context. - eliminate envisaged barriers to communication with the other person by articulating, speaking audibly, and gesturing clearly and unambiguously; listening and watching the other person carefully; and by seeking, responding to and providing verbal and non-verbal feedback.
2b; 3a; 5c	22-3; 24-5; 28-9	
2c; 5c	22-3; 28-9	
2d	22-3	
4a; 5c	26-7; 28-9	
1b	20-1	interrelate these elements to produce the effect of reinforcing the relationship.
6a	30-1	assume an individual voice in the conversation.
6b	30-1	respond to the other person in the conversation in an individual way.
6c	30-1	accommodate the responses of the other person in the conversation in confirming or reshaping his/her own expression and response.

MINIMUM EXPECTATION CYCLE ONE

CONTEXT II IN THE CONTEXT OF TAKING PART IN A DISCUSSION WITH ONE OTHER PERSON THE PURPOSE OF WHICH IS TO FORMULATE QUESTIONS AND RESPOND TO THEM CONCERNING A SHARED PROBLEM:

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
1a	20-1	the student will be able to:
2a; 3a	22-3; 24-5	respond to and employ the communication elements appropriate to that discussion:
2b; 3a; 5c	22-3; 24-5; 28-9	- i.e. respond to and employ a language code reflective of the systematic and arbitrary characteristics of spoken and non-verbal language. - respond to and employ a dialect and style of language appropriate to the requirements of the discussion and to the other person.
2c; 5c	22-3; 28-9	use language with the degree of precision required to formulate questions and respond to them.
2d	22-3	respond to and employ the expressive function of language relevant to the context of asking and responding to questions concerning the shared problem.
3b; 4a	24-5; 26-7	apply his/her understanding of the significant attributes of the mode of interrogation and response in formulating questions and responding to them in the discussion.
5c	28-9	eliminate envisaged barriers to communication with the other person in the discussion by articulating, speaking audibly, and gesturing clearly and unambiguously; listening and watching the other person carefully; and by seeking, responding to and providing verbal and non-verbal feedback.
1b	20-1	interrelate these elements in order to produce questions and responses to them concerning the shared problem.
6a	30-1	assume an individual voice in the discussion.
6b	30-1	respond in an individual way to the communication of the other person in the discussion.
6c	30-1	accommodate the responses of the other person in the discussion in confirming or reshaping his/her own expression and response.

MINIMUM EXPECTATIONS CYCLE ONE

CONTEXT III IN THE CONTEXT OF LISTENING TO OR LISTENING TO AND VIEWING A NARRATIVE OR DRAMATIZED EPISODE (3-5 MINUTES IN LENGTH) ON A RECORDING, ON RADIO, OR ON TELEVISION, INTENDED FOR A PRE-ADOLESCENT AUDIENCE:

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
4a	26-7	the student will be able to: • follow a process of responding appropriate to the reception of a short narrative or dramatized episode on a recording, on radio or television intended for a pre-adolescent audience.
1a; 4b	20-1; 26-7	• respond to the elements appropriate to this aural, or aural/visual communication situation:
2a, b; 3a	22-3; 24-5	i.e. • respond to the characteristics of spoken or spoken and non-verbal language, the semantic characteristics of language, the characteristics of the dialect(s) and style(s) of language evidenced in the episode.
2d	22-3	• respond to the expressive and transactional functions of language as evidenced in the episode.
3a	24-5	• respond to the significant attributes of media of record, radio or television as they relate to the transmission and reception of the episode.
3b	24-5	• recognize and respond to the significant attributes of fiction or non-fiction, narrative or dramatic modes as they relate to the episode.
1b; 4b	20-1; 26-7	• interrelate these elements to produce an understanding of the specific episode.
6b	30-1	• respond to the specific episode in an individual way.
6c	30-1	• accommodate the responses of others to the episode in the confirming or reshaping of his/her own response.

MINIMUM EXPECTATIONS CYCLE ONE

CONTEXT IV IN THE CONTEXT OF READING A SERIES OF WRITTEN DIRECTIONS INTENDED FOR AN ADOLESCENT AUDIENCE THE PURPOSE OF WHICH IS TO MAKE THAT AUDIENCE CAPABLE OF FOLLOWING A PROCEDURE:

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
4a	26-7	the student will be able to:
1a; 4b	20-1; 26-7	● follow a process of responding appropriate to the reception of a verbal and non-verbal message in this context. ● respond to the communication elements appropriate to this communication situation:
2a, b	22-3	i.e. ● respond to the characteristics of written language, the semantic characteristics of language, the characteristics of the dialect and style of language evidenced in the series of directions.
2d	22-3	● respond to the transactional function of language to inform, instruct, explain, as evidenced in the series of written directions.
3a	24-5	● respond to the significant attributes of the print medium as they relate to the transmission and reception of the series of directions.
3b	24-5	● respond to the significant attributes of the mode of the series of directions.
4b	26-7	● respond to the series of directions in terms of the sender's intent, and the referent.
1b; 4b	20-1; 26-7	● interrelate these elements to produce the effect of following the procedure as directed.
6b	30-1	● respond to the series of directions in an individual way.
6c	30-1	● accommodate the responses of others to the series of directions in the confirming or reshaping of his/her own response.

MINIMUM EXPECTATIONS CYCLE ONE

CONTEXT V	IN THE CONTEXT OF COMPOSING A PIECE OF WRITING THE PURPOSE OF WHICH IS TO EXPLORE A SUBJECT OF PERSONAL INTEREST, WITH ONESELF OR A CLOSE ACQUAINTANCE AS AUDIENCE:
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S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
		the student will be able to:
5a	28-9	• apply rehearsal strategies to generate, clarify and expand ideas about a subject of personal interest.
1a	20-1	• employ the communication elements appropriate to this writing task:
2a	22-3	i.e. • employ a language code reflective of the systematic and arbitrary characteristics of written language.
2a, b; 3a; 5c	22-3; 24-5; 28-9	• employ a dialect and style of language appropriate to the requirements of the print medium and the mode selected, the purpose of the task and the audience being addressed.
2c; 3a, b; 5c	22-3; 24-5; 28-9	• use language with a degree of precision required by the print medium, and the mode selected by the task of exploring a subject of personal interest, and by the audience, i.e. oneself or a close acquaintance.
2d	22-3	• employ the expressive function of language to develop a piece of writing intended to explore a subject of personal interest with oneself or a close acquaintance.
3b	24-5	• apply his/her understanding of the significant attributes of the print medium and mode selected in the development of the piece of writing.
5c	28-9	• eliminate envisaged barriers to communication with oneself or a close acquaintance by proofreading and checking legibility.
1b	20-1	• interrelate these elements to produce the piece of writing.
6a	30-1	• assume an individual voice in performing the writing task.

MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT I IN THE CONTEXT OF EXPLAINING ORALLY AND EXTEMPORANEOUSLY TO A FAMILIAR AUDIENCE A PROCESS WHICH THE SPEAKER UNDERSTANDS, AND WHICH THE AUDIENCE IS INTERESTED IN LEARNING:

S.E.L.A. J-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
		the student will be able to:
1a	20-1	employ the communication elements appropriate to that oral situation:
2a, b; 3a	22-3; 24-5	i.e. employ a language code reflective of the systematic and arbitrary characteristics of spoken and non-verbal language.
2a, b; 3a; 5c	22-3; 24-5; 28-9	employ a dialect and style of language appropriate to the requirements of the extemporaneous explanation of that process and to the audience being addressed.
2c; 5c	22-3; 28-9	use language with the degree of precision required by the extemporaneous explanation of that process and by the audience.
2d	22-3	employ the transactional function of language to explain the process.
5b	28-9	use an organizational strategy appropriate to an extemporaneous oral explanation of a process.
4a; 5c	26-7; 28-9	eliminate envisaged barriers to communication with the others by articulating, speaking audibly, and gesturing clearly and unambiguously; seeking and responding to feedback from the audience.
1b	20-1	interrelate these elements to produce an explanation of the process that can be understood by the intended audience.
6a	30-1	assume an individual voice in extemporaneously explaining the process.

MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT II

IN THE CONTEXT OF TAKING PART IN A DISCUSSION WITH UP TO 5 OTHER PEOPLE THE PURPOSE OF WHICH IS TO ARRIVE AT A CONSENSUS CONCERNING THE SOLUTION TO A SHARED PROBLEM:

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
1a	20-1	the student will be able to:
2a, b; 3a	22-3; 24-5	respond to and employ the communication elements appropriate to that discussion:
2a, b; 3a; 5c	22-3; 24-5; 28-9	- i.e. - respond to and employ a language code reflective of the systematic and arbitrary characteristics of spoken and non-verbal language. - respond to and employ a dialect and style of language appropriate to the requirements of the discussion and to the members of the group. - use language with the degree of precision required to explore the problem with the group and to arrive at a consensus. - respond to and employ the expressive and transactional functions of language relevant to the discussion context. - apply his/her understanding of the significant attributes of the mode of discussion in assuming the roles required by the purpose of this discussion. - eliminate envisaged barriers to communication with the others by: articulating, speaking audibly, and gesturing clearly and unambiguously; listening to and watching others, by seeking, responding to and providing verbal and non-verbal feedback.
2c; 5c	22-3; 28-9	
2d	22-3	
3b; 4a	24-5; 26-7	
5c	28-9	
1b	20-1	interrelate these elements to produce a group consensus concerning the solution to the problem.
6a	30-1	assume an individual voice in the discussion.
6b	30-1	respond to the communication of others in the discussion group in an individual way.
6c	30-1	accommodate the responses of others in the discussion group in confirming or reshaping his/her own expression and response.

MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT III	IN THE CONTEXT OF LISTENING TO OR LISTENING TO AND VIEWING A NEWS-CAST OR AN INFORMATION-ORIENTED DOCUMENTARY, INTENDED FOR A GENERAL AUDIENCE, AND OF UP TO 15 MINUTES DURATION ON LOCAL RADIO OR TELEVISION:
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S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
4a 1a; 4b 2a, b 2d 3a 3b 4b 1b; 4b 6b 6c	26-7 20-1; 26-7 22-3 22-3 24-5 24-5 26-7 20-1; 26-7 30-1 30-1	the student will be able to: ● follow a process of responding appropriate to the reception of aural or aural/visual messages in this context. ● respond to the elements appropriate to this aural or aural/visual communication situation: - i.e. ● respond to the characteristics of spoken or spoken and non-verbal language, the semantic characteristics of language, the characteristics of the dialect(s) and of style(s) of language evidenced in the newscast. ● respond to the transactional function of language to inform, explain, generalize, etc., as evidenced in the newscast. ● respond to the significant attributes of the radio or television medium as they relate to the transmission and reception of the newscast. ● respond to the significant attributes of non-fiction and of the news story and the newscast modes as they relate to this newscast. ● respond to the newscast in terms of the sender's characteristics and intent, and the referent. ● interrelate these elements to produce an understanding of the newscast. ● respond to the newscast in an individual way. ● accommodate the responses of others to the newscast in the confirming or reshaping of his/her own response of it.

MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT IV	IN THE CONTEXT OF READING ANY ONE OF THE FOLLOWING ITEMS FROM A LOCAL NEWSPAPER INTENDED FOR MASS CIRCULATION: • THE ITEMS ON THE FRONT PAGE • A CLASSIFIED ADVERTISEMENT • THE LEAD EDITORIAL • A DISPLAY ADVERTISEMENT
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S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
4a	26-7	the student will be able to: • follow a process of responding appropriate to the reception of a verbal and non-verbal message in this context.
1a; 4b	20-1 26-7	• respond to the communication elements appropriate to this communication situation:
2a, b	22-3	i.e. • respond to the characteristics of written language, the semantic characteristics of language, the characteristics of the dialect(s) and style(s) of language evidenced in these items.
2d	22-3	• respond to the transactional function of language to inform, advise, instruct, explain, persuade, generalize, theorize and speculate, as evidenced in each of these items:
3a	24-5	• respond to the significant attributes of the print medium as they relate to the transmission and reception of these items in the newspaper.
3b	24-5	• respond to the significant attributes of non-fiction and of the genres of print journalism as they relate to these items in the newspaper.
4b	26-7	• respond to these items in terms of the sender's characteristics and intent, and the referent.
1b; 4b	20-1; 26-7	• interrelate these elements to produce an understanding of these items in the newspaper.
6b	30-1	• respond to these items in an individual way.
6c	30-1	• accommodate the responses of others to these items in the confirming or reshaping of his/her own response.

MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT V	IN THE CONTEXT OF READING, LISTENING TO OR VIEWING A LITERARY WORK IN ANY MODE OR MEDIUM AT A LEVEL OF DIFFICULTY EQUIVALENT TO THAT OF WORKS DESIGNATED AS EASY READING FOR CYCLE TWO IN THE <i>ANNOTATED LIST OF TEXTS</i> :
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S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
4a 1a; 4b 2a, b 2d 3a 3b 1b; 4b 6b 6c	26-7 20-1 26-7 22-3 22-3 24-5 24-5 20-1; 26-7 30-1 30-1	the student will be able to: ● follow a process of responding appropriate to the reception of the literary work and to the mode and medium in which it is conveyed. ● respond to the elements appropriate to this communication situation: i.e. ● respond to the characteristics of written, spoken or visual language, the semantic characteristics of language, the characteristic(s) and style(s) of language evidenced in the work. ● respond to the poetic function of language as evidenced in the work. ● respond to the significant attributes of the medium in which the work is conveyed as they relate to the transmission and reception of the work. ● respond to the significant attributes of the literary mode(s) related to the work. ● interrelate these elements to produce an understanding of the literary work. ● respond to the literary work in an individual way. ● accommodate the responses of others to the literary work in the confirming or reshaping of his/her own response.

MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT VI IN THE CONTEXT OF COMPOSING A PIECE OF WRITING THE PURPOSE OF WHICH IS TO ENTERTAIN A FAMILIAR AUDIENCE:

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
		the student will be able to:
5a	28-9	● apply rehearsal strategies appropriate to this context to generate, clarify, and expand ideas in the development of the piece of writing.
1a	20-1	● employ the communication elements appropriate to this writing task:
2a	22-3	i.e. ● employ a language code reflective of the systematic and arbitrary characteristics of written language.
2a, b; 3a; 5c	22-3; 24-5; 28-9	● employ a dialect and style of language appropriate to the requirements of the print medium and the mode selected, the purpose of the task and the audience being addressed.
2c; 3a, b; 5c	22-3; 24-5; 28-9	● use language with the degree of precision required by the print medium and the mode selected, the purpose of the task, and the audience being addressed.
2d	22-3	● employ the expressive function of language to develop a piece of writing intended to entertain a familiar audience.
3b	24-5	● apply his/her understanding of the significant attributes of the print medium and the mode selected to the development of the piece of writing.
5c	28-9	● eliminate envisaged barriers to communication with the intended audience by preparing several drafts, revising, seeking and responding to feedback from others, editing, proofreading and checking legibility.
1b	20-1	● interrelate these elements to produce the piece of writing.
6a	30-1	● assume an individual voice in performing the writing task.

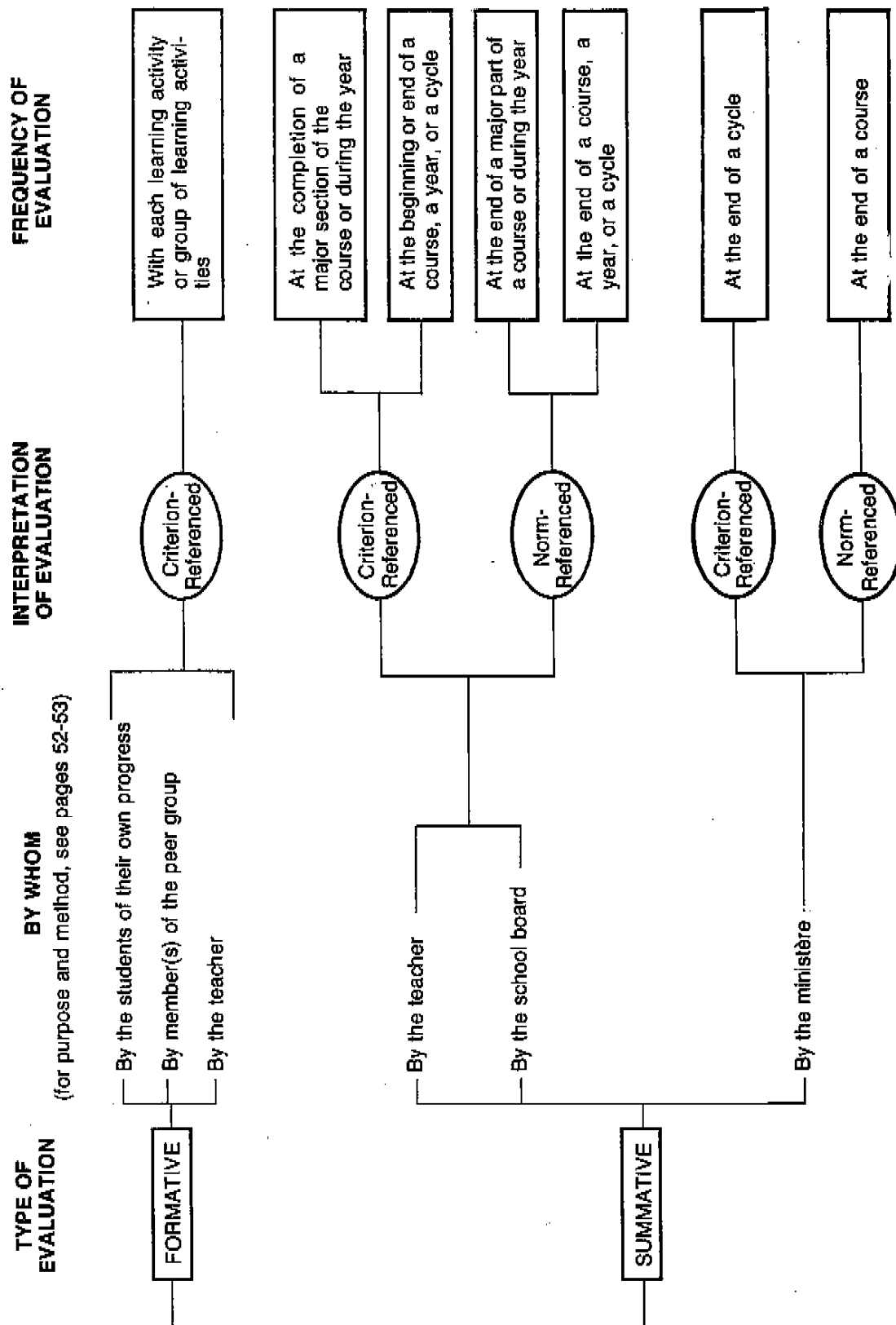
MINIMUM EXPECTATIONS CYCLE TWO

CONTEXT VII IN THE CONTEXT OF COMPOSING A PIECE OF WRITING THE PURPOSE OF WHICH IS TO CONVEY INFORMATION TO A PUBLIC BUT SPECIFIED AUDIENCE:

S.E.L.A. I-V Objective Numbers	See page	APPLICATION OF OBJECTIVES TO CONTEXT
		the student will be able to:
5a	28-9	• apply rehearsal strategies appropriate to this context to generate, clarify and expand ideas in the development of the piece of writing.
1a	20-1;	• employ the communication elements appropriate to this writing task:
2a	22-3	i.e. • employ a language code reflective of the systematic and arbitrary characteristics of written language.
2a, b;	22-3;	• employ a dialect and style of language appropriate to the requirements of the print medium and the mode selected, the purpose of the task, and the audience being addressed.
3a, b;	24-5;	
5c	28-9	• use language with a degree of precision required by the print medium and the mode selected, the purpose of the task, and the audience being addressed.
2c;	22-3;	• use the expressive and transactional functions of language appropriate to each stage of development of the piece of writing intended to convey information to a public but specified audience.
3a, b;	24-5;	
5c	28-9	• apply his/her understanding of the significant attributes of the medium and mode selected to the development of the piece of writing.
2d;	22-3;	• use an organizational strategy appropriate to the print medium and the mode selected, and to the information being conveyed.
5a	28-9	• eliminate envisaged barriers to communication with the intended audience by preparing several drafts, revising, seeking and responding to feedback, editing, proofreading, and checking legibility.
3b	24-5	• interrelate these elements to produce the piece of writing.
5b	28-9	• assume an individual voice in performing the writing task.
5c	28-9	
1b	20-1	
6a	30-1	

APPENDIX I

EVALUATION OVERVIEW



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EVALUATION

32. Adapted from General Policy for Educational Evaluation (Working Document, 1979), Annex p. 2.

APPENDIX II

FORMATIVE EVALUATION ³³

PURPOSE

- to assist students in evaluating their own progress;
- to contribute to students' awareness of the objectives of the course and of their language performance;
- to develop students' sense of responsibility for their own development;
- to provide feedback.

By member(s) of the peer group

- to provide the student with other responses to, and other audiences for his or her work;
- to create situations in which students examine each other's work;
- to allow more evaluation to take place;
- to contribute information for the development of summative evaluation.

By the teacher

- to determine individual and class growth in all areas of language learning;
- to determine individual and class growth in effort, attitudes, and appreciation of the subject;
- to provide feedback to the individual, class and teacher on progress towards the objectives of the unit or course;
- to evaluate the effectiveness of a program, in terms of either its content or its methods;
- to contribute information for the development of summative evaluation.

EXAMPLES OF METHODS

- by observation, using rating scales and checklists;
- through anecdotal reports (written self-appraisals);
- through interviews with the teacher — oral self-assessment of progress, strengths, weaknesses;
- through their questions for the teacher;
- through the requirements of their student contracts;
- by reading their own material;
- through their selection of materials for writing folders or for the teacher's assessment;
- by observations of their own performances through tape recordings or videotapes.

- by observation, using rating scales and checklists;
- through the writing of anecdotal and comparative comments on each student's work;
- by reading each other's essays;
- through discussions about each other's work;
- through student-made quizzes;
- through marking clinics;
- through the use of a panel of evaluators (especially for oral presentations).

Note: Peer evaluation may be conducted not only in small groups or partners within a class, but also between classes, levels, grades.

- by observing, using checklists and rating scales;
- by conducting interviews or conferences with individuals and groups;
- by writing of anecdotal reports about each student's work;
- by examining flow charts;
- by examining questionnaires, inventories;
- by listening to tape recordings and videotapes;
- by analyzing student writing folders;
- by administering teacher-made tests (chiefly criterion-referenced).

Note: Using the same technique at different times during the course gives a basis for comparison.

³³ The outline on this page is adapted from: Ministry of Education, *Evaluation and the English Program* (Ontario, 1979, pp. 4-5). Printed with the permission of the Ontario Ministry of Education.

APPENDIX III

SUMMATIVE EVALUATION³⁴

PURPOSE

- to measure relative student achievement;
- to decide on promotion to the next level;
- to report to parents, principal, and students;
- to monitor the overall performance of students in English;
- to measure the effect of changes made in a program.

By the teacher

By the school board

METHOD

- by observing and using checklists and rating scales;
- by interviewing;
- by scoring student writing holistically;
- by keeping cumulative records;
- by administering teacher-designed tests;
- by doing matrix sampling of student performance based on objectives (in matrix sampling all students do not answer all questions. A sample set of questions is answered by a sample group of students, who remain anonymous. The overall effect of the school's programs on the overall academic achievement of its students can thus be assessed).
- by administering criterion-referenced testing based on an item pool.
- by reviewing student folders
- see also *Formative Evaluation: Methods: "by the teacher."*
- by doing matrix sampling (as described above);
- by scoring student writing holistically;
- by observing;
- by keeping cumulative records;
- by interviewing;
- by administering to all students examinations based on the program objectives — involving listening, reading, speaking, writing and viewing;
- by reviewing student folders.

By the ministère

- to measure the degree to which the objectives of a program have been attained (end-of-cycle tests).
- to measure the degree to which individual students have met the objectives of the program and to give or withhold credit (secondary school examinations).

³⁴. Adapted from *Evaluation and the English Program*, p. 5. Printed with the permission of the Ontario Ministry of Education.

APPENDIX IV

Secondary Language Arts Program Guides

The following guides have been developed to aid with the implementation of the program:

		CODE
PROGRAM GUIDES	Literature I	16-3209-01A
	Writing I	16-3204-01A
	W.O.R.L.D. I	16-3237-01A
Cycle I	Literature II	16-3209-02A
	Writing II	16-3204-02A
	W.O.R.L.D. II	16-3237-02A
PROGRAM GUIDES	Literature III	16-3209-03A
	Writing III	16-3204-03A
Cycle II	Literature IV/V	16-3209-04A
	Writing IV	16-3204-04A
	Writing V	16-3204-05A
PROGRAM GUIDES	Annotated List of Texts	16-3227A/3229A
	Communication Arts	
Cycles I & II	• Print	16-3206-01A
	• Radio	16-3206-02A
	• Television	16-3206-03A
	• Film	16-3206-04A
	Language	16-3238A
	Oral English	16-3201A
	T.I.P.S.: Reading	16-3207A

A BRIEF EXPLANATION OF THE CONTENTS OF THE PROGRAM GUIDES FOLLOWS.

The following guides may also be useful:

General English	16-3234A
Short Vocational English	16-3230A

PROGRAM GUIDES:

Annotated List of Texts

This document contains an annotated list of all the approved texts and other resource materials for Secondary Language Arts.

Communication Arts: (16-3206-01A/02A/03A/04A)

This guide contains four separately published units, *Print, Film, Radio and Television*, which are designed to provide strategies for incorporating the use of these media into the Language Arts program.

Language (16-3238A)

This guide provides information and samples of student activities on eight major topics of language study: the history of English, the sound system, the written system, words and referents, syntax, usage, dialect and register.

Literature I-V: (16-3209-01A/02A/03A/04A)

The literature guides suggest content and approaches for each secondary level.

Oral English: (16-3201A)

This guide contains four units: "Conversation," "Discussion," "Public Speaking," and "Debating," as well as an introductory section on the Communication Process which provides background information and student activities designed to reinforce the general concepts.

T.I.P.S.: Reading (16-3207A)

This guide has three major areas: "Recreational Reading," "Study Reading" and "Organization and Integration." The "Recreational Reading" section explains the ways and means of stimulating students to read widely and share their experiences. The "Study Reading" advocates a strategy (P.L.O.R.E.) for assisting students with required reading and study. The "Organization and Integration" section offers suggestions for classroom organization and timetabling.

W.O.R.L.D. I and II: (16-3237-01A/02A)

These cycle one guides are intended to emphasize the relationship among all the components of the language arts without losing sight of the unique nature of each of the components. Sample units which reflect this relationship are presented. The W.O.R.L.D. guides refer to other guides applicable to cycle one: *Writing, Oral English, Reading (T.I.P.S.), Literature, and Drama*.

Writing I-V: (16-3204-01A/02A/03A/04A/05A)

The writing guides present sets of lesson plans in sequential units, each dealing with a kind of thinking and mode of writing in a rhetorical context. The units develop a basic format beginning with the objectives, the list of materials, preliminary activities which provide the context, followed by an assignment, follow-up activities, suggestions for evaluation, and related activities.

GLOSSARY OF WORDS AS USED IN THE SECONDARY ENGLISH LANGUAGE ARTS I-V PROGRAM

CODE:

- a symbol system
- a system of symbols with an agreed-upon meaning

CONTEXT:

- the context of communication is the environment or situation in which the communication takes place; it involves a particular set of relations among sender, receiver and messages rendered via a particular code and medium and concerning a particular referent.
- something that surrounds and influences, as environment or circumstances

DIALECT:

- one variety of a language i.e. the speech patterns and practices common to a speech community which may be social, racial, regional, professional, etc.

DISCOURSE:

- any complete communication having a sender, receiver and message bound by a purpose.

EXPRESSIVE:

- see FUNCTIONS OF LANGUAGE

FUNCTIONS OF LANGUAGE:

Using the ideas of James Britton (Excerpts, used with permission, from *The Development of Writing Abilities (11-18)* by James Britton et al. (Schools Council Research Studies), London: Macmillan Education, 1975. Distributed in USA and Canada by National Council of Teachers of English, 111 Kenyon Road, Urbana, Illinois 61801.), the functions of language are:

- **Expressive:** This function involves relatively unconstructed language "fully comprehensible only to one who knows the speaker and shares his context. It is a verbalization of the speaker's immediate preoccupation and his mood of the moment". It is "the mode in which generally speaking we frame the tentative first drafts of new ideas". (p. 82)

- **Transactional:** This function involves language to get things done: to inform, advise, persuade, instruct, record, explain, generalize, theorize, and speculate.

- **Poetic:** "Poetic writing uses language as an art medium. A piece of poetic writing is a verbal construct, an 'object' made out of language. The words themselves, and all they refer to are selected to make an arrangement, a formal pattern... The function of a piece of poetic writing is to be an object that pleases or satisfies the writer; and the reader's response is to share that satisfaction. In this sense, poetic writing constitutes language that exists *for its own sake* and not as a means of achieving something else". (pp. 90-91)

- for further explanation see the Writing guides.

"GOOD" ENGLISH

- a form of speech which is appropriate to the speaker's purpose, true to the language of the time, and comfortable to the speaker and listener. It is the product of custom and as such is neither imprisoned by rules nor freed from restraint; it is never fixed but changes as the language lives.

MEDIUM:

- way of sending a message
- the method of communication — such as speaking face to face, telephoning, writing, speaking on television, etc.
 - e.g. air is the medium of sound;
 - paper may be the medium of print messages

MODE:

- form which governs the organization and structuring of a message.

POETIC:

- see FUNCTIONS OF LANGUAGE

REFERENT:

- the situation stimulus that makes it necessary to communicate, to send a message.

REGISTER:

- formal, semiformal, informal (colloquial)
- choice of register is governed by person, theme, place.
- register varies according to content e.g. baby talk, sports commentary, sermon; headlines, recipes, legal records.

SEMANTICS:

- the study of word *meaning*, growth and modification.
- relationship words have to things and states of affairs as men experience them.

SYNTAX:

- word relationship in forming sentences. The use of form in phrases, clauses and sentences.
- sentence construction, relationships words have to other words in a language.

TRANSACTIONAL:

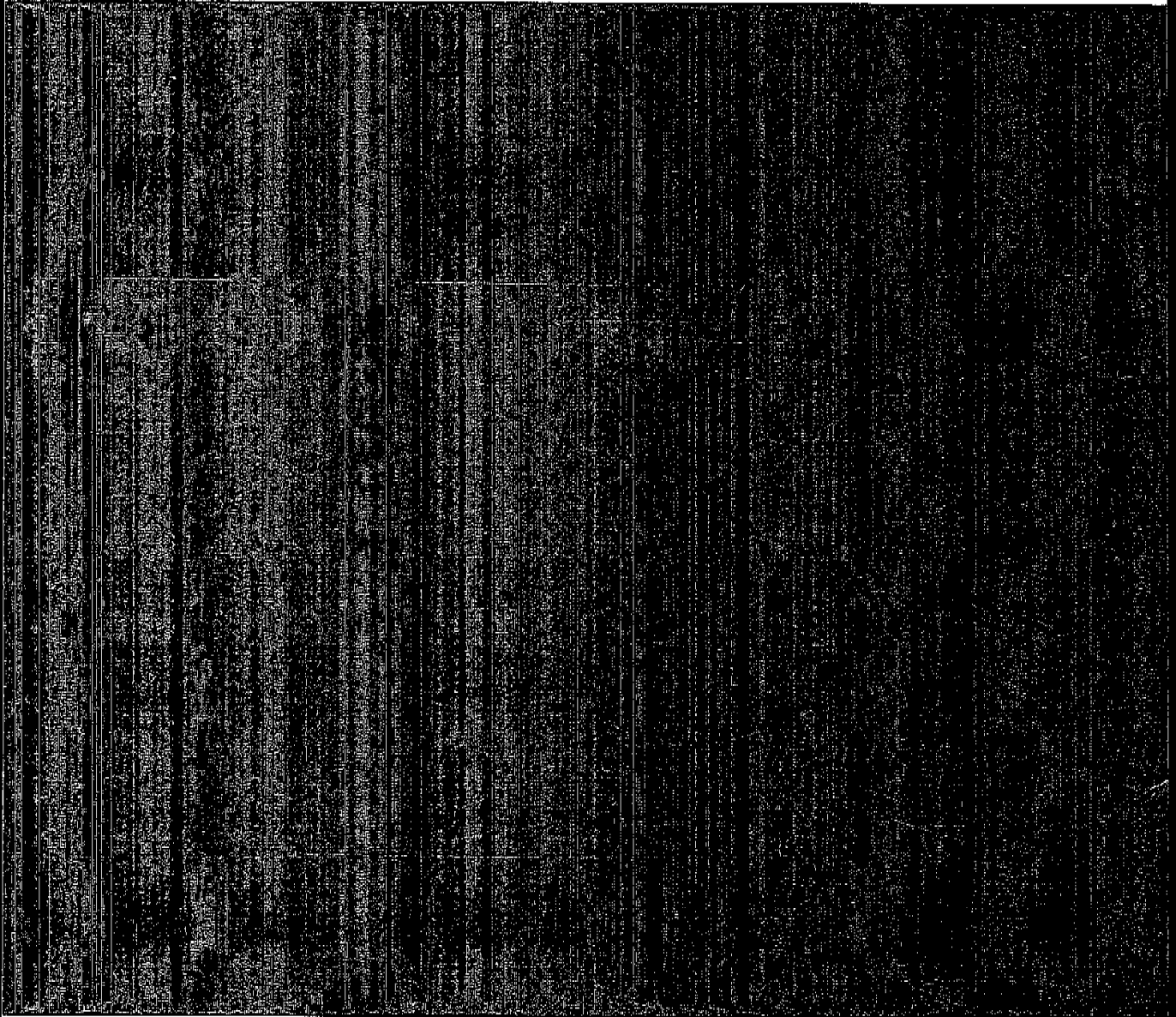
- see FUNCTIONS OF LANGUAGE

USAGE:

- the changing fashions of "correctness" within regional or social dialect.
- language choices or language behaviours as compared to grammar which refers to the structure or machinery of language, the system of language, the way we combine words to produce meaning.

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