

Unit Plan: Starting Out – Beginning and Becoming (ELA 20)

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ELNG 300-001

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ELA 20 BEGINNING AND BECOMING UNIT PLAN

Rational

How have the experiences of childhood helped to shape our identity in unique ways? Our childhood is like a fingerprint, personal and unique to that individual. Every single person has been brought up with an individual experience that impacts their identity, and due to our differing experiences throughout our childhoods, we each bring an important perspective to the table. It is important to understand perspectives in childhood and youth because it provides a foundation for identity as we move into the next stages in life. Reflecting on childhood allows us to remember our sense of wonder, imagination, and discovery, the relationships we had and how they shaped us, how we perceive ourselves and how that has changed. Reflection also helps us to remember the troubling times of childhood, the issues that negatively impacted our identity. Those issues may be the same or different from our parents' or those of our ancestors, yet they still affect our identity in important ways. Every one of us had a different upbringing that has resulted in an identity that is unique to us. By reflecting on our childhood, we can better understand how our identity has been shaped by those past experiences.

Questions for Deeper Understanding:

- How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, and spiritually?
- What and how do play, a sense of wonder, imagination, and discovery contribute to the development of healthy children and youth? What are the benefits of developing imagination and a sense of wonder? How can a sense of wonder and imagination be fostered?
- How do societies and various cultures attend to the needs of their children and youth? How is caring for children and youth honoured? How do societies demonstrate their attitudes to children and adolescents? How do the treatment and expectations of children and adolescents vary throughout the world and across cultures?
- What can be done to ensure the safety and health of all our children and adolescents? Why is it beneficial and important to do so?

ELA 20 BEGINNING AND BECOMING UNIT PLAN

- How do relationships with others (e.g., parents, Elders, siblings, grandparents, role models, mentors) affect the identity, values, and beliefs of children and adolescents?
- How do children and youth perceive themselves and why? How do others perceive them? How do others' perceptions influence the identities that children and youth have of themselves?
- What ways of knowing, thinking, doing, and being have you developed as a result of your relationships in childhood and adolescence?
- How and why have the roles of children and youth changed over the years?
- What issues do children and youth face in the twenty-first century? How are the issues that children face today different from the issues experienced by children in previous generations?

Outcomes:

Comprehend and Respond:

CR 20.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency)(e.g., The Past and the Present)

CR 20.2 View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.

CR 20.3 Listen to, comprehend, and develop coherent and plausible interpretations of grade-appropriate informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts, including spoken instructions, and argumentative and persuasive speeches.

CR 20.4 Read and demonstrate comprehension and appreciation of grade appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.

ELA 20 BEGINNING AND BECOMING UNIT PLAN

Compose and Create:

CC 20.1 Create a range of visual, multimedia, oral, and written texts to explore:

- identity (e.g., Relationships with Family and Others);
- social responsibility (e.g., Evolving Roles and Responsibilities); and
- social action (agency)(e.g., The Past and the Present)

CC 20.2 Create visual or multimedia presentations using dramatization or roleplay, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.

CC 20.3 Speak to present ideas and information appropriately in informal (including discussions and collaborative work) and formal (including an interview, a dramatic reading, and introducing and thanking a speaker) situations

CC 20.4 Create a variety of written informational (including an essay of explanation of a process, an application letter and résumé, and an argumentative or persuasive essay) and literary (including a reflective or personal essay and an analysis of a literary text) communications.

Assess and Reflect:

AR 20.1 Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.

AR 20.2 Establish goals and plans for personal language learning based on self assessment of achievements, needs, and interests.

ELA 20 BEGINNING AND BECOMING UNIT PLAN

| Outcomes | Lessons/Activities | Assessment |
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| <p>CR 20.1 b,c&e CC 20.1 a&b AR 20.1 d</p> | <p>Day 1 <u>Question for Deeper Understanding:</u> <i>How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, and spiritually?</i></p> <p>Intro to Childhood and Identity: See lesson one</p> | <p>Formative: See lesson plan (one) Summative: See rubric at end of Lesson One.</p> |
| <p>CC 20.1 a&b</p> | <p>Day 2 <u>Question for Deeper Understanding:</u> <i>How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, and spiritually?</i></p> <ul style="list-style-type: none"> - Students will grapple with the memories and experiences from their childhood that have impacted their identity. Through writing their own version of “Montauk” by Sarah Kay, students will reminisce on specific events that stick out to them. - Remind students of their discussion from the previous day. Students will brainstorm ideas for their identity poem before writing. Students will also be given a chance to read through the rubric that will be assessing this assignment. - Students will have the rest of this class to write their poem | <p>Formative: See lesson plan Summative: See rubric at end of Lesson One.</p> |
| <p>CC 20.1 a&b</p> | <p>Day 3 <u>Question for Deeper Understanding:</u> <i>See days previous</i></p> <ul style="list-style-type: none"> - Begin the class by giving an example of your own “Montauk” poem. Students can ask questions and can have a discussion about the concepts, imagery and language used in the example. This will frame the | <p>Formative: See lesson plan Summative: See rubric at end of Lesson One.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>lesson and remind students of what the focus is for today’s work period.</p> <p>- Students will have the rest of the class to work on it. It will be due at the beginning of the next class.</p> | |
| <p>CR 20.4 a, b, f, h</p> | <p>Day 4</p> <p><u>Question for Deeper Understanding:</u> <i>How do societies and various cultures attend to the needs of their children and youth? How is caring for children and youth honoured? How do societies demonstrate their attitudes to children and adolescents? How do the treatment and expectations of children and adolescents vary throughout the world and across cultures?</i></p> <p>Newspaper Article: https://www.nytimes.com/2019/10/19/world/canada/canada-indigenous-art.html</p> <p>- Students will analyze the newspaper article linked above, “Drawn From Poverty: Art Was Supposed to Save Canada’s Inuit. It Hasn’t.” by <i>New York Times</i> journalist Catherine Porter.</p> <p>- Students will be using Before Reading tactics (found on page 19 of the curriculum) to anticipate what the article will be about. Students, in groups, will be assigned a section from the chart on page 19, and will each pick a question to answer from the section (ex. Student A will choose a question from the section “Predict What Text Will Be About” while Student B will choose to finish a statement from the section “Anticipate Messages”). After students hypothesize what they will be reading, they will read the text aloud together, taking turns reading manageable chunks of the texts. While they read, the group will be text-coding (instructions for text coding will be on a worksheet created by Carmen Holota). After reading, students will use the After Reading tactics (found on page 21 of the curriculum). Using the same method as the Before Reading, students will grapple with what they have just read by discussing the prompts with their group members.</p> <p>- Students will hand in their textcodings for formative assessment (will need them back the next day for part two of the lesson).</p> | <p>Formative:</p> <ul style="list-style-type: none"> • Text-Coding will allow students to read deeply and critically and to express their thought processes occurring while they read the newspaper article. • Observing Discussion: will allow the teacher to formatively assess how the students are understanding the content and tone in the article as well as how it relates to the concept of identity. |
| <p>CR 20.4 h CR 20.3</p> | <p>Day 5</p> <p><u>Questions for Deeper Understanding:</u> <i>See previous and</i></p> | <p>Formative: Students will complete an</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>a&e</p> | <p><i>the following: How do children and youth perceive themselves and why? How do others perceive them? How do others' perceptions influence the identities that children and youth have of themselves?</i></p> <p>Podcast: http://13533.mc.tritondigital.com/CBC_UNRESERVE_D_P/media-session/197b86bb-39ab-4957-8466-7adf1c804d19/unreserved-j2CmuvP6-20191115.mp3</p> <p>- Students will listen to the podcast “Unreserved” by Indigenous journalist Rosanna Deerchild. She responds to Catherine Porter’s article about the Inuit community of Cape Dorset, analyzing how the media perceives the Indigenous peoples of Canada. Students will complete an R-W-L on sticky notes as they listen to the first half of the podcast. Halfway through the 42 minute podcast, pause the video and ask students to stick their anonymous sticky notes on the board under the Respond (What text to text, text to self, text to world reaction can you apply), Wonder (What questions could you pose based on this talk?), or Learn (What new things do you know now?).</p> <p>- Facilitate a discussion based on the sticky notes and afterwards get the students to predict what the second half of the podcast will be about.</p> | <p>R.W.L. instructional strategy worksheet to demonstrate their active listening during the podcast.</p> <p>*RWL Instructional Strategy worksheet created by Carmen Holota*</p> <p>Possible adaptation: Over 20 minutes of sitting still and listening can be difficult for many students. Consider bringing fidget toys to help with this.</p> |
| <p>CR 20.3 a&e CR 20.4 h</p> | <p>Day 6 <u>Questions for Deeper Understanding: Same as Day 5</u></p> <p>Podcast: http://13533.mc.tritondigital.com/CBC_UNRESERVE_D_P/media-session/197b86bb-39ab-4957-8466-7adf1c804d19/unreserved-j2CmuvP6-20191115.mp3</p> <p>- Begin the class by reminding students of their predictions of what the rest of the podcast would be about. Then, ask them to fill out another RWL for the second half. Give students a second sticky note to jot down if any questions that they had last class got answered, or if they need clarification on anything that they hear.</p> <p>- Once the podcast is over, read out the new RWLs on the board, and ask students to make connections between the responses from the first half and the responses from the second half of the podcast.</p> <p>- Afterwards, students will complete a 3-2-1 Journal to</p> | <p>Formative: Students will complete an R.W.L. instructional strategy worksheet to demonstrate their active listening during the podcast.</p> <p>Summative: Students will complete a 3-2-1 Journal to demonstrate their understanding about perceptions of Indigenous people in media and the different ways that communities can help youth develop unique identities like the Inuit community discussed in the article and podcast.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>demonstrate understanding. They will include 3 things they learned, 2 things they are wondering or curious about, and one question they have after listening. These will be collected and used as summative assessment.</p> | |
| <p>CC 20.1 a&d CC 20.3 a&d SI11</p> | <p>Day 7 <u>Question for Deeper Understanding:</u> <i>What can be done to ensure the safety and health of all our children and adolescents? Why is it beneficial and important to do so?</i></p> <p>- Students will be completing a partnered presentation with a research component regarding treaty outcome SI11. - The prompt is as follows:</p> <ul style="list-style-type: none"> ● “Analyze how the unfulfilled aspects of treaties, with international indigenous people, have resulted in inequities” (Treaty Education, SI11). <p>- In a group of two or three, analyze international examples of treaties involving indigenous people that have resulted in inequities. Create a presentation from your research and analysis to present to the class. Presentations should be between 3-5 minutes and work should be equally distributed between group members. - Research an international Indigneous group and discover and discuss:</p> <ul style="list-style-type: none"> ● Who are the Indigneous people of that group? ● What are their practices/ways of knowing? ● How are their practices/ways of knowing similar to the First Nations, Metis, and Inuit people of Canada? ● What their treaty looks like? When/how was it introduced? ● Who benefits and how? Who loses and how? ● What are the inequities within the treaty? How does this compare with the inequities within the treaties in Canada? ● In your opinion, how do these inequities affect the identity of the Indigneous people in the country you’re researching? What about the First Nations, Metis, and Inuit people of Canada? ● How might children of these Indigneous groups be affected by the inequities of the treaties? ● In your opinion, how might these inequities be | <p>Formative: Students will complete a mind map to gather and organize their thoughts for their presentations. The teacher can then check in with each group and make sure they are on the right track by reviewing their mind map.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>fixed for your Indigneous group? (end of prompt)</p> <p>- Students will then choose their groups of two or three and choose from a list of international Indigneous groups to research and analyze. Within their groups, they will then complete a mind map to brainstorm what they already know and what they will need to research moving forward. At the end of the class, students should have developed a game plan of what their presentation will look like and who will contribute which parts for the presentation.</p> | |
| <p>CC 20.1 a&d CC 20.3 a&d SI11</p> | <p>Day 8 <u>Questions for Deeper Understanding:</u> <i>See day 7</i></p> <p>- Begin the class with a mini-lesson on researching. Students will be introduced to different methods of researching and what a legitimate source, academic source and biased source looks like (and notice how there is a bias in all sources and to be aware of that) by the examples they are given from the teacher (all examples electronic to show on board so students have a visual). Students will also be going over appropriate ways to integrate sources into a presentation and the dangers of plagiarizing.</p> <p>- The rest of the class will be a work period focusing on researching their Indigneous groups for their presentation. Students will be encouraged to divide up the prompts in the assignment and each research a few so that they are not all crowding around a computer/phone screen to research all together, as that would not be a good use of their time.</p> | <p>Formative: Observe research tactics</p> <ul style="list-style-type: none"> ● Are students dividing research equally among group members? ● Are they watching out for illegitimate sources? ● Are they properly citing their sources in APA style as to not plagiarize? ● Where are they citing? Who are they citing? ● Are they aware of the biases in what they are reading (remind them of the newspaper article about Cape Dorset) <p>Observe quality of group work</p> <ul style="list-style-type: none"> ● Are students collaborating efficiently and effectively? ● Are they acknowledging the ideas and contribution of individuals in the group? |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | | <ul style="list-style-type: none"> • Are they using respectable ways to get the floor? • Other bullet points under indicator A of outcome CC 20.3 available for further observations. |
| <p>CC 20.1 a&d CC 20.3 a&d SI11</p> | <p>Day 9 <u>Questions for Deeper Understanding:</u> <i>See day 7</i></p> <p>- Begin the class with a mini-lesson on what a research presentation might look like. Provide examples to give students a visual as to what is ideal for this assignment. Students will learn how to integrate the research they gathered into their presentation along with other useful information that is not text-based (pictures, graphs, maps, etc.)</p> <p>- The rest of this class will be a work period focusing on finishing gathering research and collaborating with the group to finalize what information will be in the presentation.</p> | <p>Formative: Observe research tactics (see previous)</p> <p>Observe quality of group work (see previous)</p> |
| <p>CC 20.1 a&d CC 20.3 a&d SI11</p> | <p>Day 10 <u>Questions for Deeper Understanding:</u> <i>See day 7</i></p> <p>- Begin the class with a mini-lesson on presenting style. Create a do's and don'ts list on the board for the characteristics/elements of speaking: voice, expression, body language, etc.</p> <p>- This way students will be more familiar with what to watch for when they are presenting.</p> <p>- The rest of the class will be a work period focusing on finalizing the presentation and practising presenting styles in groups.</p> | <p>Formative:</p> <p>Observe research tactics (see previous)</p> <p>Observe quality of group work (see previous)</p> |
| <p>CC 20.1 a&d CC 20.3 a&d SI11 AR 20.2 c&e</p> | <p>Day 11 <u>Questions for Deeper Understanding:</u> <i>See day 7</i></p> <p>- Students, within their groups of two or three, will present their research on international indigneous groups and the inequities found within their treaties.</p> <p>- Students will be chosen at random to present. After presenting, students will fill out a peer evaluation form to assess the other members within the group.</p> | <p>Summative: Presentations will be assessed using the rubric on page 52 and 53 of the curriculum.</p> <p>Formative: Peer Evaluation: students will be given peer evaluation sheets for the other member of their group to comment on how</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>Students will complete the pie chart evaluation worksheet.</p> <p>- After (and if time allows) all of the presentations are done. Ask students to answer the question: How might the unfulfilled aspects of treaties in Canada affect children and identity? Discuss until the end of class.</p> | <p>each member contributed to the presentation. Group evaluation worksheet created by Carmen Holota.</p> |
| CR 20.2 d | <p>Day 12</p> <p><u>Questions for Deeper Understanding:</u> <i>How and why have the roles of children and youth changed over the years? What issues do children and youth face in the twenty-first century? How are the issues that children face today different from the issues experienced by children in previous generations?</i></p> <p>- Ask students if they can give examples about parents/grandparents/guardians etc. saying “Kids have it so easy these days” or “back in my day...” or other generational biases/stereotypes they know of.</p> <p>- Get students to watch: “Generations Throughout History Video” (https://www.youtube.com/watch?v=IfYjGxI6AJ8) from BuzzFeed. Have students write down any information that they agree with about their generation, and what they disagree with.</p> <p>- At the end of the video, get students into groups to discuss their responses. Teacher should “stir the pot” as they go around to different groups. Ex. “well all Gen Z’s are just lazy and don’t have to work hard these days” and get students to respond. This way students are having to defend their thinking in response to opposition. Still in their groups, students will be posed the question:</p> <ul style="list-style-type: none"> • How are the issues that children face today different from the issues experienced by children in previous generations? Why do you think this difference occurred? <p>- Using the “Numbered Heads Together” approach, students will share with the class. Teacher will record answers.</p> | <p>Formative: “Numbered Heads Together: Each student is assigned a number. Members of a group work together to agree on an answer. The teacher randomly selects one number. Student with that number answers for the group.” (Mitchell, “Types of Assessments”)</p> |
| CC 20.1 a | <p>Day 13</p> <p><u>Questions for Deeper Understanding:</u> <i>How and why have the roles of children and youth changed over the years? What issues do children and youth face in the twenty-first century? How are the issues that children face today different from the issues experienced by</i></p> | <p>Summative: Letter to the Creator will be assessed through the holistic CC rubric on page 20 of the curriculum.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p><i>children in previous generations?</i></p> <ul style="list-style-type: none"> - Students will recall what was watched/discussed last class by receiving a hand-out with the answers to the discussion question posed last class. - Students will construct a letter to the maker of the video (Buzzfeed) to discuss the positives and negatives they felt the video possessed. Students will discuss the portrayal of not only themselves, but the generations of their parents or grandparents and whether or not they believe those portrayals to be accurate and why. They will also include a question that the video left them with. This letter will be a page/two pages long. | |
| <p>CR 20.3 f</p> | <p>Day 14</p> <p><u>Questions for Deeper Understanding:</u> <i>What and how do play, a sense of wonder, imagination, and discovery contribute to the development of healthy children and youth? What are the benefits of developing imagination and a sense of wonder? How can a sense of wonder and imagination be fostered?</i></p> <ul style="list-style-type: none"> - Teacher will begin the lesson by introducing the speaker of the Ted Talk. Give some background to Mac Barnett, show sincerity and enthusiasm and use suitable language, clarity, tone, and volume, and maintain effective postures (bullet points under CC 20.3 indicator f.), before playing the video. <p>As students watch the talk, get them to fill out the TED Talk viewing guide.</p> <p>Ted Talk: https://www.ted.com/talks/mac_barnett_why_a_good_book_is_a_secret_door#t-1003281</p> <ul style="list-style-type: none"> - Afterwards, thank Mac Barnett (note that students will probably be a little confused as to why you are thanking someone who is not actually present) for his TED talk. As you gather the students' viewing worksheets, explain that the reason for introducing and thanking the speaker is that the students will be doing a version of this themselves. - Ask the question: Why is the feeling of wonder that Mac Barnett talks about in the video important for children? What are the benefits of children experiences this wonder? <p>Have students discuss in table groups and share.</p> <ul style="list-style-type: none"> - Introduce Children's Lit assignment by first asking the students: What is a book that helped foster the feeling | <p>Formative: TED Talk viewing guide (created by Carmen Holota).</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>of wonder in you when you were younger? (provide examples of books like The Chronicles of Narnia, Harry Potter, the Magic Tree House, I Survived Series, etc.).</p> <p>- Get one or two responses for references from students. Students will then divide themselves into partners. The goal of this assignment is to:</p> <ul style="list-style-type: none"> ● Practise introducing and thanking a speaker ● Complete a dramatic reading ● Grapple with how a sense of wonder and imagination can be fostered through literature. <p>- Students will each choose a book from their childhood that fostered a sense of wonder for them. In a dramatic reading to the class, the students will roleplay as the book’s author and read a short excerpt from the book.</p> <p>- Within their partnerships, the students will research the other person’s author and create a small speech to introduce and also to thank the author. For example, if student A is the ‘author’ of Harry Potter, student B would research JK Rowling and create a speech introducing and thanking her. Student A would then research student B’s author and develop an introduction for that author and a thank-you for after that author has presented.</p> <p>- Students will receive the rubric for this assignment so they know what is expected of them.</p> <p>The rest of the class would be a work period for the students to begin this assignment.</p> | |
| <p>CC 20.3 f&g</p> | <p>Day 15</p> <p><u>Questions for Deeper Understanding:</u> <i>See day 14</i></p> <p>- Begin the class with a mini-lesson on dramatic readings. Students will watch the video of author Rick Riordan reading from one of his books. https://www.youtube.com/watch?v=DEd7TnfUPbA</p> <p>- Students will then create a list of characteristics of speaking he used during the reading in pairs and share with the class. In class discussion, analyze why the way that someone reads aloud fosters a sense of imagination.</p> <p>- The rest of the class will be a work period of developing the introduction and thank-you speeches.</p> | <p>Formative: Offer feed-forward for students as you witness students developing intro and thank-you speeches. As well, observing discussion answers to gather how students are grappling with the question for deeper understanding.</p> |
| <p>CC 20.3 f&g</p> | <p>Day 16</p> <p><u>Questions for Deeper Understanding:</u> <i>See day 14</i></p> | <p>Formative: Offer feed-forward for students as</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>- Start class with a mini-lesson on introducing and thanking a speaker by watching https://www.youtube.com/watch?v=yaVbxwoQYGs from 30s to 1:30. Students should take that example and apply it to their work.</p> <p>- The rest of the class will be a work period of practicing the dramatic readings and speeches.</p> | <p>you witness their practicing of both their speeches and their dramatic readings.</p> |
| <p>CC 20.3 f&g AR 20.1</p> | <p>Day 17 <u>Questions for Deeper Understanding:</u> <i>See day 14</i></p> <p>- Students will be presenting their partnered Children’s Lit assignment, consisting of both the dramatic reading (and roleplay as author) and the introducing and thanking of a speaker.</p> <p>- Students will be individually assessed by a peer feedback form containing the questions: What went well What was tricky What could be improved for next time</p> <p>- After presenting, students will also fill out a self-assessment form with the same questions as the peer one so they can reflect on how the presentation went.</p> | <p>Summative: Oral Presentation: rubric will be made from the indicators F&G for outcome CC 20.3.</p> <p>Peer Assessment: What went well What was tricky What could be improved for next time</p> <p>Self-Assessment Exit Slip: What went well What was tricky What could be improved for next time</p> |
| <p>CC 20.4 a & f CR 20.3 a & e</p> | <p>Day 18 <u>Question for Deeper Understanding:</u> <i>How do the experiences of youth and childhood provide a foundation for life? How do the experiences of childhood and youth affect our development – mentally, physically, emotionally, and spiritually? What ways of knowing, thinking, doing, and being have you developed as a result of your relationships in childhood and adolescence?</i></p> <p>- Students will watch the PBS “I Sent a Letter to My Birth Parents” clip from the film “Off and Running” as a class. Students will be given the Viewing Guide (see source below) that includes three reflective comprehension questions prior to watching the film and we will discuss these questions before beginning the clip. The questions are in regards to identity and the short film itself.</p> <p>- After completing the viewing activity, students will complete these reflective questions and be asked to</p> | <p>Diagnostic: Classroom discussion: Check for prior knowledge and where the students are at based on their understandings of youth and childhood experiences and the affects those experiences have on one’s identity.</p> <p>Formative: Reflection questions will assess the students understanding of the concepts will be learning about in class. Students will show their understanding through these questions.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>share as a class if they are comfortable. These questions will be handed in at the end of class as a formative assessment.</p> <ul style="list-style-type: none"> - This short clip will introduce the persuasive essay that students will begin to develop focusing on identity and how events during adolescence shape you into who you become. - We will then begin to go over persuasive essays and students will be taught / reminded of how to write a persuasive essay and the importance of a thesis statement. - Students will be given the requirements and expectations for their argumentative/persuasive essay as well as a rubric outlining their assessment. For this essay, students are expected to use their prior knowledge from this unit as well as various research sources to develop their essays that reflect on their own identity and what shaped them. The prompts for this essay will tie into the Questions for Deeper Understanding. | |
| <p>CC 20.4 a & f</p> | <p>Day 19 <u>Question for Deeper Understanding: See Day 18</u></p> <ul style="list-style-type: none"> - Students will begin to develop their essay outline, given graphic organizers and prepare their thesis statements. - Students will be given a handout and we will go through a brief slideshow discussing what we have learned about identity and how everyone comes from different backgrounds. This will help students understand how to format their arguments in their essays. We will be brainstorming and generating ideas as a class during this presentation, making notes that the students can use for their essays. - The rest of class they will have to work on their rough drafts of their essays. | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their essay on time? Etc. - If additional supports are needed, students can work with a peer to generate ideas and focus their essays, but the assignment is individual. If there are any EA or additional staff available students can work one-on-one with this project. |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>CC 20.4 a & f</p> | <p>Day 20 <u>Question for Deeper Understanding:</u> See Day 18</p> <p>- At the start of class, Students will recollect prior knowledge on writing a five-paragraph essay by discussion at the start of class, and will be given a hand-out with other useful tips to guide their writing process. - Essay Writing</p> | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their essay on time? Etc. |
| <p>CC 20.4 a & f AR 20.1 a & d</p> | <p>Day 21 <u>Question for Deeper Understanding:</u> See Day 18</p> <p>- We will be discussing proper corrections that will be used during a self-edit. Students will have hand-out that indicates the proper ways to complete a self-edit. - Prior to working on their essays, students will be given a brief lesson about both self and peer-editing. They will also be given a sheet that has proper proofreading marks to use. - Essay Writing / Self Edit</p> | <p>Formative - Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their essay on time? Etc. - AR 20.1: Self Edit |
| <p>CC 20.4 a & f</p> | <p>Day 22 <u>Question for Deeper Understanding:</u> See Day 18</p> <p>- Students will be given a handout and brief lesson on proper MLA citation for their essay before being given time to work on it. - Peer Edit / Prepare Final Draft</p> <p><i>Reminder to book computer room / cart to use during this class. Could use Google Classroom if resources are limited.</i></p> | <p>Formative - Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their essay on time? Etc. - Peer Edit |
| <p>CC 20.4 a & f</p> | <p>Day 23 <u>Question for Deeper Understanding:</u> See Day 18</p> <p>- Final Draft - Essay due at the start of next class.</p> <p><i>Reminder to book computer room / cart to use during this class.</i></p> | <p>Summative Assessment: Students will submit their essays for grading through a curriculum based rubric.</p> |
| <p>CR 20.2 a & d CC 20.2</p> | <p>Day 24 <u>Question for Deeper Understanding:</u> <i>How do societies and various cultures attend to the needs of their children and youth? How is caring for children and youth honoured? How do societies demonstrate their attitudes to children and adolescents? How do the</i></p> | <p>Diagnostic Assessment:</p> <ul style="list-style-type: none"> - Classroom discussion - Where are the students at with their |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>a & h</p> <p>SI112 “Analyze international examples of treaties involving indigenous peoples that have resulted in inequities”</p> | <p><i>treatment and expectations of children and adolescents vary throughout the world and across cultures?</i></p> <ul style="list-style-type: none"> - <i>What can be done to ensure the safety and health of all our children and adolescents? Why is it beneficial and important to do so?</i> <p>- Begin the class by asking students the following questions:</p> <ul style="list-style-type: none"> ● What do we already know about Residential Schools? ● How were Indigenous people affected by this school system? Does it still affect them today despite them being closed? How? ● How does understanding the Residential School System change your perspective of Indigenous people? <p>- Write down these answers during class discussion and allow students to have a copy for later use.</p> <p>- Introduce Novel Study: Students will be reading the graphic novel “Sugar Falls: A Residential School Story.” To introduce this story, students will first watch the book trailer: https://www.youtube.com/watch?time_continue=115&v=pOj7du09nec&feature=emb_title. (Reminder: This is a 40 page graphic novel and will only take a short period of time to complete)</p> <p>- After completing this book, students will create a multimedia presentation of their choosing. Students will choose to present about one the the <u>Questions for Deeper Understanding</u> that is stated above. They will have to relate this to the book. As a class we will come up with a list of appropriate presentations they can create. These presentations could be creating their own short book trailer, a three fold poster board, ect..</p> <p>- Once we have completed the first half of the story as a class, students will be asked to complete a worksheet that focuses on plot, theme, point of view, summarization, analyzing and more. At the end of the story, students will complete a similar worksheet. These worksheets will help guide them during their presentations and be submitted with their assignments for a summative assessment.</p> <p>- With any remaining time, we will then begin reading the novel as a class.</p> | <p>understanding of the Residential School Systems?</p> <ul style="list-style-type: none"> - Do they have prior knowledge of Truth and Reconciliation? |
| <p>CR 20.2</p> | <p>Day 25 <u>Question for Deeper Understanding</u>: See Day 24</p> | <p>Formative: Will read as a class, appropriate reading</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>a & d CC 20.2 a & h</p> | <p>- At the start of class students will recap on what has happened in the story so far. We will discuss the characters, plot, and make predictions and inferences as a group. Students will be reminded of their worksheets that they will be given time to complete during class once we have completed the first half of the novel. We will also discuss the expectations for this assignment and finalize our choices of the multimedia presentation.</p> <p>- Reading Period. Students will be given the opportunity to read aloud by taking turns if they desire, otherwise they will be read to and asked to follow.</p> <p>- During this class, we should reach the halfway point of the novel, if not more, and students will be given time to complete their first worksheet.</p> <p>- Once students have completed this, they will be given the rest of time to complete their worksheets.</p> | <p>and listening skills will be assessed based on students previous reading level. Worksheets will be submitted when completed.</p> |
| <p>CR 20.2 a & d CC 20.2 a & h</p> | <p>Day 26 <u>Question for Deeper Understanding:</u> See Day 24</p> <p>- We will conclude the novel in this class and complete the final worksheet, some students may need more time to finish their first one during this class too. It is expected that both work sheets are completed before they begin their presentations.</p> <p>- Students will be reminded that once they have completed their assignment and presented their multimedia presentations they will be asked to complete a self reflection as well.</p> <p>- The final worksheet an overall summary, inferences, and connections to text, self and world.</p> <p>- They will then begin preparing their presentations, for some choices of multimedia, they may want to use a graphic organizer/outline which will be available to them.</p> | <p>Formative: Will read as a class, appropriate reading and listening skills will be assessed based on students previous reading level. Worksheets will be submitted when completed.</p> |
| <p>CC 20.2 a & h</p> | <p>Day 27 <u>Question for Deeper Understanding:</u> See Day 24</p> <p>- Students will be given back their feedback / approval for their choice of presentation. They will be given the opportunity to make any needed changes if there are any.</p> <p>- Work Period.</p> <p><i>Reminder to book computer room / cart to use during</i></p> | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their presentation on time? Etc. |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <i>this class.</i> | |
| CC 20.2 a & h | <p>Day 28</p> <p><u>Question for Deeper Understanding:</u> See Day 24</p> <ul style="list-style-type: none"> - Students will watch a video about the tools for presenting including voice, posture etc. - Start of class will be a check in with presentations, students will have the opportunity to ask any questions or assistance they may need and then they will continue to work on their assignments. - Work Period. <p><i>Reminder to book computer room / cart to use during this class.</i></p> | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their presentation on time? Etc. |
| CC 20.2 a & h | <p>Day 29</p> <p><u>Question for Deeper Understanding:</u> See Day 24</p> <ul style="list-style-type: none"> -Students will be shown examples of “good” presentations and “bad” presentations and given tips to make their presentations great. (Not too many words or pictures, no tiny print etc.) - Brief check in. Students will be asked to meet with a pair and discuss their assignments and give one another feedback and feedforward. (A peer-edit of their presentations). Make sure students are on the right track and staying focused during their work periods. Ask students if they still feel comfortable with the due date or if they need an extra day before their presentations. | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their presentation on time? Etc. |
| CC 20.2 a & h | <p>Day 30</p> <p><u>Question for Deeper Understanding:</u> See Day 24</p> <ul style="list-style-type: none"> -Students will meet with a peer and share their presentations. They will practise presenting what they have to help prepare them for the day of presentations. - Work Period - End of class check in. Make sure students will be able to complete these presentations within the next class so that they are prepared to present. If more time is needed, use an additional class. <p><i>Reminder to book computer room / cart to use during this class.</i></p> | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time wisely? - Are they needing additional support to complete their presentation on time? Etc. |
| CC 20.2 a & h | <p>Day 31</p> <p><u>Question for Deeper Understanding:</u></p> <ul style="list-style-type: none"> - Final Work Period. | <p>Formative: Observation of independent work periods.</p> <ul style="list-style-type: none"> - Are students using their class time |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>- Students will be given their self reflection sheet so that they know what to think about during their presentations. We will be discussing these as a class to assure students know what is being asked of them. These will be completed after they present.</p> <p>- Remind students that they will be presenting the next day to the class.</p> <p><i>Reminder to book computer room / cart to use during this class</i></p> | <p>wisely?</p> <p>- Are they needing additional support to complete their presentation on time? Etc.</p> |
| <p>CC 20.3</p> <p>b & d</p> <p>AR 20.1</p> <p>a & b</p> | <p>Day 32</p> <p><u>Question for Deeper Understanding:</u></p> <p>- Presentation day. Students will take turns presenting their projects. Depending on what assignments were chosen will decide how we do these presentations. (Carousel for poster boards, SMART board or projector for prezil/ powerpoint/video).</p> <p>- They will submit a hard copy of their presentations and be asked to complete their self reflection once all the presentations are completed.</p> <p>- Following this, students will be asked similar questions about the Residential School System that they were asked at the start of this assignment. We will compare what we knew/perceived before versus now by completing a think-pair-share and then the self reflection..</p> | <p>Summative: Student Rubric</p> <p>Summative AR: : Self Reflection</p> |
| <p>CR 20.4</p> <p>a & f</p> | <p>Day 33</p> <p><u>Question for Deeper Understanding:</u> <i>How do relationships with others (e.g., parents, Elders, siblings, grandparents, role models, mentors) affect the identity, values, and beliefs of children and adolescents? How do children and youth perceive themselves and why? How do others perceive them? How do others' perceptions influence the identities that children and youth have of themselves?</i></p> <p>- Today, as a class, we will be reading the short stories "A Mother in Mannville" and "A Secret Lost in the Water". These short stories both reflect on two broken childhoods, but come from very different backgrounds and perspectives.</p> <p>- Once we complete these two short stories, we will complete a Venn Diagram emphasizing what makes these two stories alike and different.</p> | <p>Formative: Venn Diagram and Think, Pair, Share</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>- After we have done this, we will begin a think pair share reflecting on what makes up a “healthy” childhood versus an “unhealthy” childhood. We want to remind the students that childhood can be warm and positive even if they are non-traditional.</p> | |
| <p>CC 20.4 d (Essay of Explanation)</p> | <p>Day 34 <u>Question for Deeper Understanding:</u> <i>How can you write an informative essay to explain something that no one truly knows the answer to? How do you back up your explanation?</i></p> <p>- Introduce assignment and begin prewriting - Students will write an essay of explanation (e.g., a process, instructions) that:</p> <ul style="list-style-type: none"> ● is informative with a clear focus and specific details ● demonstrates thorough understanding of the process of written work and presents the work in manageable steps (time order, numbered steps, and so on) and the correct order ● begins with an introduction that interests the reader ● includes thorough, detailed, clear information needed for the reader to understand; examples and explanations directly support focus ● concludes logically ● uses terms associated with the process accurately. <p>- Prompt for the essay will be based on the premise of yesterday’s lesson of “healthy” and “unhealthy” childhoods and how these will lead to a “good” or “bad” life. Students will write their essays of explanation on how to live a good life.</p> | <p>Formative: Prewriting handed in when completed Summative: Essay will be assessed by rubric</p> |
| <p>CC 20.3 h&k</p> | <p>Day 35 <u>Question for Deeper Understanding:</u> <i>What is expected for the paper and how can students ensure they are achieving what is expected?</i></p> <p>- Teacher will work with the students to explain the rubric for the essays and make sure they have a clear understanding of expectations. This will ensure that everyone is on the same page for the marking and allows students to know what is expected of them. - Work period</p> | <p>Formative: Students will be expected to participate and assessed based on their willingness to have input or representation of understanding through the worksheets/presentations.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>CC 20.4 c&i</p> | <p>Day 36</p> <p><u>Question for Deeper Understanding:</u> <i>What is the importance of warming up our brains in order to begin the writing process? How can warm up activities benefit us as writers?</i></p> <p>- Writing activity to warm up, stimulate and encourage the brain and to avoid writer’s block. Be sure to inform students that nobody will see these pieces but them, it is merely an exercise.</p> <p>- Students will do quick writes of the following prompts:</p> <ul style="list-style-type: none"> ● Describe what’s going on outside (either by window or in the hall) ● Describe a “first” experience (first car, first place you travelled to, first pet you owned) ● Create a letter to your future self about a current problem ● Write imaginary definitions to unknown words (teacher will announce random complicated words from the dictionary and students will come up with creative definitions of what the words might mean) <p>- Following the warm up: Work period</p> <p>7 Writing Warm Ups for More Productive Writing. (n.d.). Retrieved from https://blog.essaytigers.com/7-writing-warm-ups-more-productive-writing/.</p> | <p>Formative: Students demonstrate good writing habits (warming up for writing, etc) and practice moving forward on their essays</p> |
| <p>AR 20.1 a CR 20.4 e</p> | <p>Day 37</p> <p><u>Questions for Deeper Understanding:</u> <i>What allows a piece to take on revision and edits? How can we prepare?</i></p> <p>- At this point students should be getting close to completing the rough drafts of their essays.</p> <p>- Go over the information found on page 50-59 of <i>Write Moves</i> by Nancy Pagh to prepare students for revising their work, and the work of others (students do not need this book, teacher will just use the information found in it). Topics from these pages include:</p> <ul style="list-style-type: none"> ● the transition from author to reader ● exceeding your initial expectations <ul style="list-style-type: none"> ○ experiment with shape and perspective ○ tighten beginnings and endings | <p>Formative: Students will be assessed on their personal goal for the next day’s peer-editing workshop based on the evidence of attempting to achieve their goal</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <ul style="list-style-type: none"> ○ Let go of the trigger ● Feedback and workshop <ul style="list-style-type: none"> ○ ready your draft for engagement ○ be considerate of others' time ○ try not to suggest change just for the sake of change <p>- Students will write one goal for themselves (either as a writer or as a person who will be editing another's piece) leading into their peer workshop for tomorrow to hand in to the teacher</p> <p>- Work period</p> | |
| AR 20.2 b&d | <p>Day 38</p> <p><u>Questions for Deeper Understanding:</u> <i>How does a new set of eyes on a piece benefit the author? What can be noted about seeing a piece for the first time?</i></p> <p>- Students will be given a peer-edit (and revise) worksheet to fill out based on a peer's completed rough draft of their essays of explanation</p> <p>- upon reading, editing and revising a partner's essay, students will meet back up with their partner and discuss the changes and suggestions</p> | Formative: Peer edit worksheet |
| CR 20.1 b&f | <p>Day 39</p> <p><u>Questions for Deeper Understanding:</u> <i>What effect do our family and guardians have on our life and identity? How do our values and beliefs determine the life paths that we may explore?</i></p> <p>Introduction to the play <i>Only Drunks and Children Tell the Truth</i> by Drew Hayden Taylor</p> <p>- Discuss the idea of nature versus nurture as a theme of the play and the effects of being pulled between who you are and how you were raised</p> <p>- Discuss the following question as a class in the context of the play:</p> <ul style="list-style-type: none"> ● How do relationships with others (e.g., parents, Elders, siblings, grandparents, role models, mentors) affect the identity, values, and beliefs of children and adolescents? <p>Snowball activity of the questions posed below:</p> <ul style="list-style-type: none"> ● How do our values and beliefs determine the life paths that we may explore? ● What influences or necessitates the re-evaluation of our values and beliefs? <p>Read out the class answers and students will write exit</p> | Formative: Students will begin to formulate questions and critical thinking will begin in regards to identity and family assessed through the exit slips. |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>slips on how they think these answers may change over the course of reading the play.</p> <p>Taylor, Drew Hayden. <i>Only Drunks and Children Tell the Truth</i>. Talonbooks, 1998.</p> | |
| CR 20.2 a&d | <p>Day 40</p> <p><u>Question for Deeper Understanding:</u> <i>What impact and depth do images carry? How do representations of artwork in literature relate to a character's personal journey?</i></p> <ul style="list-style-type: none"> - Begin to read the play as a class, assigning students roles to read out in as much character as possible. Pause to ask questions and make connections. - Upon completion of section, ask students to look up the artwork of Maxine Noel, Daphne Odjig and Thomas Roy on their devices and pick a piece of artwork that “speaks to them” (If class is limited in devices book tablets for them to use/project images on the board/print out options for the students to choose from) - Have the students find information about the artwork they have chosen, including artist, title of piece, when it was created and the purpose or meaning (if they can find). Students will then reflect on the piece based on how it makes them feel, tying it to their own lives, and discuss why Janice/Grace might have had some of these works in her home (looking for deeper thought than just the fact that she came from an Indigenous family) with evidence from the work as well as the play to back up their analysis. | <p>Formative: Develop critical thinking and making connections text to text, text to self, and text to world. Reflective analyses will be handed in and graded on depth and evidence of critical thought</p> |
| CR 20.4 b&d | <p>Day 41</p> <p><u>Question for Deeper Understanding:</u> <i>How can we connect a reading to our own lives? Why do certain sections stand out to us?</i></p> <ul style="list-style-type: none"> - Ask students what questions they have prior to reading the next section, ask them to write these down and to refer back to them throughout reading the play. - Continue to read the play as a class, assigning new students roles to read out in as much character as possible. - Students will take notes on crucial events and important quotations (based on teacher's prompting) that will be used later on, as well as to note what predictions they have. | <p>Formative: Use of strategies before, during, and after reading a section to comprehend and respond to a print text (found on page 21 of the English 20 Curriculum document)</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <p>- Upon completion of reading a section of the play, have students analyze craft and technique:</p> <ul style="list-style-type: none"> ● A “golden” line for me is ● This word/phrase/sentence/part stands out for me because ● I like how the presenter/author uses ... to show ● The thing that I could relate to the most was ... because | |
| <p>TR11 (Treaty Ed Outcome)</p> | <p>Day 42</p> <p><u>Question for Deeper Understanding:</u> <i>How can the principles of Canadian treaty making be used to resolve conflict?</i></p> <p>- Class discussion regarding the principles of Canadian treaty making (if possible, coordination with a Social teacher would allow for deeper understanding and cross curricular competencies) and how it relates to the conflict between Janice/Grace and her family in the play. Discuss using a Schema Map (alternative to a KWL chart)</p> <p>- Students will write their prior knowledge of Canadian treaty making on sticky notes to stick on a white board labelled “Prior Knowledge.” Then begin discussing and refer back to the map to see what was a misconception, or what is on the right track that can be expanded on (and in that way ties new learning to their prior knowledge). When the discussion/new learning is complete, as the students to create sticky notes on what they learned and stick these to a board labelled “New Learning.” refer back to this whiteboard throughout dramatization.</p> <p>- After discussing students will apply the principles of Canadian treaty making as a means for resolving conflict and represent it visually through dramatization. They will create short scenes with a partner (acting as characters from the play) to demonstrate this resolution of conflict.</p> <p>Beth. (2016, September 14). Schema Maps - An Alternative to the KWL Chart. Retrieved from http://www.adventuresofaschoolmarm.com/2016/09/schema-maps-alternative-to-kwl-chart.html.</p> | <p>Formative: Students will be assessed on the depth of their scenes and the effective use of Canadian treaty making principles used to resolve conflict.</p> |
| <p>CR 20.3 b</p> | <p>Day 43</p> | <p>Formative: Students will</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>CR 20.4 a&d CC 20.3 d&h</p> | <p><u>Question for Deeper Understanding:</u></p> <p>- Students will finish reading the play as a class and then write personal responses to hand in (giving evidence from the text) based on the following:</p> <ul style="list-style-type: none"> ● My first reaction was ● I thought ● I felt ● I enjoyed ● This reminds me of ● A similar story to this is <p>- Students will then refer back to the list of important quotes they collected from the play while reading and select what they believe to be the passage that best describes the themes of the entire play. They will be given time to come up with an argument for their quote.</p> <p>- Class will then have a debate discussing their findings and reasoning for choosing a certain passage, and why they believe their passage to be the best summary of the play (to aid them in the next day’s Concept Map/Timeline assignment). Two students at a time will take turns at the front arguing their point.</p> | <p>hand in their personal responses created by using the strategies for after reading (found on page 21 of the English 20 Curriculum document) As well as participation in the debate.</p> |
| <p>CR 20.4 d&g CC 20.1 a&b</p> | <p>Day 44</p> <p><u>Question for Deeper Understanding:</u> <i>How do the crucial events of a novel/play relate to one another and tie together to create the plot?</i></p> <p>- Students will begin creating a Concept Map or Timeline style visual representation of the play as a final assessment of their understanding of themes within.</p> <p>- Students will determine the 10 most crucial events that occurred in the play, a description of the event paired with a quotation and how the events all connect will be displayed visually on a poster board. Students will be expected to create an aesthetically pleasing, neat poster that contains all required information, and demonstrates their understanding of identity.</p> <p><i>Tablets booked (if possible) for students wishing to print out aspects of their projects. If they are not available, students will create their Maps/timelines using paper and drawing utensils (ideally provided by school).</i></p> | <p>Summative: Students will be graded using the Analytic Rubric for Representing, focusing heavily on the events, connections and visual appeal of the poster.</p> |
| <p>CR 20.4 d</p> | <p>Day 45</p> | <p>Formative: Students will be</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>CC 20.1 a&b</p> | <p><u>Question for Deeper Understanding:</u> <i>How are some events more vital to a story's overall plot than others?</i></p> <p>- Practice in determining important plot points by using a well known story (ie Cinderella) and going through them as a class to aid the students in their assignment. Write out a timeline on the board and fill in the plot.</p> <p>- Work period for creating their Concept Maps/Timelines.</p> <p><i>Tablets booked (if possible) for students wishing to print out aspects of their projects. If they are not available, students will create their Maps/timelines using paper and drawing utensils (ideally provided by school).</i></p> | <p>assessed based on their focus in class and on task behaviour, and evidence of poster elements being completed.</p> |
| <p>CC 20.2 d</p> | <p>Day 46</p> <p><u>Question for Deeper Understanding:</u> <i>How does quick thinking aid in critical thought and begin the research process?</i></p> <p>- Introduce the students to the upcoming Interview Assignment. Students will pick a character from the play, or the novel study from earlier in the unit to portray.</p> <p>- To practice getting into character and improvising in a committed role play “Park Bench”</p> <ul style="list-style-type: none"> ● Place three chairs side by side at the front of the room ● One student will start “onstage” sitting on the bench in character. A second student will enter and engage in conversation with the first. The first student will then have to come up with a reason to leave the “stage.” ● The second student will then be left “onstage” and remain in character until a third, new, student enters and engages in conversation. This continues until all students have had a turn or until you run out of time. | <p>Formative: Students begin thinking about how to best portray a character in a believable way by tying situations to their own lives and developing quick thinking in improv</p> |
| <p>CC 20.2 d</p> | <p>Day 47</p> <p><u>Question for Deeper Understanding:</u> <i>What can we discover about a character, that isn't explicitly stated?</i></p> <p>- Work Period to research/look in book for information and traits of the chosen characters, students will be given a graphic organizer to guide research.</p> | <p>Formative: Graphic organizer of research to aid in the interview</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | <i>Ensure access to computers/devices in order to do research and to type up question sheets or other info</i> | |
| CC 20.2 d | <p>Day 48</p> <p><u>Question for Deeper Understanding:</u> <i>How do deeper questions allow us to learn more about a person and who they are?</i></p> <ul style="list-style-type: none"> - Explain that students are to create some of the questions for the interview. Ensure that they are critical questions by having each student show the teacher and get their questions approved. - Work Period to finish with research and creation of questions to be asked during the interview <p><i>Ensure access to computers/devices in order to do research and to type up question sheets or other info</i></p> | Formative: Teacher will check and approve the students' questions for the interview. |
| CC 20.3 e AR 20.2 a&c | <p>Day 49</p> <p><u>Question for Deeper Understanding:</u> <i>How can we effectively portray a character?</i></p> <p>“Dress Rehearsal” of Interview</p> <ul style="list-style-type: none"> - Pair students off and have them practice for the interview by taking turns asking and answering their pre written questions and answers in character. - Each student will fill out a sheet about their partner stating what they thought their partner did well, what their partner needs to improve on and any other comments they would like to give in order for their performance to be the best that it can be. - After all questions have been asked have students switch groups to get another student's perspective | Formative: Peer critique worksheet |
| CC 20.2 d (Interview) CR 20.4 a&c AR 20.1 a&c | <p>Day 50</p> <p>See Lesson 3</p> | Summative: Participation and willingness/effort put into performance and exit slip |

Lesson One:

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| <p>Subject/Grade: ELA 20 Unit One</p> <p>Lesson Title: Introduction to Poetry and Performance Day 1</p> <p>Teacher: Miss Boice, Miss Kyliuk and Miss MacPherson</p> |
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ELA 20 BEGINNING AND BECOMING UNIT PLAN

| Stage 1: Identify Desired Results | |
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| <p>Outcome(s)/Indicator(s):</p> <p>CR 20.1 View, listen to, read, comprehend, and respond to a variety of grade-appropriate First Nations, Métis, Saskatchewan, Canadian, and international texts that address: • identity (e.g., Relationships with Family and Others); • social responsibility (e.g., Evolving Roles and Responsibilities); and • social action (agency)(e.g., The Past and the Present).</p> <p style="padding-left: 40px;">b.) View, listen to, and read First Nations, Metis, Saskatchewan, Canadian, and international texts that reflect diverse personal identities, world views, traditions, and backgrounds (e.g., appearance, culture, socio-economic status, ability, age, gender, language).</p> <p style="padding-left: 40px;">c.) Connect ideas observations, opinions, and emotions to understand texts.</p> <p style="padding-left: 40px;">e.) Make connections between personal experiences and prior knowledge of traditions, genres, and a variety of texts.</p> <p>CC 20.1 Create a range of visual, multimedia, oral, and written texts to explore: • identity (e.g., Relationships with Family and Others); • social responsibility (e.g., Evolving Roles and Responsibilities); and • social action (agency)(e.g., The Past and the Present)</p> <p style="padding-left: 40px;">a.) connect ideas, observations, opinions, and emotions to respond to and create texts</p> <p style="padding-left: 40px;">b.) create spoken, written, multimedia, and other representations that include: ... a style, voice, and format that is audience and purpose appropriate.</p> <p>AR 20.1 Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.</p> <p style="padding-left: 40px;">d.) Consider alternative ways of reaching goals and implement plans to achieve personal goals.</p> | |
| <p>Key Understandings: ('I Can' statements)</p> <ul style="list-style-type: none"> ● I can analyze a poem to identify key features and elements. ● I can examine these key features and how they hinder or benefit the poem. ● I can create my own version of a poem by using my understanding of these key features. ● I can tie personal connections and emotion of my childhood to my creation. ● I can comment on how childhood affects one's identity. | <p>Essential or Key Questions:</p> <ul style="list-style-type: none"> ● How does your childhood impact who you are today and the person you will become? ● How does culture influence how you are raised? ● How is your identity influenced by your background (appearance, culture, socio-economic status, ability, age, gender, language) |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

Prerequisite Learning:

- Students should have an understanding of poetic and literary devices, and be able to identify different aspects of a poem such as rhyming, syntax, imagery, emphasis, tone, etc.
- Students must be aware of how one's upbringing is personal and unique.
- Students will be able to write their own version of a poem following an example piece.

Instructional Strategies:

- Think, Pair, Share
- Discussion
- Peer-Review
- Presentation
- Self-Reflection

Stage 2: Determine Evidence for Assessing Learning

Formative Assessment: For this activity a Formative Assessment will be appropriate. Once students complete the second part of this lesson, completing their own poems, a Summative Assessment will be used.

For this assessment, students must show engagement with their groups and indicate an understanding of the poem.

Students Should Demonstrate:

- Engagement with peers during discussion
- Responding to poetic and literary device questions
- Taking part in the one-page group response

Teacher Will:

- Observe group discussions
- Listen for significant answers from students

Summative Assessment: See attached rubric for the personal poetry students will create in the following lesson

(Identify your plans as either Formative and/or Summative and provide a brief description of what you will do to gain some form of evidence towards the O's and I's above, towards the 'I can' statements, towards the Key Questions. ALL of these should all connect together and reflect each other!)

Stage 3: Build Learning Plan

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| <p>Set (Engagement):</p> <p>Length of Time: 10 minutes</p> <ul style="list-style-type: none"> ● Frame the poem, “Montauk” by Sarah Kay by introducing the concept of identity ● In a think, pair, share, get students to discuss the following questions: <ul style="list-style-type: none"> ○ How would you define identity? ○ How do you think your childhood/upbringing affects your identity? <p>Think: individual (2 minutes)</p> <p>Pair: discussion with another student (4 minutes)</p> <p>Share: class discussion on findings in pairs (6 minutes)</p> <p>Development:</p> <p>Length of Time: 35 minutes</p> <ul style="list-style-type: none"> ● Hand out the written, physical copy of Sarah Kay’s “Montauk” poem to everyone in the class. Individually, the students will read the poem on their own silently, flipping the paper over to signal that they have finished reading. ● Once every student’s paper is flipped over, ask the class to answer the following questions with a thumbs-up for “yes”, a thumbs-down for “no”, or a side-thumb for “so-so:” <ul style="list-style-type: none"> ○ Did you like the poem? ○ Did you like reading the poem to yourself? ○ Would you have rather heard the poem read aloud? ● Once you have this feedback, put on the video of Sarah Kay performing “Montauk”, tell the students to be aware of how she performs, both verbally and non-verbally, and how the experience of hearing the poem is different than just reading the poem. | <p>Materials/Resources:</p> <ul style="list-style-type: none"> ● “Montauk” by Sarah Kay, ● In written form--handout is at end of lesson. ● Video to be shared--available on Youtube at https://www.youtube.com/watch?v=qdLmHCwciCY&t=59s <p>Possible Adaptations/</p> <p>Differentiation:</p> <ul style="list-style-type: none"> ● Switch up pairings or small groups so that students are interacting with different classmates ● Get them to watch the poem, then read it. ● Do a fishbowl activity instead of a think, pair, share. <p>Management Strategies:</p> <ul style="list-style-type: none"> ● Give me five ● Cold-calling <ul style="list-style-type: none"> ○ “This is my calling voice (students repeat back) , this is my whisper voice (repeat back), this is my speaking voice (repeat back), is everyone listening? (yes)” <p>Safety Considerations:</p> <p>Not everyone’s childhood is synonymous with each other. Some upbringings are more traumatic than others. Thus, having a class discussion about childhood could be a negative experience for some students.</p> |
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ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <ul style="list-style-type: none">• After the video is over, have a discussion on the performance, comment on what the audience gathers about Kay’s childhood and identity• In addition, get students to break into small groups of 3 or 4 to discuss the main elements of the poem, with each group submitting one page with their thoughts about:<ul style="list-style-type: none">○ Tone○ Message○ Rhythm and rhyme○ Imagery○ Other literary devices present (euphemism, metaphor, simile, hyperbole, alliteration, etc.) <p>Learning Closure:</p> <p>Length of Time: 10 minutes</p> <p>Getting the class’ attention, ask how their group work went, encouraging questions or points of confusion they might have regarding the group work or the poem itself. Ask, by a show of hands, if their understanding of how childhood affects identity has changed? or remained the same. Ask for students to explain their answer.</p> <p>Introduce their assignment for next day:</p> <p>Next class, we will be creating our own version of the “Montauk” poem where you will be writing on your childhood experiences as you grew up, and how that has shaped who you are today.</p> <p>Tonight, start brainstorming on some details of instances in your childhood that are unique or special to you. The more specific, the better!</p> | |
| Stage 4: Reflection | |
| <i>(This part of the lesson is completed after the lesson has been delivered)</i> | |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

Lesson Two:

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| Subject/Grade: ELA 20 Unit One |
| Lesson Title: Novel Study |
| Teacher: Miss Boice, Miss Kyliuk and Miss MacPherson |
| Stage 1: Identify Desired Results |
| <p>Outcome(s)/Indicator(s): CR 20.2 View, comprehend, and develop coherent and plausible interpretations of informational and literary First Nations, Métis, Saskatchewan, Canadian, and international texts (including multimedia advertising) that use specialized visual features including illustrations, photographs, art works, maps, charts, graphs.</p> <p>(a) View, interpret, and demonstrate comprehension of grade-appropriate visual, multimedia, and digital texts that address identity, social responsibility, and social action (agency).</p> <p>(d) Demonstrate critical viewing behaviours...</p> <p>CC 20.2 Create visual or multimedia presentations using dramatization or role-play, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.</p> <p>(a) Create and present visual and multimedia presentations that:</p> <ul style="list-style-type: none">● exhibit logical structures appropriate to audience, purpose, and context● have a central foci and strong messages● organize ideas in a logical and appropriate sequence● include smooth transitions● use a variety of forms and technologies such as sound, photographs, graphics, models, and understand how ideas are communicated through elements of design such as colour, shape, line, texture, and principles of design, including proximity, alignment, repetition, and contrast● provide logical and convincing conclusions. <p>AR 20.1 Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.</p> <p>(b) Explain the importance (to self and others) of new understandings, skills, and strategies.</p> |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>Key Understandings: ('I Can' statements)</p> <ul style="list-style-type: none"> • I can analyze grade-appropriate literature and understand and appreciate the importance of it. • I can tie personal connections and emotion of my childhood to my creations. • I can understand how this novel ties to our unit: Starting Out - Beginning and Becoming. • I can communicate my understanding through an illustration, oral work or written work. • I can work in a group respectfully and effectively and complete peer/self assessments. • I can demonstrate my learning in a variety of ways using my own prior knowledge and creativity. | <p>Essential or Key Questions:</p> <ul style="list-style-type: none"> • <i>How do societies and various cultures attend to the needs of their children and youth? How is caring for children and youth honoured? How do societies demonstrate their attitudes to children and adolescents? How do the treatment and expectations of children and adolescents vary throughout the world and across cultures?</i> • <i>What can be done to ensure the safety and health of all our children and adolescents? Why is it beneficial and important to do so?</i> • How can you relate the text to yourself? To other texts? To the world? • How does this novel relate to our unit of Starting Out - Beginning and Becoming? |
| <p>Prerequisite Learning:</p> <ul style="list-style-type: none"> • Attentive listening skills and grade appropriate knowledge of the Residential School System. • Can analyze and understand grade appropriate text through a variety of demonstrations. • Understands major parts of a story including: plot, theme, making inferences and connections etc. | |
| <p>Instructional Strategies:</p> <ul style="list-style-type: none"> • Think, Pair, Shar • Self Assessment • Critical Thinking • Multimedia Presentation | |
| <p>Stage 2: Determine Evidence for Assessing Learning</p> | |
| <p>Assessment: For this project, as it is longer, both Formative Assessment and Summative Assessment will be appropriate. Once we have completed the novel and two worksheets (one at the halfway mark and one at the end) students will begin a multimedia project which will be graded through a summative assessment.</p> <p>Summative Assessment: The rubric for the final project of this novel will be decided at a later date as students are able to choose their final project and create their own curricular rubric with prior approval.</p> | |
| <p>Stage 3: Build Learning Plan</p> | |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>Set (Engagement): Length of Time: 10-15 Minutes</p> <ul style="list-style-type: none"> • Begin the class by asking students the following questions: • What do we already know about Residential Schools? • How were Indigenous people affected by this school system? Does it still affect them today despite them being closed? How? • How does understanding the Residential School System change your perspective of Indigenous people? <p>- Write down these answers during class discussion and allow students to have a copy for later use.</p> <p>Development: Length of Time: 20-30 minutes</p> <ul style="list-style-type: none"> • Introduce Novel Study: Students will be reading the graphic novel “Sugar Falls: A Residential School Story.” To introduce this story, students will first watch the book trailer: https://www.youtube.com/watch?time_continue=115&v=pOj7du09nec&feature=emb_title. (Reminder: This is a 40 page graphic novel and will only take a short period of time to complete). <p>- After completing this book, students will be creating a multimedia presentation of their choosing. As a class we will come up with a list of appropriate presentations they can create. These presentations could be creating their own short book trailer, a prezi, a three fold poster board, ect.. Students will be asked to create their own rubrics for assessment once they have chosen their form of presentation. This rubric must have prior approval.</p> <p>- Once we have completed the first half of the story, students will be asked to complete a worksheet that focuses on plot, theme, point of view, summarization, analyzing and more. At the end of the story, students will complete a similar worksheet. These work sheets will help guide them during their presentations and be submitted with their assignments for a summative assessment.</p> <p>Learning Closure: Length of Time: 10 Minutes</p> <ul style="list-style-type: none"> • We will end the class by beginning the novel and briefly go over what the first worksheet includes. | <p>Materials/Resources:</p> <ul style="list-style-type: none"> • Novel • Graphic Organizers • Computer access when needed • The two worksheets • YouTube Video <p>Possible Adaptations/</p> <p>Differentiation:</p> <ul style="list-style-type: none"> • Offer a different novel if the grade appropriate options are too challenging for some students, or assign an EA to the group if the resources are available • Provide additional organizers and resources for students struggling • Allow students to read independently if they learn better that way. <p>Management Strategies:</p> <ul style="list-style-type: none"> • Eyes at the front of the room • If you choose to overtalk the reader you will be the one reading to the class <p>Safety Considerations:</p> <p>This novel is focused on the Residential School System which may contain parts that are challenging for certain students to read and can cause triggers. Be sure to talk about these with the class before they choose their novels.</p> |
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Stage 4: Reflection

(This part of the lesson is completed after the lesson has been delivered)

ELA 20 BEGINNING AND BECOMING UNIT PLAN

Lesson Three:

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| Subject/Grade: English 20 | |
| Lesson Title: Literary Interview | |
| Teacher: Miss Boice, Miss Kyliuk and Miss MacPherson | |
| Stage 1: Identify Desired Results | |
| Outcome(s)/Indicator(s): | |
| <p>CR 20.4 Read and demonstrate comprehension and appreciation of grade appropriate informational (including instructions and procedural texts) and literary (including fiction, nonfiction, script, poetry, and essays) First Nations, Métis, Saskatchewan, Canadian, and international texts.</p> <p>CC 20.2 Create visual or multimedia presentations using dramatization or roleplay, including a presentation of an interview of a literary character (or author or historical or contemporary person) from a First Nations, Métis, Saskatchewan, Canadian, or international text.</p> <p>AR 20.1 Assess own ability to view, listen, read, speak, write, and use other forms of representing effectively.</p> | |
| Key Understandings: ('I Can' statements) | Essential or Key Questions: |
| <ul style="list-style-type: none">● I can bring a literary character to life through dramatization in an interview format● I can research unknown information and collect the most important pieces of information into a single interview● I can delve into my imagination and sense of wonder to create a believable performance (based on my research)● I can engage critically in a work to bring my character interview/performance to life in a plausible way | <ul style="list-style-type: none">● What and how do play, a sense of wonder, imagination, and discovery contribute to the development of healthy children and youth?● What are the benefits of developing imagination and a sense of wonder? How can a sense of wonder and imagination be fostered?● In what ways can we bring a character to life? How can we ensure we are doing them justice? (especially in the case of portraying real people/literary characters) |
| Prerequisite Learning: | |
| <ul style="list-style-type: none">● Coming to class prepared for performance with:<ul style="list-style-type: none">○ Completed research○ Character research answer sheet○ Have previously handed in the questions teacher is to ask their character | |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

- Costuming
- Character name tags
- An understanding of how interviews are conducted (Q & A)
- Ability to research accurately and to properly cite the discovered information
- Basic performance/presentation skills such as:
 - Speaking clearly (to the “audience” and not to the script)
 - Engaging with everyone (rather than staring at one spot)
 - Using spoken words, body movement and facial expression to convey meaning in answers
 - React and respond to other characters

Instructional Strategies:

- Talking Circles
- Discussion
- Presentation/performance
- Self-reflection

Stage 2: Determine Evidence for Assessing Learning

This lesson will be graded using a Summative Assessment. Students will be given a copy of the rubric which will be used to grade their interview performances. Students will also be expected to hand in their research character sheets, as well as a reflection following the presentations. Evidence will be gained through the rubric.

See attached rubric in order to grade the students' performances.

Stage 3: Build Learning Plan

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <p>Set (Engagement): Preparation & Character Introduction</p> <p>Length of Time: 10 minutes</p> <ul style="list-style-type: none">• As discussed in prior lessons, students have prepared for this presentation/performance• Have students get into character and put on their costumes and name tag. Once everyone is ready to present (with their character sheets) have them sit in a large circle• Teacher will introduce the class to the interview and as that everyone introduce their character. Each student should introduce themselves as the character they are portraying (from the novel study they had been working on) <p>Development: Interview Performance</p> <p>Length of Time: 45 minutes</p> <ul style="list-style-type: none">• Teacher will begin by asking questions directed at different characters (from the list of questions prepared by the teacher, as well as the questions prepared by the students)• Students will answer when directed (in character) and may also prompt their fellow characters and engage in discussion amongst themselves, but only one student can speak at a time• Continue asking questions until the time runs out, allowing every student multiple opportunities to speak and perform <p>Learning Closure: Clean up & Reflection</p> <p>Length of Time: 5 minutes</p> <ul style="list-style-type: none">• Have all the students clean up (stack chairs, etc) and get out of costume• Ask all students to complete a self-reflection based on their performance as an exit slip (or for homework first thing next day if time does not permit)<ul style="list-style-type: none">○ Did the performance today go as well as you had hoped? Why or why not?○ Did you remain loyal to your character (based on your prior knowledge and your research worksheet) or did you go off track? | <p>Materials/Resources:</p> <ul style="list-style-type: none">• Large, empty room• Chairs in large circle (as many as there are students)• Teacher: Bring question sheet to ask characters <p>Possible Adaptations/ Differentiation:</p> <ul style="list-style-type: none">• Rather than having one large group performance, break the class into pairs and have each student take the role of interviewer and interviewee, and vice versa.• If the classes are larger than 20-25 students perhaps break the class into two groups and have them present on two separate days, with the “non-performers” acting as audience <p>Management Strategies:</p> <ul style="list-style-type: none">• Do not allow the class to stray off topic, the use of a talking stick, etc may contain any side conversations <p>Safety Considerations:</p> <ul style="list-style-type: none">• Confidence of students during group presentation/performance• Students overstepping other students’ answers |
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ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| <ul style="list-style-type: none"> ○ What would you do differently if we were to do this activity again? ● Ensure that all students hand in their character research sheets | |
| Stage 4: Reflection | |
| <i>(This part of the lesson is completed after the lesson has been delivered; this is where you can record how it went, what you would keep, and what would you change for next time)</i> | |

Analytic Rubric for Representing

| | Level 5 | Level 4 | Level 3 | Level 2 | Level 1 |
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| Criteria | Representation is original and insightful. | Representation is clear and thoughtful. | Representation is adequate. | Representation is limited and overgeneralized | Representation is unclear and unfocused. |
| Message Quality: Ideas and Development | Message is clear, focused, and well developed. | Message is clear, focused, and developed. | Message is adequately communicated. | Message is discernible. | Main message or focus is unclear. |
| | Main idea(s) is/ are supported with insightful, original, and interesting details and examples | Most ideas and details are relevant and appropriate to the message. | Most ideas are supported by relevant details but representation/ presentation would benefit from more details. | More details are needed to support the main idea(s) and/or to give a clear focus to the representation | Ideas are not supported and sometimes inappropriate or irrelevant details are used. |
| Organization Coherence and Design | Representation is well-organized and logically developed. | Representation has a clear central focus (main idea) and a clear sequence. | Representation has a recognizable introduction and conclusion but the central idea | Representation does not have a clear focus. | Representation makes it hard for the viewer/ listener/reader to determine the main point or |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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| | | | is not sufficiently or logically developed. | | purpose. | |
| | There is evidence of careful planning and preparation. | There is evidence of adequate planning and preparation. | There is evidence of planning and preparation. | Planning seems incomplete or inadequate. | Planning and preparation are not evident. | |
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| Language Cues and Conventions | Language, tone, and point of view are appropriate to the purpose and audience. | Language and tone keep with the purpose and audience | Language and tone are appropriate | Language and tone are acceptable but language is mechanical. | Language and tone may be inappropriate. Writer does not consider the audience or purpose. | |
| | Oral language is clear and audible/ handwriting is legible/ formatting is effective. | Oral language is generally clear and audible/ handwriting is legible/ fonts and formatting is appropriate. | Oral language is clear /handwriting is legible/ formatting is adequate. | Oral language is sometimes unclear or inaudible/ handwriting/ formatting needs to be improved. | Message is difficult to understand because of the oral language/ handwriting/ formatting. | |
| Presentation | Presentation has an overall appeal to the audience, communicates and complements the ideas, and utilizes the chosen media effectively. | Presentation is clear and focused. The presentation appeals to the audience. | Presentation is satisfactory but is not necessarily polished. | Presentation is uneven and lacks clarity | Presentation is unsatisfactory, sloppy, or inadequate. | |
| | The final presentation is polished and original. | The final presentation demonstrates good control over most of the elements of presentation. | The presentation has some appeal to the audience, communicates the basic message but does not always utilize the media | The presentation communicates incomplete or inappropriate use of the media. | Technical or conceptual problems interfere with the communication. | |

ELA 20 BEGINNING AND BECOMING UNIT PLAN

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ELA 20 BEGINNING AND BECOMING UNIT PLAN

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