

Adult Basic Education

## English Language Arts

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# **English 1101B**

## **Curriculum Guide**

**Prerequisites:**    **None**

**Credit Value:**    **1**

**Required English Courses**

**[Degree and Technical Profile and Business-Related College Profile]**

*English* 1101A

***English 1101B***

*English* 1101C

*English* 2101A

*English* 2101B

*English* 2101C

*English* 3101A

*English* 3101B

*English* 3101C



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**Anthologies:** *Sightlines 10*  
*Sightlines 10 CD Set*  
*Crossroads 10* (secondary text)  
*Collected Searchlights and Other Plays*

**Reference Books:** *Resource Lines 9/10*  
*Reading and Writing for Success*

**Instructor Resources:** *Sightlines 10 Teacher's Guide*  
*Land, Sea, and Time, Book One, Teacher's Guide*

**Recommended Novels:** *See list of recommended novels, Unit 1.*



## To the Instructor

### English 1101B

*English 1101B* is the second in a series of three one-credit courses (English 1101A, 1101B, and 1101C) developed to be equivalent to the provincial high school's Academic English 1201. Each course in the series has three Units covering distinct elements of literature and language. *English 1101B* covers the novel and drama in Units 1 and 2 respectively. Unit 3, "Written Communications and Writing Conventions", covers the personal essay and the creation of ads and posters. It also provides for a review of fundamental elements of language conventions (spelling rules, hyphenated words, abbreviations, capitalization) and the establishment of a personal spelling list.

### New Approach for ABE English

*English 1101B*, like all the new ABE English courses, combines language and literature. This is in contrast to the program which these new courses replace, where language and literature have been taught as completely separate courses and students have not necessarily had to study literature to graduate. Increased exposure to literature and experience with reading should help students become more proficient writers; it should also develop the reading and analysis skills which are critical to success in other areas of Adult Basic Education as well as in future post-secondary studies. Speaking, listening and viewing are also emphasized throughout the new ABE English program as critical elements of communications and language arts.

The new English program is *developmental* - each level of the program covers similar material, but with increasing complexity. This enables students to develop skills over a period of time. It should be noted that English courses at any given level do not have to be completed in order (A,B,C), although they normally would be - and both curriculum guides and study guides sometimes make notes or references on the assumption that the courses are being completed in order. However, if there are opportunities for grouping students for the completion of particular courses, students may benefit more by completing a particular course along with others than by following the A, B, C order of courses.

### Study Guides

Each new ABE English course has guides for both the instructor and the students - a Curriculum Guide and a Study Guide. The Study Guides are written in a personal and accessible style and are intended to give students some degree of independence in their work. They contain all the **Required Work** as well as **Guidelines and Suggestions** for the completion of the work.

Instructors should note, however, that there is much material in the Curriculum Guides (**Notes for Teaching and Learning**) that is not included in the Study Guides, and this will have to be introduced to students as needed, particularly where they start new topics.

## To the Instructor

### Curriculum Guides

Each English curriculum guide begins with a list of **general learning outcomes** for the course. Instructors should familiarize themselves with these outcomes and refer back to them as needed. The general learning outcomes are broken down into **specific learning outcomes** for each Unit of the course. Both the general and specific learning outcomes are achieved through the completion of **Required Work**.

All the English curriculum guides are organized in two sequential sets of columns, as follows:

Learning Outcomes	Required Work
This column lists the specific learning outcomes for the Unit in 3 categories: <b>Outcomes for Reading and Viewing</b> , <b>Outcomes for Speaking and Listening</b> , and <b>Outcomes for Writing and Other Ways of Representing</b>	This column contains a numbered list of the work required to be completed in order to meet the specific learning outcomes. Students are also given this list of required work in their Study Guides. <i>Instructors should note that, although the Required Work is listed in the same order in both Guides, the numbering system is different between the Curriculum Guide and the Study Guide.</i>
Notes for Teaching and Learning	Suggestions for Assessment
This column provides explanations and information related to the required work and/or the resources. Instructors should find this column especially helpful in planning for instruction, assisting students with making selections, and making the best use of the available resources.	This column provides information related to the use of the resources for the assessment of learning outcomes. It also provides more general suggestions and guidelines for assessment.

Instructors should note that all the **Required Work** in reading, writing, speaking, researching, etc. includes assigned “**Study**” material. This is intended for the use of both the student and the instructor. It is intended that instructors would use this material (as well as any other material they might choose) to introduce a particular topic to one or more students - following which students would read the material on their own. Throughout both the curriculum guides and the study guides, group instruction and group discussion are encouraged.

## To the Instructor

### Resources

Anthologies, reference books, and instructor resources for this course are listed on the Table of Contents page. Instructors may supplement these resources, as they deem appropriate. It should be noted that instruction and practice in **Writing Conventions** (Unit 3) may require the use of reference books and instructional resources from all levels of the English program. These may not be included in the list of resources for the course. However, they are listed in the *Notes for Teaching and Learning*, Unit 3.

**Note:** Lists of recommended novels, non-fiction books, and longer plays are included in the relevant Units of the curriculum guides.

### Recommended Evaluation

Course Work*	20%
Assignments**	30%
Final Exam (entire course)	<u>50%</u>
	100%

The overall pass mark for the course is 50%

\*Course work includes answers to questions on assigned reading, participation in discussions, notes taken on assigned study material, practice exercises on writing conventions, and any other **Required Work** which would not be classified as an Assignment.

\*\*Assignments include all the print, oral or multimedia texts which students are responsible for planning and creating. Throughout the English program, this would include essays and research papers, reports, book reviews, formal correspondence, oral presentations, résumés, posters, etc.

It would be appropriate for final examinations to include:

- demand reading and viewing of material which has not previously been studied;
- demand writing based on the longer works (drama, fiction, non-fiction) studied in the course; and
- demand writing based on the Written Communications component of the course, where applicable.

Instructors may use the provincial public examination for Level 3 academic English as a guide for the creation and grading of exams. Sample exams and grading standards may be viewed at the following Department of Education web page:

<http://www.ed.gov.nl.ca/edu/k12/pub/courses/english3201.htm>



## General Learning Outcomes

### Comprehensive Learning Outcome for Reading and Viewing

1. Students will be expected to select, read and view with understanding, interpret and respond personally and critically to a range of literature, information, media and visual texts

#### General Learning Outcomes for Reading and Viewing Fiction

- 1.1 Select texts to support learning needs and range of special interests
- 1.2 Read a variety of literary genres and modes representing a wide geographical and historical range
- 1.3 Use the cueing systems and a variety of strategies to construct meaning in reading and viewing complex and sophisticated print and media texts
- 1.4 Show the relationships among language, topic, purpose, context and audience
- 1.5 Make connections between own beliefs and cultures and those reflected in literary texts
- 1.6 Analyze thematic connections among texts and articulate an understanding of the universality of themes
- 1.7 Articulate and justify points of view about texts and text elements
- 1.8 Examine how texts work to reveal and produce ideologies, identities and positions
- 1.9 Examine how textual features help a reader/viewer to create meaning

### Comprehensive Learning Outcome for Speaking and Listening

2. Students will be expected to speak and listen to explore, extend, clarify and reflect; to communicate information and ideas effectively and clearly; and to interact with sensitivity and respect, considering the situation, audience and purpose.

#### General Learning Outcomes for Speaking and Listening

- 2.1 Listen critically to analyze and evaluate concepts, ideas and information
- 2.2 Ask discriminating questions to acquire, interpret, analyze, and evaluate ideas and information
- 2.3 Articulate, advocate and justify positions on issues or texts in a convincing matter, showing an understanding of a range of viewpoints
- 2.4 Adapt language and delivery to audience and purpose in informal and formal contexts
- 2.5 Reflect critically on and evaluate own and others' uses of language, recognizing elements of verbal and non-verbal messages
- 2.6 Demonstrate how spoken language influences and manipulates, and reveals ideas, values and attitudes
- 2.7 Address the demands of speaking situations, making critical language choices, especially of tone and style

### Comprehensive Learning Outcome for Writing and Other Ways of Representing

3. Students will be expected to use writing and other ways of representing to explore, clarify, and reflect; to create texts, using a variety of forms for a range of audiences and purposes; use a range of strategies to develop effective writing and other ways of representing and to enhance their clarity, precision and effectiveness.

#### General Learning Outcomes for Writing and Other Ways of Representing

- 3.1 Use writing and other ways of representing to explore, extend, and reflect on experiences with, and insights into, challenging texts and issues
- 3.2 Use writing and other ways of representing to explore, extend, and reflect on values and attitudes
- 3.3 Integrate information from many sources to construct and communicate meaning
- 3.4 Use the conventions of written language accurately and consistently in final products
- 3.5 Use technology effectively to serve communication purposes
- 3.6 Make effective choices of language and techniques to enhance the impact of writing



## Unit 1 Novel and Related Writing

### Outcomes for Reading and Viewing Fiction (*Novel*)

- Examine how specific techniques are used to develop plot
- Identify theme and support with specific reference to the text
- Identify point of view and explore how point of view influences how the story is revealed
- Discuss motivation of characters, where applicable
- Explore the context of time, place and circumstance to extend understanding
- Express personal response to text and support response with specific references to the text

### Outcomes for Writing and Other Ways of Representing

- Write personal and critical responses to literature
  - Support an interpretation of a text with appropriate references to the text
- Apply elements of description and narration, as appropriate
- Use different methods of expository development, as appropriate
- Present ideas in ways that are meaningful and engaging for target audience

### Required Work

#### Review Glossary of Literary Terms

1. Review the personal glossary literary terms (fiction) compiled for English 1101A.

#### Novel Study

2. Study pages 36-40 of *Resource Lines 9/10*, “Novel”.

#### Select, Read and Analyze Novel

3. Select and read a **novel** from the following list:

- *Random Passage* (Bernice Morgan)
- *A Night to Remember* (Walter Lord)
- *No Man's Land* (Kevin Major)
- *In the Heat of the Night* (John Ball)

(See Notes for Teaching and Learning, #6, for information on each of the recommended novels.)

- 3.1 Discuss the novel with the instructor or in a small group organized by the instructor.

4. Complete content and comprehension questions on the novel. (See Suggestions for Assessment.)

#### Write a Book Review

5. Write a book review - minimum of 2-3 typewritten pages, double-spaced. (See Notes for Teaching and Learning.)

- 5.1 Use word processing software for the presentation of the final draft of the book review.

## Unit 1 Novel and Related Writing

### Outcomes for Writing and Other Ways of Representing (*continued*)

- Use the conventions of written language accurately and consistently
- Refine and edit writing, through several drafts, to ensure accuracy and consistency

## Unit 1 Novel and Related Writing

### Notes for Teaching and Learning

#### Selecting a Novel

1. Within the recommended list of novels, students should be encouraged to select a novel based on personal interest. The instructor will need to ensure that students are aware of the ways in which they might find out whether a novel is of interest to them. The prescribed study material for this Unit includes a section on how to preview a novel, which should be of use to students as they make their selection. Students should be aware of the kinds of information that may be presented in or on the book itself (a promotional “blurb”; introduction; preface, chapter headings). Students should also be aware of the usefulness of book reviews and the possible sources for these (Internet, newspapers, magazines). Finally, students should be encouraged to seek the views of others who have already read one or more of the novels or of somebody who has read a novel in which they are particularly interested.

#### List of Recommended Novels

2. Instructors should note that the list of novels is a list of *recommendations*. The list is not provided to the student in the *English 1101B Study Guide*, but must be presented to each student by the instructor. Instructors may add other novels to the list for students to choose from, but they should use the following guidelines in selecting other novels to add:

–it must be a *novel* (not a non-fiction book)

–it must have literary merit

(Continued on following page)

### Suggestions for Assessment

#### Content and Comprehension Questions

Instructors will need to develop questions on each of the novels. These questions should assess as many of the *Outcomes for Reading and Viewing Fiction (Novel)* as possible.

Students should not be given questions on the novel until they have read it completely at least once. They should be guided to re-read sections, as needed, to answer the content and comprehension questions.

**Note:** Instructors should be aware that most of the recommended novels appear on one or more Internet web sites. Some publishers' web sites provide substantial background information as well as teaching and learning material. These may be very helpful, not only in providing additional learning material for students, but also in the development of assessment material.

## Unit 1 Novel and Related Writing

### Notes for Teaching and Learning (continued)

- the reading level should be appropriate for the course
- the story should be of interest and relevance to adults

**Note:** For information on the list of recommended novels, see #6 below.

### Reading the Novel

3. Students should be encouraged to identify and re-read portions of the novel which may be either critical to understanding the story or difficult to comprehend.
4. Where possible, students should be given the opportunity to discuss the novel with others who may be reading it - or with the instructor.

### Book Review

5. The book review should include the following:

An introductory paragraph that gives the title of the novel, the author's name and the date of publication. The introduction could also include a brief statement of the student's opinion of the novel and/or the reason they chose to read it.

Subsequent paragraphs might include a brief summary of the events that make up the plot of the novel, relevant information about setting

### Suggestions for Assessment (continued)

#### Book Review

Students should be required to write at least two rough drafts of the book review, revising for meaning and clarity and discussing changes with the instructor as they do this. They should also be required to edit and proofread the book review to correct any errors in spelling, grammar and punctuation.

#### General Guidelines for Assessment

For both the questions and the book review, it is important that students are able to:

- include specific references to support their interpretations
- reflect on their responses and interpretations, taking their own and others' cultural contexts into consideration
- reflect upon themes and issues revealed in the novel and continually examine the universality of issues that are part of the human condition

## Unit 1 Novel and Related Writing

### Notes for Teaching and Learning (continued)

and context, as well as information about the major characters, including their development and conflicts.

Students should give a summary of the theme(s) or message(s) represented in the novel. They might relate the theme to that of other texts (novel, story, poem) they have read, if applicable.

The book review should include students' personal responses to the novel and its relevance (if any) to their own lives. All comments or opinions should be supported by references to, and examples from, the novel.

The review should conclude with a recommendation to other readers about whether they might appreciate the novel.

### Information on Recommended Novels

6. There are 4 novels recommended for this course:

*Random Passage* by Bernice Morgan (1992)  
This is a fictional account of a family that emigrated from England to a remote fishing outpost in Newfoundland in the 1800s. The book has become a Canadian best seller and was made into a mini-series by CBC Television.

*Random Passage* is used in the provincial high school curriculum.

## Unit 1 Novel and Related Writing

### Notes for Teaching and Learning (continued)

#### *No Man's Land* by Kevin Major (2001)

This is a novel about the young men of the Newfoundland Regiment during World War I as they prepared for and went into the Battle of the Somme in France. Two hundred and seventy-two men from the Newfoundland Regiment were slaughtered as they attempted to drive the Germans from Beaumont Hamel. This is a classic war novel which pulls the reader into the lives of the young soldiers and brings to life the greatest single tragedy in the province's history.

*No Man's Land* is used in the provincial high school curriculum.

#### *A Night to Remember* by Walter Lord (1955)

This is a fictionalized account of the sinking of the Titanic based on interviews with survivors from different parts of the ship and different social classes. One of the most influential accounts of the Titanic disaster, this book was the basis of the 1997 movie, *Titanic*.

*A Night to Remember* is used in the provincial high school curriculum.

#### *In the Heat of the Night* by John Ball (1965)

An award winning mystery set in the southern United States, this book deals with the serious issues of prejudice and stereotyping while also telling a gripping story. It was the basis for the 1967 Oscar winning movie of the same name.

*In the Heat of the Night* is used in the provincial high school curriculum.

## Unit 2 Drama and Related Writing

### Outcomes for Reading and Viewing Fiction (*Drama*)

- Explain the playwright's choice of title
- Describe characters and support descriptions with specific references to the play
- Explore the relationships between characters
- Demonstrate an understanding of the function of stage directions
- Explore dialogue in terms of content, structure and relationship to other elements of the play
- Explain how the playwright develops theme(s)

### Outcomes for Speaking and Listening

- Articulate verbally interpretation of plays
- Demonstrate an ability to work cooperatively for the enactment of a script or a section of a script
- Consistently demonstrate active listening and an ability to engage respectfully with others in conversation and discussion

(Continued on following page)

### Required Work

#### Drama Study

1. Study pages 40-56 of *Reading and Writing for Success*, "Reading Drama".

#### Glossary of Literary Terms

2. Define the following dramatic devices and terminology and add to personal glossary of literary terms:

- drama
- cast of characters
- stage directions
- acts and scenes
- dialogue
- monologue

#### Analyzing Sample Play

3. Re-read pages 42-49 of *Reading and Writing for Success* (Scene from the Teleplay, "Ride to the Hill"), and answer the following questions:

#### *Conflict*

- 3.1 Find a speech that shows conflict between Pauline and Martin caused by Pauline's feelings.
- 3.2 Find a speech that shows that the conflict between Pauline and Martin seems to be resolved.
- 3.3 Where in Martin's monologue on page 48 does a new source of conflict appear?

#### *Character*

- 3.4 What secrets do Pauline and Martin want to keep from each other?

## Unit 2 Drama and Related Writing

### Outcomes for Writing and Other Ways of Representing

- Write personal and critical responses to literature
  - Compose responses which are comprehensive and coherent
  - Support interpretation of a text with appropriate references to the text

### Required Work (continued)

3.5 Do Pauline and Martin give away any of their secrets? If so, how?

3.6 How do Pauline and Martin’s feelings for each other change during the scene?

#### *Mood*

3.7 When does the tension between Pauline and Martin begin to relax?

3.8 What other moods does the dialogue create?

3.9 What is the mood at the end of the scene?

#### *Stage Directions*

3.10 Give four examples of stage directions that reveal a character’s mood or feelings.

### Introductory Monologue

4. Listen to the recorded monologue, “*La Sagouine*” by Antonine Maillet on the *Sightlines 10* CD Set (Disk 3, Track 5).

5. Read the monologue, “*La Sagouine*” (*Sightlines 10*, pages 268-273).

5.1 Read the short biographical entry on Antonine Maillet on page 397 of *Sightlines 10*.

6. Answer the following questions on “*La Sagouine*”:

6.1 “*La Sagouine*” is a French word which may mean “scrub woman” or “char woman” or it may also have a more negative connotation, such as “useless woman”. Why do you think the speaker of this monologue refers to herself as “*la Sagouine*”?

## Unit 2 Drama and Related Writing

### Required Work (continued)

6.2 Who do you think Gapi is?

6.3 Who is more accepting of their condition in life, Gapi or la Sagouine? Explain with reference to the text.

6.4 Write a paragraph comparing the life of la Sagouine with that of the people for whom she works. What is the general message the author is trying to get across?

6.5 Although there are no stage directions with this monologue, the recorded version has sound effects indicating action. Write stage directions for some part of this monologue, indicating props, actions, tone of voice, and any other details that the performer might need.

### Reading Plays

7. Read the play, “Heat Lightning” by Robert F. Carroll (*Sightlines 10*, pages 258-267).

7.1 Answer questions assigned by the instructor. (See Suggestions for Assessment.)

(Continued on following page)

## Unit 2 Drama and Related Writing

### Required Work (continued)

8. Read a minimum of one other play from the following list:

- *Romeo and Juliet* by William Shakespeare
- *The Jewish Wife* by Bertolt Brecht (*Collected Searchlights and Other Plays*)
- *The Holdin' Ground* by Ted Russell (*Collected Searchlights and Other Plays*)
- *The Life of Jackson Piper* by Ronald Chudley (*Collected Searchlights and Other Plays*)

8.1 Answer questions, provided by the instructor, on the play selected.

## Unit 2 Drama and Related Writing

### Notes for Teaching and Learning

#### Drama Study

1. Students will begin their study of drama by studying the prescribed material in *Reading and Writing for Success*. Instructors may also supplement this with the section on drama from *Resource Lines 9/10* (“Dramatic Script”, pages 53-58). Where possible, instructors should use this material as the basis for two or more group lessons. Academic and General students may be grouped for this.

#### Glossary of Literary Terms

2. The dramatic terms which the students will be defining for this Unit will be found in the prescribed reading material. Students should be guided to include these terms in their personal glossaries of literary terms - under a new section for dramatic terms.

#### Analyzing Sample Play

3. The prescribed reading material includes a scene from a teleplay which students are required to re-read and answer questions on. These questions meet a number of learning outcomes for the Unit and provide an introduction to the analysis of drama. Where possible, students should be grouped for this exercise so that they might enact the scene and discuss the questions before answering.

#### Selecting and Reading Plays

4. As far as possible, students should be encouraged to select a play (or plays) from the list provided, based on personal interest.

### Suggestions for Assessment

For the play “Heat Lightning”, there are questions provided in the *Sightlines 10* anthology. However, some may not be appropriate for ABE students. The *Sightlines 10 Teacher’s Guide* has a more comprehensive selection of questions - under

#### Recall/Comprehension, Style/Analysis, and Creative Extension (pages 284-285).

Instructors should assign questions, where appropriate, from each of three categories. This will ensure that the learning outcomes for the Unit are assessed.

Although there are questions provided in the *Collected Searchlights* anthology, not all the questions in the “Working With the Genre and Issues” section are appropriate for ABE students. It is recommended that students who select a play from *Collected Searchlights* complete all the questions in the “Checking Your Understanding” section. All appropriate questions in the “Working With the Genre and Issues” section should also be assigned.

The *Collected Searchlights Teacher’s Guide* is available online at the following address:

<http://www.collectedsearchlights.nelson.com/>

If *Romeo and Juliet* is selected, instructors should try and use an edition of the play which includes introductory materials, learning support materials, and content and comprehension questions. [The Harcourt-Brace edition is recommended.] Otherwise, they may need to locate supporting materials and develop questions themselves.

## Unit 2 Drama and Related Writing

### Notes for Teaching and Learning (continued)

*Sightlines 10* provides short biographical sketches of each contributor (pages 392-400). Students should be directed to read the author biography for each text they select.

Where possible, students should be encouraged or assisted to experience a live stage production of a play. Alternatively, a videotape of a staged play could be used.

Instructors should provide opportunities for students to assume character roles from plays they are studying and to read those characters' dialogues. This would ideally be done when two or more students are reading the same play. Students should be given ample time to read ahead and practice for oral reading. Students who seem very reluctant to assume a character role should be given the opportunity to observe and listen to others read and/or enact a script.

### Suggestions for Assessment (continued)

#### General Assessment Guidelines

In general, assessment for this Unit should include:

- asking students to answer questions and complete written exercises provided in the texts and teacher resources or provided by the teacher.
- asking students to discuss the plays they are reading with the instructor and/or other students
- asking students to read a character's dialogue aloud

It is important that students are able to:

- include specific references to support their interpretations
- reflect on their responses and interpretations, taking their own and others' cultural contexts into consideration
- reflect upon themes and issues revealed in plays and continually examine the universality of issues that are part of the human condition

## Unit 3 Written Communications and Writing Conventions

### Outcomes for Writing and Other Ways of Representing

- Use different methods of expository development, as appropriate
- Apply elements of description and narration, as appropriate
- Use different forms of written communication, as appropriate
- Tailor written presentation to purpose and intended audience
- Refine and edit writing, through several drafts, to ensure accuracy and consistency
- Design texts that are aesthetically pleasing and appropriate to the purpose
- Use the conventions of written language accurately and consistently in final product

### Required Work

#### Writing - Study

1. Study the following sections of *Resource Lines 9/10*:

“Description” (pages 99-102)  
“Narration” (pages 103-107)

#### Read and Analyze Personal Essay

2. Read the personal essay, “A Hard Life But a Better One” by Chui-Ling Tam (*Crossroads 10*, pages 265-268).

3. Analyze **descriptive** aspects of “A Hard Life But a Better One” by completing the following exercises:

3.1 On page 266, paragraph 6, the author uses the word “wistfully” to describe her mother’s voice as she talked about her grandparents and aunts. What does the word “wistfully” mean? How does it add to your understanding of the mother’s feelings?

3.2 On page 266, paragraph 9, the author uses the word “knotted” to describe her mother’s hands. What do you think she means by this? Does the word bring a picture to your mind of any hands you have seen? Can you think of another word that you would use to describe hands such as those of the author’s mother?

## Unit 3 Written Communications and Writing Conventions

### Outcomes for Writing and Other Ways of Representing (continued)

### Required Work (continued)

4. Analyze **narrative** aspects of “A Hard Life But a Better One” by completing the following exercises:

4.1 Draw a time line showing when each of the various members of the family arrived in Canada. Include any other major events in the time line.

4.2 List the different types of jobs family members have done in Canada - including the jobs done by the children of the immigrants.

### Write a Personal Essay

5. Write a personal essay (2-3 double-spaced pages) based on a topic of choice. The essay should include elements of **description** and **narration**. It should be written from the first person point of view.

Some possible topic areas might include:

- family history
- personal challenges or triumphs
- a memorable experience

### Studying Ads and Posters

6. Study pages 249-250 of *Reading and Writing for Success*, “Posters and Ads”.

7. Study pages 246-249 of *Resource Lines 9/10*, “Posters”.

## Unit 3 Written Communications and Writing Conventions

### Outcomes for Writing and Other Ways of Representing (continued)

- Demonstrate understanding of the conventions of spelling in written work

### Required Work (continued)

8. Examine classified advertising in a local, regional or provincial newspaper. (See Notes for Teaching and Learning.)

8.1 Identify jargon and common abbreviations in classified ads.

### Create Ad or Poster

9. Create a poster for public display or a classified ad for the newspaper. The poster/ad should advertise one of the following:

- an item for sale
- a room or apartment to rent
- an item wanted to buy
- a room or apartment wanted to rent
- an event (social event, election, garage sale)
- lost item or pet

Posters may be done by hand or using a computer software program.

### Writing Conventions

10. Review spelling rules. (See Notes for Teaching and Learning.)

10.1 Complete practice exercises on spelling, as needed. (See Notes for Teaching and Learning.)

11. Review hyphenated words. (See Notes for Teaching and Learning.)

11.1 Complete practice exercises on hyphenated words, as needed. (See Notes for Teaching and Learning.)

## Unit 3 Written Communications and Writing Conventions

### Required Work *(continued)*

12. Review abbreviations. (See Notes for Teaching and Learning.)

12.1 Complete practice exercises on abbreviations, as needed. (See Notes for Teaching and Learning.)

13. Review capitalization. (See Notes for Teaching and Learning.)

13.1 Complete practice exercises on capitalization, as needed. (See Notes for Teaching and Learning.)

14. Start a personal list of commonly misspelled words. (See Notes for Teaching and Learning.)

14.1 Analyze personal spelling errors with the instructor.

14.2 Review and add to personal list on a regular basis and develop strategies for learning the correct spelling.

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning

#### Writing - Study

1. Students will have already written their first expository essay in English 1101A. In this course, they are writing a personal essay, incorporating narrative and descriptive elements. In preparation for this, they may review the general material on essay writing from 1101A. The instructor can decide whether this is needed. For this Unit, they should study the material on narration and description from *Resource Lines 9/10*. They will then read a model personal essay from *Crossroads 10* and analyze it by answering a series of questions about descriptive and narrative elements. These two exercises should prepare them for writing their own personal essay.

It is recommended that the material on description and narration and the analysis of the essay be approached as direct instruction and, if possible, group discussion. Instructors will need to ensure that students understand that no piece of writing will be purely descriptive or narrative but most good writing would need to include elements of both.

#### Writing a Personal Essay

2. Students should be encouraged to select a topic for their essay based on personal choice. Some possibilities for broad categories of topic are suggested. Within those categories, students might focus on a more specific topic; they might also select a topic unrelated to those categories.

### Suggestions for Assessment

#### Essay Writing

The exercises on analyzing the personal essay are intended to be used as a teaching/learning process rather than for formal assessment. Assessment in this section of the Unit should focus on the writing of the essay itself. In particular, assessment should take into account the following:

- the narrative flow
- the effective use of description

Instructors should expect to see improvement *between drafts* of the outline and essay in:

- accuracy (spelling, punctuation and grammar)
- organization of ideas and details
- word choice

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning (continued)

Students should be encouraged to develop outlines for their essays, as they have learned to do in English 1101A. They should also refine their essays through several drafts. The final draft may be neatly handwritten or typed.

#### Ads and Posters

3. Students will learn in general about creating personal advertising and posters through the assigned study material from *Reading and Writing for Success and Resource Lines 9/10.*

Instructors will need to provide access to newspapers with classified advertising and to provide instruction on the jargon and abbreviations of this type of advertising. It is recommended that this be done through direct instruction and that students work in groups, where possible, to learn how to interpret and formulate ads.

The exercise of creating a poster or classified ad is intended to be practical. Students should be encouraged to think of actual uses they may have for this exercise.

#### Writing Conventions

4. Instruction in writing conventions should be approached as direct teacher-to-student instruction as far as possible. Grouping of students should also be used, where possible, in order to facilitate meaningful discussion of the conventions being taught. ***Students doing English 1102C may be grouped with 1101B students for Writing Conventions, as they are studying the same material.***

### Suggestions for Assessment (continued)

#### Creating Ads and Posters

The end product of this process (either an ad or a poster) should be evaluated for the following:

- Appropriateness to the purpose
- Effectiveness of wording and/or style
- Comprehensiveness of information

#### Writing Conventions

Instructors should always use some kind of diagnostic measure to determine whether students need instruction and practice in any aspect of writing conventions. This will normally be done through examining students' writing but, in some cases, it may be done thorough the use of a pre-test.

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### Notes for Teaching and Learning (continued)

Students should not be expected to complete practice exercises on any element of writing conventions without having first had the relevance of the component to their writing explained and demonstrated by the instructor. While efforts have been made to select study material from the most appropriate reference texts, no text can provide sufficient explanation for the students to make the necessary connection to their own writing.

**5. Required Work 10** has students reviewing spelling rules. *Communicate!* (pages 114-117) provides a summary of spelling rules. It is recommended that this be used as the basis of direct instruction with a group of students, where possible.

For **Required Work 10.1**, students should be assigned practice exercises based on need, as assessed by the instructor. While any good language reference text may provide practice exercises in this, the following may be recommended from the ABE English resource materials:

“Spelling”, *Communicate! Blackline Master 5-2*

“Proofread for Spelling”, *Communicate! Blackline Master 5-3*

### Suggestions for Assessment (continued)

Although student performance on practice exercises and summative tests in writing conventions may be considered for a portion of the grade in this section of English 1101B, the primary focus of assessment for grading purposes should be on the application of writing conventions in the finished work.

All written material can be the basis of assessment of language conventions. However, until students have received instruction and ample opportunity for practice in a particular aspect of writing conventions, they should not be penalized for errors. Instructors will need to look at students’ work during the drafting stages and teach elements of language conventions as the need becomes evident with each individual student.

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### Notes for Teaching and Learning (continued)

**6. Required Work 11** has students reviewing hyphenated words. *Communicate!* (page 118) provides a chart of rules for hyphenation. It is recommended that this be used as the basis of direct instruction with a group of students, where possible.

For **Required Work 11.1**, students should be assigned practice exercises based on need, as assessed by the instructor. While any good language reference text may provide practice exercises in this, the following may be recommended from the ABE English resource materials:

“Hyphenated Words”, *Communicate!*  
**Blackline Master 5-4**  
“Hyphens”, *Crossroads Language Master 29*

**7. Required Work 12** has students reviewing abbreviations. *Communicate!* (page 119-120) provides guidelines for using abbreviations. It is recommended that this be used as the basis of direct instruction with a group of students, where possible.

For **Required Work 12.1**, students should be assigned practice exercises based on need, as assessed by the instructor. While any good language reference text may provide practice exercises in this, the following may be recommended from the ABE English resource materials:

“Abbreviations”, *Communicate!* **Blackline Master 5-5**

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### Notes for Teaching and Learning (continued)

8. **Required Work 13** has students reviewing capitalization. *Communicate!* (page 123-125) provides guidelines for capitalization as well as a practice exercise. It is recommended that this be used as the basis of direct instruction with a group of students, where possible.

For **Required Work 13.1**, students should be assigned practice exercises based on need, as assessed by the instructor. While any good language reference text may provide practice exercises in this, the following may be recommended from the ABE English resource materials:

“Capitalization”, *Communicate! Blackline Master 5-8*

“Capital Letters”, *Communicate! Blackline Master 5-9*

“Capitalization”, *Passages Language Master 30*

9. **Required Work 14** has students start a personal list of words which they have trouble spelling. The instructor will need to give encouragement to students to start and continue this process throughout their ABE program. Instructors will also need to point out spelling errors to students and to guide students in the identification of their own spelling errors. They will also need to guide students in analyzing the types of errors made and developing strategies for learning the applicable spelling rule(s). Students might use a section of the note book they are using for their personal glossary of literary terms for

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning (continued)

their personal spelling words, or they may decide to start a new book dedicated to spelling. Instructors in other subject areas should be encouraged to participate in the identification of mis-spelled words for each student.