

Adult Basic Education

## English Language Arts

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# **English 2102A**

## **Curriculum Guide**

**Prerequisites:** English 1102A, 1102B, 1102C

**Credit Value:** 1

**Required English Courses**

**[General College Profile]**

*English Language Arts 1102A*

*English Language Arts 1102B*

*English Language Arts 1102C*

***English Language Arts 2102A***

*English Language Arts 2102B*

*English Language Arts 2102C*

*English Language Arts 3102A*

*English Language Arts 3102B*

*English Language Arts 3102C*



## Table of Contents

<b>To the Instructor</b> .....	5
<b>General Learning Outcomes</b> .....	9
<b>Unit I</b>	
Short Story and Related Writing .....	11
<b>Unit 2</b>	
Poetry and Related Writing .....	19
<b>Unit 3</b>	
Written Communications and Writing Conventions .....	23

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**Anthologies:** *Between the Lines 11*  
*Between the Lines 11 CD Set*  
*Land, Sea, and Time, Book Two*

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

**Instructor Resources:** *Between the Lines 11 Teacher's Guide*  
*Land, Sea and Time, Book Two Teacher's Guide*  
*Communicate! Teacher's Guide*



## To the Instructor

### English 2102A

*English 2102A* is the first in a series of three one-credit courses (*English 2102A, 2102B, and 2102C*) developed to be equivalent to the provincial high school's General English 2202. Each course in the series has three Units covering distinct elements of literature and language. *English 2102A* covers short stories and poetry in Units 1 and 2 respectively. Unit 3, "Written Communications and Writing Conventions", provides an introduction to writing opinion pieces and a review of formal correspondence. It also provides for a review of fundamental elements of language and writing conventions (sentence variety and sentence combining; homophones and commonly confused words; and spelling conventions for numbers and metric units).

### New Approach for ABE English

*English 2102A*, 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.



## 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 Short Story and Related Writing

### Outcomes for Reading and Viewing Fiction (*Short Story*)

- Use appropriate reading strategies for comprehension of the narrative
- Explain how the title relates to the narrative
- Identify the theme
- Relate the setting to the events in the narrative
- Consider author's use of language and word choices
- Examine conflict
- Examine techniques that create mood, atmosphere or suspense
- Analyze character
- Evaluate narrator's point of view
- Explore the context of a story to extend understanding
- Express personal response to text and support response with specific references to the text

### Outcomes for Speaking and Listening

- Engage in discussion of literary texts
- Articulate verbally interpretation of literary texts

(Continued on following page)

### Required Work - Short Story

#### Short Story - Study

1. Review pages 11-29 of *Reading and Writing for Success*, “Reading for Appreciation and Enjoyment: Reading Short Stories”.

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

- “Short Story”, pages 41-46
- “Terms and Techniques”, page 37

#### Glossary of Literary Terms

3. Review personal glossary of literary terms (fiction) and add the following terms:

- 3.1 rising action
- 3.2 protagonist
- 3.3 antagonist
- 3.4 foreshadowing
- 3.5 flashback

#### Introductory Short Stories

4. Listen to the recorded short story, “The Interlopers”, by Saki on the *Between the Lines 11* CD Set (Disk 1, Track 4).

5. Read “The Interlopers” (*Between the Lines 11*, pages 41-45).

5.1 Discuss the story in a small group or with the instructor

(More work on this story on next page)

## Unit 1 Short Story and Related Writing

### Outcomes for Speaking and Listening (continued)

- Listen critically to analyze and evaluate technique, meaning and effect of literary texts
- Consistently demonstrate active listening and an ability to engage respectfully with others in conversation and discussion

### Outcomes for Writing and Other Ways of Representing

- Write personal and critical responses to literature and related visuals
  - Compose responses which are comprehensive and coherent
  - Support 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

### Required Work (continued)

5.2 Interpret “The Interlopers” by answering questions 1 - 6 on page 46.

(**Note:** *This story will be re-read for Required Work 10 and 11.*)

6. Read the short story, “Paid-up Member”, by Will R. Bird (*Between the Lines 11*, pages 116-118). [This story is also on the *Between the Lines 11* CD (Disk 1, Track 8). Students may choose to listen to as well as read the story.]

6.1 Answer questions 1 - 3 on page 119.

(**Note:** *This story will be re-read for Required Work 10 and 11.*)

### Reading Short Stories

7. Read a minimum of 1 other short story, selected from *Between the Lines 11*.

7.1 Answer questions, assigned by the instructor, on the selected story. (See Suggestions for Assessment.)

8. Read a minimum of 1 short fiction text from *Land, Sea and Time, Book Two*.

8.1 Answer questions - provided from the Teacher’s Guide.

*Selected short stories should represent a geographic and historical range, as specified in General Learning Outcome 1.2*

## Unit 1 Short Story and Related Writing

### Required Work (continued)

#### Literary Essay - Study

9. Read 143-159 of *Communicate!*, “Writing Essays”.

9.1 Study “Model Essay #1: Literary Essay” (pages 150-153) and complete the “Apply It!” exercises on page 153. (Answers and discussion on pages 70-71 of *Communicate! Teacher’s Guide*)

#### Comparison Essay

10. Re-read the two short stories, “The Interlopers” and “Paid Up Member”, and make notes on how the stories compare in terms of *setting, plot, theme, conflict* and *characterization*.

11. Write a short essay comparing the two stories in terms of the above elements. The essay should be approximately 2 double-spaced pages.

11.1 Use word processing software for the presentation of the final draft of the essay.

## Unit 1 Short Story and Related Writing

### Notes for Teaching and Learning

#### Short Story - Study

1. The material on short stories from *Reading and Writing for Success* will have been studied in English 1102A. It is recommended, where feasible, that instructors group students for the review of this material and the study of the *Resource Lines 9/10* material.

#### Selecting and Reading Short Stories

2. The *Between the Lines 11 Teacher's Guide* provides a readability scale for all the texts in the anthology. Students should be encouraged to select a story based on personal interest, but the instructor may need to guide some students to ensure that they choose a story within their reading ability. The required short story, "The Interlopers", is rated as 'challenging' in the *Teacher's Guide*. However, the recorded version of the story is very well presented and this should help students with comprehension. For weaker students, instructors might suggest that they listen to the recording, read the story and then listen and read at the same time.

Some stories from *Between the Lines 11* that are rated as 'easy' in the *Teacher's Guide* are:

- "One of These Days" by Gabriel Garcia Marquez (pages 13-15)
- "D. B. Cooper" by Max Haines (pages 120-123)
- "The Sea Shell" by Ed Kleinman (pages 252-255)
- "Long Walk to Forever" by Kurt Vonnegut Jr. (pages 281-287, Disk 2\*, Track 5, *Between the Lines 11* CD Set)

(Continued on following page)

### Suggestions for Assessment

#### General Assessment Note

Through completion of the **Required Work** for this Unit, students will be working towards the attainment of the three categories of learning outcomes concurrently: Reading and Viewing, Speaking and Listening, and Writing and Other Ways of Representing.

In general, assessment for this Unit should include:

- asking students to read sections of stories aloud to demonstrate their understanding of meaning and the conventions of prose writing
- asking students to answer questions and complete written exercises provided in the texts and teacher resources
- asking students to discuss the stories they are reading with the instructor and/or other students

## Unit 1 Short Story and Related Writing

### Notes for Teaching and Learning (continued)

Instructors should also be aware that being able to listen to a story makes it more accessible regardless of its difficulty level. Students who have reading comprehension problems would especially benefit from choosing a story which is recorded and listening to it prior to reading. In addition to those referred to above, the short story, “Powder” is recorded on the *Between the Lines 11* CD Set (Disk 2, Track 7\*).

Instructors should note that there is a “*short* short story” in the *Between the Lines 11* anthology - “It Was a Year Ago”, page 114. Because of its extreme brevity, if students select this story, it should be in addition to the required number of stories.

**\*Note:** Instructors should be aware that the *Between the Lines 11* CD cover may have mis-numbered the tracks on Disk 2. On the CD itself, Disk 2 starts with Track 1 and goes to Track 7. On the CD cover, this may be numbered continuously from Disk 1 - so Disk 2 appears to include Tracks 9-15. The Study Guide and the Curriculum Guide refer to the Tracks as they appear on the CD, not on the CD cover.

3. *Land, Sea and Time, Book Two* does not list texts by genre. Instructors will need to guide students in the selection of short stories. For a list of short stories, and a commentary on each, see pages 35-36 in the *Teacher’s Guide*.

(Continued on following page)

### Suggestions for Assessment (continued)

## Unit 1 Short Story and Related Writing

### Notes for Teaching and Learning (continued)

Instructors should be aware that there is additional material in the *Land, Sea and Time Teacher's Guide* to support teaching (Author Information, Commentary).

4. Students should be encouraged to re-read all stories for different levels of understanding
5. Students should be encouraged to read more than the minimum required texts to extend their exposure to fiction and commitment to a lifelong reading experience.

### Questions on Short Stories

6. For many stories in *Between the Lines 11*, the assigned questions call for group work and/or class discussion. The first question on "The Interlopers", for example, is "Discuss with the class the significance of the title" (page 46). The first question on "Paid-up Member" is "Working with a partner, review the surprise ending of the story". In each of these cases, the question could be answered individually without the discussion and group work. However, where it is possible, it is recommended that instructors arrange for students to work together.

7. Instructors will have to provide students with questions on the short stories from *Land, Sea and Time, Book Two*. They are provided in the *Teacher's Guide*, along with "Multi-Dimensional Exploration" activities.

### Suggestions for Assessment (continued)

### Questions on Short Stories

The *Land, Sea and Time, Book Two Teacher's Guide* provides questions for all of the texts. It does not provide answers. The *Between the Lines 11 Teacher's Guide* also does not provide answers to the questions in the anthology. Many of the questions in the *Between the Lines 11* anthology are not appropriate for ABE students. Instructors will need to assign particular questions for each story selected.

## Unit 1 Short Story and Related Writing

### Notes for Teaching and Learning (continued)

#### **Comparison Essay**

8. The essay assignment for this Unit (comparison of two short stories) requires that students *re-read* two stories that they have already read after completing the rest of the readings in the Unit. It is recommended that students be guided to do this work in the order presented here. This will ensure that they are familiar with several short stories and a wider variety of techniques and styles before they write their essays.

The *Study Guide* provides guidelines for students to make notes on the two stories as they compare them. These notes will be used as the basis of their comparison essay. It is recommended that instructors discuss the notes with the students before they begin to plan their essays.

### Suggestions for Assessment (continued)

#### **Comparison Essay**

The assessment of the comparison essay should take into account the following:

- the extent to which students approach the exercise as a comprehensive comparison of stories rather than a comparison of isolated aspects
- the extent to which statements are supported by appropriate references to the text

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 short stories and continually examine the universality of issues that are part of the human condition
- distinguish between fiction and non-fiction



## Unit 2 - Poetry and Related Writing

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

- Use appropriate reading strategies for the comprehension of poetry
- Demonstrate understanding of poetic terminology and techniques
- Analyze theme
- Analyze form and imagery
- Analyze connotation of key words
- Explore context to extend understanding
- Compare personal perspectives to those in a poem
- Respond personally and critically to a visual text

### Outcomes for Writing and Other Ways of Representing

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

### Required Work - Poetry

#### Poetry - Study

1. Review pages 30-39 of *Reading and Writing for Success*, “Reading Poetry”.

2. Study pages 47-52 of *Resource Lines 9/10*, “Poetry”.

#### Glossary of Literary Terms

3. Review personal glossary of literary terms (poetry) and add the following terms:

- 3.1 ballad
- 3.2 lyric
- 3.3 sonnet
- 3.4 free verse
- 3.5 rhythm
- 3.6 rhyme

#### Introductory Poem

4. Listen to the recorded poem, “Jamie”, by Elizabeth Brewster on the *Between the Lines 11* CD (Disk 2, Track 3). **[Note: The CD cover may have mis-labeled this as Track 11]**

5. Read the poem, “Jamie” (Page 239, *Between the Lines 11*).

5.1 Discuss the poem with the instructor, or in a small group organized by the instructor.

5.2 Interpret the poem by answering questions 1 - 3 on page 240.

## Unit 2 - Poetry and Related Writing

### Outcomes for Speaking and Listening

- Engage in discussion of poetic texts
- Articulate verbally interpretation of poetic texts
- Listen critically to analyze and evaluate technique, meaning and effect of poetic texts
- Consistently demonstrate active listening and an ability to engage respectfully with others in conversation and discussion

### Required Work (continued)

#### Reading and Viewing

6. Read the poem, “Short-Order Cook”, by Jim Daniels (*Between the Lines 11*, page 360).

6.1 Answer questions 1 - 3 on page 361.

7. Read pages 33-35 of *Communicate!*, “How to View a Photograph”.

7.2 View the photograph that accompanies the poem, “Short-Order Cook” (*Between the Lines 11*, page 361).

7.3 Write a paragraph expressing your feelings about the photograph and its relationship to the poem.

#### Selecting and Reading Poems

7. Select and read a minimum of 1 other poem from *Between the Lines 11*.

7.1 Answer questions, assigned by the instructor, on the selected poem.

8. Select and read a minimum of 1 poem from *Land, Sea and Time, Book Two*.

8.1 Answer questions, assigned by the instructor, on the selected poem. (See Suggestions for Assessment.)

## Unit 2 - Poetry and Related Writing

### Notes for Teaching and Learning

#### Poetry Study

1. Students will begin their study of poems by reviewing the material on poetry from English 1102A (*Reading and Writing for Success*) and studying pages 47-52 of *Resource Lines 9/10*. It is recommended that this material be used as the basis of direct instruction with a group of students, if possible.

#### Introductory Poem

2. Students will begin their reading of poetry for this course by listening to and reading the assigned poem, “Jamie”. They will follow this with a second assigned poem, “Short-Order Cook”, and related visual. The second poem is also on CD, so students may choose to listen to this as well.

**Note:** As already noted in Unit 1, Notes for Teaching and Learning, the *Between the Lines 11* CD cover may have mis-numbered the tracks on Disk 2. On the CD itself, Disk 2 starts with Track 1 and goes to Track 7. On the CD cover, this may be numbered continuously from Disk 1 - so Disk 2 appears to include Tracks 9-15. The Study Guide and the Curriculum Guide refer to the Tracks as they appear on the CD, not on the CD cover.

### Suggestions for Assessment

Through completion of the **Required Work** for this Unit, students will be working towards the attainment of the three categories of learning outcomes concurrently: Reading and Viewing, Speaking and Listening, and Writing and Other Ways of Representing.

*Students who show an interest in writing their own poems should be encouraged to do so. Instructors may use their discretion in awarding a small portion of the marks for this Unit based on original work.*

#### General Assessment Guidelines

In general, assessment for this Unit should include:

- asking students to read poems aloud to demonstrate their understanding of meaning and rhythm
- asking students to answer questions and complete written exercises provided in the texts and teacher resources
- asking students to discuss the poems they are reading with the instructor and/or other students

## Unit 2 - Poetry and Related Writing

### Notes for Teaching and Learning (continued)

#### Selecting and Reading Poems

3. The *Between the Lines 11 Teacher's Guide* provides a readability scale for all the texts in the anthology. Students should be encouraged to select a poem based on personal interest, but the instructor may need to guide some students to ensure that they choose a poem within their reading ability. Poems which are rated as 'easy' in the *Teacher's Guide* include:

"Candle in the Wind" (page 66)  
"Don't Give Me Looks" (page 214)  
"To Human Race" (page 229)  
"Paper Matches" (page 241)  
"Berry Picking" (page 278)  
"Shamaya" (page 310)  
"What a Good Boy" (page 319)  
"Celebration" (page 351)

*Land, Sea and Time, Book Two* includes both poetry and songs which would be appropriate for this Unit. In particular, the following may be recommended to students:

"Miners" by Michael Crummy (page 55)  
"Above the Harbour" by Carmelita McGrath (Page 64)  
"Recipe" by Gordon Rodgers (Page 111)  
"Iceberg" by Nellie Strowbridge (Page 120)  
"Two Dresses From St. Pierre" by Ruth Lawrence (Page 137)  
"The Price of Bread" by Gregory Power (Page 152)  
"December Hockey" by Ian Wiseman (Page 240)

### Suggestions for Assessment (continued)

#### Questions on Poems

As with the short stories, many of the questions in the *Between the Lines 11* anthology are not appropriate for ABE students. Instructors will need to assign particular questions for the selected poem. The *Between the Lines 11 Teacher's Guide* does not provide answers to the questions in the anthology.

There are questions on the *Land, Sea and Time* poems in the *Teacher's Guide*. There are no answers provided, however. Instructors should judge the appropriateness of the questions provided and, where deemed necessary, construct their own questions.

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 poetry and continually examine the universality of issues that are part of the human condition

## Unit 3 Written Communications and Writing Conventions

### Outcomes for Written Communications and Writing Conventions

- Use different methods of expository development, 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 products
- Use technology effectively to serve communication purposes

### Required Work

#### Opinion Piece - Study

1. Study pages 59-63 of Resource Lines 9/10, “Opinion Piece”.

2. Study pages 22-26 of *Communicate!*, “Reading Newspapers”.

2.1 Complete questions 1 and 2 on page 26.

3 Study pages 192-193 of *Communicate!*, “A Letter to the Editor or to a Member of Parliament”.

#### Writing Thesis Statements

4. Complete exercises assigned by the instructor on writing thesis statements. (See Notes for Teaching and Learning.)

#### Writing an Opinion Piece

5. Write a short composition expressing an opinion on a current issue. The composition can be in the form of a *persuasive essay* or a *letter to the editor*.

5.1 Use word processing software for the presentation of the final draft of the composition.

*(Continued on following page)*

## Unit 3 Written Communications and Writing Conventions

### Outcomes for Written Communications and Writing Conventions (continued)

- Demonstrate understanding of complex grammatical structures, precise and varied word choice, and complex and varied sentence structures for the communication of ideas

### Required Work (continued)

#### Letter Requesting Reference

6. Review pages 128-134 of *Resource Lines 9/10*, “Correspondence”.

7. Study sample letter requesting reference (*Between the Lines 11*, page 369).

- 7.1 Write a letter requesting a reference.

*Edit and proofread all written work to eliminate errors in syntax, usage, spelling and punctuation. Use word processing software to type the final drafts of composition and letters.*

#### Writing Conventions

8. Examine sentence variety and sentence combining. (See Notes for Teaching and Learning.)

- 8.1 Complete practice exercises on sentence variety and sentence combining. (See Notes for Teaching and Learning.)

9. Examine the following areas of spelling and word usage:

- homophones and commonly confused words
- numbers and metric units

(See Notes for Teaching and Learning.)

- 9.1 Complete practice exercises, as needed. (See Notes for Teaching and Learning.)

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning

#### Composition - Study

1. The assigned study material from *Resource Lines 9/10* and *Communicate!* provides a good introduction to writing opinion pieces. As far as possible, this material should be presented to the student through direct instruction. There should also be opportunities for group discussion.

#### Writing Thesis Statements

2. **Required Work 4** asks students to practice writing their opinions on topics in the form of ‘thesis statements’ before beginning to write their opinion piece. They will be familiar with the concept of ‘thesis’ from the *Resource Lines 9/10* study material. For this exercise, the *Guide to Language, Literature, and Media Evaluation and Practice Support Package* provides a **Reproducible Worksheet** (4.1, page 23) which is recommended. Instructors may also supplement this with their own exercises.

#### Opinion Piece

3. The opinion piece writing should be initiated with a discussion of current issues or events within the community or a major news event, or some other topic of interest to the student. Discussions should include other students, where possible, and need not be restricted to students doing English 2102A. Where necessary, the discussion may be between the instructor and the student.

### Suggestions for Assessment

#### Opinion Piece

In the assessment of students’ opinion pieces, instructors should ensure that each composition is structured and developed appropriately - with introductory sections, topic development sections and concluding sections.

The length of composition will depend on the format chosen (essay or letter) and the subject or issue written about.

Instructors should assess compositions for the following:

- sentence structure
- appropriate transitions
- appropriate vocabulary
- correct spelling, grammar and punctuation

Compositions should also be assessed for clarity and effectiveness.

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning (continued)

#### **Letter Requesting Reference**

4. Some of the material from *Resource Lines 9/10* will have been studied in English 1102A and 1102B. The entire section should be studied carefully prior to beginning the letter writing assignment for this course. This material, together with the sample letter from *Between the Lines 11*, should be an adequate preparation for the writing of a letter requesting referral. Although *Between the Line 11* uses a semi-block format, students should be guided to use the full block format modeled in *Resource Lines 9/10*. It is recommended that students be encouraged to perfect this format and use it to the exclusion of all others.

The sample letter requesting a reference from *Between the Lines 11* should be used as a model for content as well as structure. Students should be guided to understand that they need to provide information about themselves in a letter requesting reference. This may be necessary to remind the person of what the relationship was and when the relationship existed. Other guidelines for requesting a letter of reference (fact sheet about themselves, postage paid envelope) should also be stressed to students.

### Suggestions for Assessment (continued)

#### **Formal Correspondence**

At this level, students should be expected to adhere strictly to the conventions of the prescribed format for formal correspondence. The main focus of the assessment of their correspondence should be the extent to which it achieves its purpose. In particular, the following should be assessed:

- accuracy
- conciseness
- tone
- language

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning (continued)

#### Writing Conventions

5. Students at this level should have mastered the *fundamentals* of writing conventions and terminology (including parts of speech, sentences, verb tenses, end punctuation, and subject-verb agreement). However, students who demonstrate weakness in these fundamentals should be required to do structured review and practice.

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 2102A may be grouped with students doing English 2101A for instruction in writing conventions, as they are studying the same material.***

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 the most appropriate reference texts, no text can provide sufficient explanation for the students to make the necessary connection to their own writing.

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### Suggestions for Assessment (continued)

#### 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.

Although student performance on practice exercises and summative tests in writing conventions will be considered for a portion of the grade in this section of English 2102A, the primary focus of assessment for grading purposes should be on the application of writing conventions in the finished work.

## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning (continued)

**6. Required Work 8** has students examine sentence variety and sentence combining. *Reading and Writing for Success* (pages 184-187) and *Resource Lines 9/10* (pages 326-328) provide explanations and examples of sentence combining and varied types of sentences. It is recommended that these be used as the basis of direct instruction with a group of students.

For **Required Work 8.1**, students will need to practice combining sentences and crafting compound and complex sentences. While any good language reference text may provide practice exercises in this, the following may be recommended from the ABE English resource materials:

“Simple Sentences”, *Crossroads 10 Language Master 12*  
“Compound Sentences”, *Crossroads 10 Language Master 13*  
“Complex Sentences”, *Crossroads 10 Language Master 14*  
“Combine Sentences”, *Communicate! Blackline Master 4-7*  
“Sentence Variety”, *Communicate! Blackline Master 4-8*  
“Compound-Complex Sentences”, *Passages 12 Language Master 17*  
“Combining Sentences”, *Passages 12 Language Master 18*

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## Unit 3 Written Communications and Writing Conventions

### Notes for Teaching and Learning (continued)

“Complex Sentences and Compound-Complex Sentences”, *Guide to Language, Literature, and Media Evaluation and Practice Support Package Reproducible Worksheet G.2*

7. **Required Work 9** has students examine spelling and word usage, including homophones and commonly confused words and numbers and metric units. *Resource Lines 9/10* (pages 329-331), *Communicate!* (pages 101-102), and *Guide to Language, Literature and Media* (pages 382-383) provide lists of homophones and commonly confused words. *Resource Lines 9/10* and *Communicate!* also provide explanations. It is recommended that these be used as the basis of direct instruction with a group of students.

For **Required Work 9.1**, students will need to practice using the correct word. While any good language reference text may provide practice exercises in this, the following may be recommended from the ABE English resource materials:

“Write the Right Word”, *Communicate!*  
**Blackline Master 4-33**  
“Commonly Confused Words”, **Blackline Master 4-34**  
“Easily Confused Words”, *Crossroads 10*  
**Language Master 30**