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A LITERATURE-BASED CURRICULUM

FOR AT-RISK HIGH SCHOOL STUDENTS

A Project

Presented to the

Faculty of

California State University,

San Bernardino

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

In

Education: Vocational Education

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by

Monique Antoinette Jenkins

September 1998

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September 1998

Approved by:

John Emerson, M.A., First Reader   7/28/98
                                                  Date

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ABSTRACT

The purpose of this project was to design a one-semester course curriculum in literacy that is literature-based. Specifically, the curriculum will serve the literacy needs of at-risk high school students in the Barstow Unified School District. The curriculum will serve students in the district who have not successfully passed one or both proficiency exams in Language Arts. Furthermore, the curriculum was designed for possible adoption as a supplement and/or primary course curriculum for students as an alternative course to assess pupil mastery of specific skill in reading comprehension and written expression within the district.

The curriculum includes these five sections: (1) Introduction, (2) Quick Reference to basic elements to literature, types of writing, and practice exercises, (3) Lesson Plans, (4) Assessment/Evaluation, and (5) Forms. The *Introduction* focuses on authentic literature selection for the literature-based curriculums, and a list of award-winning authors of children's and young adult's literature can be found in Section One. The *Quick Reference Guide to Basic Elements to Literature, Types of Writing, and Practices Exercise using the writing process* can be found in Section Two. *Lesson Plans* include scope and sequence in reading comprehension, writing applications using higher level thinking skill, research, technology, and study skills which were developed from selected authentic literature are found in Section Three. Section Four, contains objective answer keys to the *Lesson Plans* and objective and subjective *assessment and evaluation criteria* for student and teacher use for the writing application. Identification of certain forms that may be required for some students during day-to-day activities, such as various diagrams and forms to complete

writing exercise, can be found in Section Five, *Forms*. With modification for each school, this curriculum can be used as a (1) one-semester course or as an English elective for credit district-wide.

ACKNOWLEDGMENTS

First of all, I would like to especially thank John Emerson for making suggestions, proofreading and editing everything that I generated for this project. My sincere thanks.

Secondly, I like to pay a special thanks to my principal, Mr. Richard Brown for his unconditional support and encouragement throughout the generation of this project, and Claire Ellis, Director of Special Projects and Curriculum, for review of the curriculum to ensure compliance with school and district policies. Mary Marquez, thanks for all the help you have given me with the computer/word processing and tolerating me. A sincere thanks to all.

My family, first my parents who have always encouraged me to further my education and challenged me to reach my full potential. To my siblings, thanks for all of the words of encouragement and love.

A special thanks to André for ceaseless love and patience during these months I isolated myself from him in order to finish this project. You are the most important person in my life. *Te quero mucho, mi amor!*

Most importantly, to My Lord and Savior, Christ Jesus. For I can do all things through you and nothing without you.

All of your names are now officially on this paper, and rightfully so.

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CHAPTER ONE

Background

Introduction

The content of Chapter One presents an overview of the project. The context of

the problem is discussed followed by the significance of the project. Next, the

limitations and delimitations that apply to this project are reviewed. Finally, a

definition of terms is presented.

Context of the Problem

Even with the many outstanding efforts that districts under went throughout

California, a disconnection has persisted between what is taught and what is tested

(Wright, 1997, p. 10). This is evident when a large number of students fail school

proficiency exams and/or score below the mean on a norm-referenced test in areas of

reading comprehension and written expression. One reason for our students failure is

because instructional tools differ greatly from assessment tools, that is, curriculum

content standards, student performance standards, and student's assessment program are

not interrelated.

In recent years, California's Commission for the Establishment of Academic

Content and Performance Standards has been hard at work searching for the perfect

instrument(s) to measure student performance (Goodwin, 1997, p. 9). The legislation

made it an essential priority, and school districts have administered up to three or more

different norm-referenced tests in less then a decade. The question is not over which

test is best, but why there isn't a correlation between what teachers actually teach and

what is actually expected of students from assessment tools? There is no doubt that there should be more similarity between instruction tools and assessment to break the cycle of disconnection of what is taught to what is tested.

Since the demise of the California Learning Assessment System (CLAS) in 1994, no reform effort in this state has helped set out more promise than the statewide academic standards. But standards by themselves will not change education. As had the work of the Commission for the Establishment of Academic Content and Performance Standards has been, it is the commitment by policy makers to enact and support standards that have determined the outcome (Wright, 1997, p.10).

California's commitment to academic standards began with enactment of AB 265 (Alpert, 1995) later modified by SB 430 and AB 2105. AB 265 not only links academic content and performance standards to what will be tested, but also aligns California's Curriculum Frameworks, instructional materials, and statewide assessment to the standards (p. 10).

A curriculum was developed that embedded these current content standards within a curriculum. The curriculum was designed to empower students to construct meaning for themselves through the use of authentic quality literature that deepens basic understanding of essential content areas in Language Arts.

The curriculum aligns with existing standards and guidelines set by the State Department of Education Frameworks and Task Force Reports and embeds content areas in reading comprehension and written expression from both proficiency exams and norm-referenced tests. The curriculum contains mini-lessons that focus on

strategies and skills in reading comprehension: literal, inferential, critical and applicable comprehension and vocabulary building in reading. In the area of writing, the focus is on the writing process, using higher order thinking skills and process. Finally, in the area of technology the focus is on using the Internet, improving research and study skills.

Students who are engaged in programs of instruction using quality literature as a basis for reading, reflecting, and writing, will clearly have an advantage on new forms of reading assessment. There is significant evidence that students who engage in extensive reading and writing achieve better in literacy (Anderson, Wilson, & Fielding, 1988).

Purpose of the Project

The purpose of this project was to design a one-semester course curriculum in literacy that is literature-based. Specifically, the curriculum will serve the literacy needs of at-risk high school students in the Barstow Unified School District. The curriculum will serve students who have not successfully passed one or both proficiency exams in Language Arts. Furthermore, the curriculum was designed for possible adoption as a supplement and/or primary course curriculum for students as an alternative course to assess pupil mastery of specific skills in reading comprehension and written expression within the district.

Significance of the Project

At the present time there is not a specific course that adequately and sufficiently prepares at-risk students to be successful on literacy tasks in reading, writing, thinking, and research, technical, study skills. The curriculum provides students with not only literacy skills (content area standards), but also applicable life long learning standards necessary to be successful in both literacy and employment endeavors. This project was developed as a response to our district's ailing problem of the mismatch between instruction and assessment instruments in the content areas of Language Arts. Also, this project will further support California's commitment to excellence to better prepare students to actively compete in the global job force after successful completion from high school.

Limitations and Delimitation

A number of limitations and delimitations surfaced during the development of this project. These limitations and delimitation are presented in the next section.

Limitations The following limitations apply to this project:

1. The literacy course was designed specifically for at-risk within the Barstow Unified School District.

2. The project was limited to students who have not successfully passed one or both proficiency exams in reading comprehension and/or written expression.

Delimitation. The following limitations apply to this project:

1. The scope of this project was delimited to Barstow Unified School District.

2.   The number of high schools within the Barstow Unified School District further

delimited the project.

Definitions of Terms

At-Risk--A population of students who experience barriers to successfully complete

high school including individuals with exceptional needs.

Authentic Task--A task performed by students and/or writer that have a high degree of

similarity to tasks performed in the real world.

Benchmark--A formative step leading to a standard. Benchmarks, which are a way of

assessing a student's progress toward meeting a standard, may be assigned at all

grade level or at a designated grade level, or grade clusters e.g., K-2, 3-5, 6-8, 9-

10, and 11-12.

Content standard--What a student should know and be able to do. Content standards are

usually discipline-specific. The focus is on student behavior.

Criterion-referenced--A measurement of achievement of specific criteria or skills in

terms of absolute level of mastery. The focus is on performance of an individual

as measured against a standard or criteria, rather than against performance of

others who take the same test, as with norm-referenced tests.

Curriculum standard--What should be covered in a given course or grade and what

instructional devices will be provided to assist student learning. The focus is on

teacher behaviors.

Higher-order thinking skills--Bloom's taxonomy or classification of thinking in the

cognitive domain: knowledge, comprehension, application, analysis, synthesis,

and evaluation.

Life-long learning standards--What information and skills will be needed throughout

life, not just in school or work. Performance assessments are the most

appropriate tools for measuring these standards.

Literature-based instruction-- Is the type of instruction in which authors' original

narrative and expository works are used as the core for experiences to support

children in developing literacy.

Norm-referenced test--An objective test that is standardized on a group of individuals

whose performance is evaluated in relation to the performance of others.

Objective--If no judgment is required on the part of the scorer, then it is an objective

test. Multiple-choice tests are objective tests.

Performance Assessment--An evaluation in which students are asked to engage in a

complex task, often involving the creation of a product. Student performance is

rated based on the process the student engages in and/or based on the product of

his/her task. Many performance assessments emulate actual workplace activity

or real-life skill application that require high order processing/thinking skills.

Performance standard--At what level will performances be judged good enough to meet

a standard? The standards specify how competent a performance is, commonly

by using a scale or rubric, which need to be widely known.

Proficiency exams--They are designed to measure the learner's ability in a language regardless of any previous training.

Rubric-- An instrument for measuring a well-written paper; a scoring guide.

Subjective--Tests where judgment is required on the part of the scorer. The difference between objective and subjective is method of scoring.

Summative--Assessment that occurs at the end of a course. They evaluate the sum total of what has been taught and learned.

Thematic Instruction--Is a type of instruction that consists of a series of learning experiences that are forced on a particular topic, idea, author, or genre; each unit consists of specific learning and literacy outcomes for students.

Organization of the Project

This project is divided into five chapters. Chapter One provides an introduction to the context of the problem, purpose and significance of the project, delimitations and limitations, and definition of terms. Chapter Two consists of a review of the literature. Chapter Three outlines the population to be served and the project design. Chapter Four reviews the budget required for implementing the project. Chapter Five presents the conclusions and recommendations gleaned from the project. The project and references will follow Chapter Five.

CHAPTER TWO

Review of the Literature

Introduction

Chapter Two consists of a discussion of relevant literature. First, basis, student

benefits, and teacher's role of a literature-based program are discussed. Second,

thematic instruction, broadening the concept of literacy, and criteria for authentic

literature selection is delineated. Third, the correlation between reading and writing,

higher order thinking skills, and helping children is discussed. Finally, issues

surrounding California's standards, instruction, and assessment are presented.

Literature-based Instruction

Literature-based programs are increasingly popular in education today. The

California State Department of Education has released grade level literature lists for

teachers to use as a guide in their classrooms. Such a list can be especially helpful for

at-risk students at the secondary level who are not reading or writing at grade level

and/or who have faced barriers passing one or more district proficiency exams. Having

such programs allows time for students to read and write daily, to read authentic

literature with natural language, improve comprehension, writing, thinking, and study

skills.

Literature-based instruction is the type of instruction in which authors' original

narrative and expository works are used as the core for experience to support children in

developing literacy. The types of activities done with the literature are the natural types

of activities children and adults would do when reading and responding to any good works.

Literature-based instruction is much more than giving students quality literature; doing authentic things with the literature that all writers and readers would naturally do, and giving students support they need with these activities as they read. As Wells (1990) indicates, children and young adults develop literacy, reading, writing and thinking by having real literacy experiences and getting support from more-experienced individuals who may be adults or peers. Research clearly shows that literature-based instruction helps all students become better readers, writer, and thinkers (Tunnell & Jacobs, 1989).

Goals of Literature-based Instruction

The goal of literature-based instruction is to help students become expert readers so they can achieve independence and can use literacy for lifelong learning and enjoyment. Learning to use strategies effectively is essential to constructing meaning. Readers who are not strategic often encounter difficulties in their readings (Paris, Wasik, & Turner, 1991). There are different strategies that research has shown are effective in literature-based instruction (Cooper, 1993). These include scaffolding of instruction, modeling, activation of prior knowledge, and student responses to literature.

Research indicates that effective or expert readers are strategic (Baker & Brown, 1984). This means that they have purpose for their reading and adjust their reading to each purpose and for each reading task. Strategic readers use a variety of strategies and skills as they construct meaning (Paris, Wasik, & Turner, 1991).

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A strategy is a plan selected deliberately by the reader to accomplish a particular goal or to compete a given task (Paris, Lipson, & Wixson, 1983; Paris, Wasik, & Turner, 1991). When students are able to select and use a strategy automatically, they have achieved independence in using the strategy. Along with these strategies the expert readers uses a number of comprehension and study skills. Research clearly supports that readers develop the use of strategies and skill by reading and writing and being given the support they need in these processes (Wells, 1990).

In the first selection the teacher can provide heavy support and modeling. In the next selection students can begin to take control and model what they are learning, still under the teacher's guidance or coaching. Finally, students use the last selection to model and apply what they have learned. Reading the literature provides models for the strategies and skills.

Scaffolding identified by Jerome Brunner (1976) is a term that aptly suggests that children use this help of support while they build a firm understanding that will eventually allow them to solve problems on their own. This strategy of instruction has also grown out of research on how individuals learn (Collins, Brown, & Newman, 1986). According to Vygotsky (Wertsch, 1985) this area is known as *the zone of proximal development* where the child receives support from a more capable peer or adult teacher. This is what Pearson (1985) called the gradual release of responsibility. If students are unable to achieve independence, the teacher brings back the support system of clues, structure, and reminders and so on to help them experience success until they are able to achieve independence (Cooper, 1993).

Modeling has been shown to be a vital part of helping students learn the process of constructing meaning and of helping them learn the various strategies and skills involved in this process (Bandura, 1986). Modeling takes place first through the literature itself (Walmsley & Walp, 1990) and the way it is organized in thematic units. These lessons are known as mini-lessons and they may be formal or informal (Cooper, 1993). By encountering several related pieces of literature, students get repeated modeling and practice with the same type of strategies and skills. This is what Walmsley and Walp (1990) call a skill through application approach.

Activating prior knowledge is another instructional strategy that is important in literature-based instruction (Cooper, 1993). Many different strategies can be used in activating their own prior knowledge; most of these strategies help students become independent in activating their own prior knowledge. Research on schema theory and prior knowledge has clearly shown that students construct meaning by prior knowledge to interact with the text (Anderson & Pearson, 1984).

Anderson (1989) describes learning as a constructive process in which knowledge structures are continually changed to assimilate and accommodate new information. The learning is more than a passive vessel for knowledge structure; rather, the learner is like a traffic officer whom sometimes steps in actively to direct the process of sense making (p.91). This concept of learning grows from the work of Piaget and Vygotsky, the information processing theorists, and other cognitive psychologists or sometimes called a constructivist view of learning.

Responding to literature is the way in which one reacts to something that has been read or listened to (Cooper, 1993). Rosenblatt (1938/1976) has contended for many years the individual constructs meaning by transacting with the text. The response activities are the natural things one does with text that have been read or listened to, they help students develop deeper understanding and help them relate what they have read to their own experiences (Gambrell, 1986; Hickman, 1983). Through this process individuals learn to construct meaning or comprehension (Cullinan, Harwood, & Galda, 1983).

Response activities provide students with the opportunities to relate narrative and expository text to their own personal experiences (Martinez & Roser, 1991). Through this personal transaction with the text, students formulate their own meaning and develop their overall abilities to construct meaning (Eed & Wells, 1989). By responding to literature, students see models of writing that they will ultimately incorporate into their own writings.

Research has found that readers respond to literature in a variety of ways by retelling, summarizing, analyzing, and generalizing (Applebee, 1978). As students become more experienced readers and writers, they develop more sophisticated abilities to construct meaning by analyzing and evaluating literature (Kelly & Farnan, 1991). Writing is one form of responding to literature (Harste, Short, & Burke, 1988). By giving a written response to literature, students are learning to construct meaning through writing; they are further developing their ability to think critically (Tierney & Shanahan, 1991).

The Role of the Teacher

How children view the processes of literacy and the attitudes they develop toward it will be determined/influenced by their teacher. The role of the teacher in literature-based instruction is one of decision-maker, mentor, and coach.

As the decision-maker, the teacher plans and supports activities that allow students to do those things one naturally does with literature (Routman, 1991). This role includes planning themes, helping students activate the appropriate prior knowledge, and supporting student in reading and responding to the literature in appropriate ways (Martinez & Roser, 1991). In some instances the teacher plans and teaches mini-lessons using the literature as a model for helping students learn a needed strategy or skill (Trachtenberg, 1990).

As a mentor, the teacher serves as a model for reading and writing. By reading aloud to students, the teacher models language for them. Through shared writing (McKenzie, 1985), the teacher models all aspects of writing--grammar, usage, and spelling. As an interested reader and listener, the teacher becomes an adult audience with whom writing is shared. At this point the teacher receives the child's writing and responds to the idea and content in a sympathetic manner. The teacher encourages and motivates students to develop ideas and impressions in ways that appear appropriate to the students' purposes for writing and that achieve the desired effects on the given audience.

By supporting students with such activities as shared reading, literature discussion circles, and response activities, the teacher plays the role of coach (Cooper, 1993). The teacher also provides an environment that is conducive to learning by clarifying or solving problems encountered during the various stages of writing. A workshop setting allows the

teacher to assist children by consulting, responding, and coaching. Yatvin (1981) describes

the teacher as one who moves about the room, helping children to shape their ideas,

supplying spellings of words, offering solutions to problems, and suggesting ways to think

about, develop, and expand ideas.

Thematic Units

Thematic units consist of a series of learning experiences that are focused on a

particular topic, idea, author, or genre; each unit consists of specific learning or literacy

outcomes for students. Several pieces of literature that support the theme become the basis

for major reading and writing experiences within the theme. There are several major

advantages to using themes.

A thematic organization in which themes are carefully developed with related pieces

of literature supports the activation and development of prior knowledge, and concept of

schema theory. By having related, focused literature, students are able to build connections

and relationships about a given theme, which is how one develops prior knowledge and

uses it to construct meaning (Anderson & Pearson, 1984).

In order for students to become effective constructors of meaning, they must

learn to understand the differences in narrative and expository texts (Beach &

Appleman, 1984; Taylor & Beach, 1984). Thematic organization makes it possible to

arrange several pieces of related literature together to help students learn to use different

text structures as aids to constructing meaning.

Children learn to read and write together (Teale & Sulzby, 1986). A thematic

organization allows reading and writing to be taught and developed together as readers

and writers naturally learn. By having themes with several pieces of the same type of literature, students have models to use in their writing. For example, if students are reading several well-formed stories with very strong character descriptions, their writing can focus on the writing of stories with strong character descriptions; the exact topic of the student's writing, however, should be selected by the student (Graves, 1983).

A thematic organization also makes it possible to use classroom time more efficiently by focusing on a variety of curricular areas across the theme (Walmsley & Walp, 1990). Teachers are constantly faced with the dilemma of having too many things to teach and not enough time to teach them. By having a strong thematic organization, teachers are better able to provide students with learning experiences that make more efficient use of their time and match the way students actually learn.

Overall, the major advantage of focused themes is that they make it possible for students to more effectively construct meaning by reading related authentic selections and building connections among them.

Broadening the Concept of Literacy

For many years, literacy has simply been viewed as the ability of individuals to read and write. However research during the past two decades has helped us to learn a great deal about literacy; what it is, and how it is used both in and out of school. Shirley Brice Heath (1983) in her classic study of literacy found that literacy involves much more than reading books and writing papers, the activities most emphasized in schools. She found that children and young adults often use literacy for such reasons as

solving problems—they read signs or advertisements; for social activities—writing letters, bumper stickers, posters; for gaining news and information—reading newspapers and magazines; for remembering things—messages to self and others, and so forth.

Guthrie and Greaney (1991) looked at the research focusing on the literacy acts of adults as compared to those of children. They found that adults spend time reading for leisure, for their occupation, and for participation in their communities. Adult literacy acts include reading fiction and nonfiction as well as reading such things as tables memos, charts, magazines and posters. However, when Guthrie and Greaney looked at school-based literacy activities, they found that more time was devoted to the teaching of reading skills, as opposed to actually reading.

Another source of information about literacy comes from looking at what potential employers expect of individuals as they come out of school and seek jobs. Much of the research in this area has shown that the literacy expectations of employers are very different from what schools have typically provided. For nearly twenty years, surveys of potential employers have shown that they want individuals who can do much more than read and write, they want individuals who can listen, learn on their own, and analyze situations to identify and solve problems.

More recently, the Secretary's Commission on Achieving Necessary Skills undertook a study to advise the Secretary of Labor about the level of skills needed to enter employment. The results of this study were very clear and simple:

Good jobs will increasingly depend on people who can put knowledge to work.

What we found was disturbing: more than half our young people leave school

without the knowledge or foundation required to find and hold a good job

(SCANS, 1991, p. xv.)

SCANS Report (1991) identified five basic competencies and a three-part foundation

that everyone must have for success in the workplace regardless of the job held.

Schools are responsible for preparing students for the workplace. However, the SCANS

Report (1991) found that less than half of all young adults could read, write, use math,

listen, or speak effectively enough to move from school to the workplace; the report

notes that most schools do not even address listening and speaking.

Literacy must also be considered in relation to the world of technology. We hear

about the information superhighway, a tool of communication that makes it possible to have

almost instant communications in all aspects of our lives. Thornburg (1992) maintained

that in our society we have ended the Information Age and are moving into the

Communication Age. He notes that many schools, however, have just begun to move into

the Information Age by adding new technologies while society as a whole has moved well

beyond this point to focusing more broadly on the use of technology for high-speed

communication. Therefore, literacy must also be viewed as communicating through

technology. Many teachers are well aware that their students come to school knowing a

great deal about computers, CD-ROM, and other aspects of technology.

Given what we have learned about literacy, the mismatch between adult literacy and

school literacy, the literacy requirements identified by potential employers, and the advent

of the information superhighway, we can see that there is a discrepancy between what adults must actually face in the world and what schools do under the heading of literacy. Schools need to broaden their concept of literacy. Literacy must be viewed as the ability of individuals to communicate effectively in the real world. This must involve teaching the abilities to listen, read, write, speak, and view things, with thinking being an integral part of each of these processes, while at the same time preparing students for the "Communication Age." School literacy activities must take on more of a "real world" perspective. Literacy should be viewed as the ability of individuals to respond to the practical tasks of everyday life as Harris and Associates noted many years ago (1970). Obviously, these tasks are changing as we move into the next century.

Broadening the concept of literacy means that schools must broaden the type, scope concept of theme and literature, and materials that constitute themes that they provide under the heading of literacy learning. School-based literacy activities need to reflect and prepare students for "real world" literacy in much more effective ways (Walmsley & Walp, 1990).

Typically, themes of study have focused on literature in the traditional sense, including narrative and expository text, with a heavy emphasis on stories. These themes need to be built around a combination of high quality literature in the traditional sense and high-quality "real world" resources, including such things as posters, letters, magazines, maps, brochures, charts, journals, computer resources, and so forth. In addition to making it possible for school learning experiences to focus on literacy that is more like what is needed in the real world, these resources do a number of other things. They provide a variety of types of learning experiences for students who might need different ways to

learn. In addition they help to broaden and enhance various concepts being developed. In essence, include all possible resources and activities to allow individuals to have many different types of authentic literacy learning experiences needed to respond to in real life (Cooper, 1993).

Authentic Literature

Authentic literature refers to those texts, which are in the original language of the author (Routman, 1991; Walmsley & Walp, 1990). They are not rewritten to conform to a readability formula or written from a controlled vocabulary list.

The power of authentic literature to excite and motivate students to learn has been clearly demonstrated (Cullinan, 1992). Charlotte Huck said, "We don't achieve literacy and then give children literature; we achieve literacy through literature." (1989, p. 258)

Selecting Authentic Literature

There are many criteria for selecting quality literature (Norton, 1991; Goodman & Goodman, 1991). Selecting quality literature for students involves a value judgement on the part of the teacher and/or anyone who makes the selection.

These themes have the following important characteristics:

1. A clear focus around one or more meaningful key concept.

2. A balance of high-quality, authentic narrative and expository texts as appropriate to the theme.

3. A balance of authentic "real world" resources.

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4. A variety of authentic learning experiences involving both discovery and direct instructions.

"Real world" themes that are effective in supporting literacy learning must have a clear, meaningful focus (Lipson, Valencia, Wixson, & Peters, 1993). This means that the theme must be developed around one or two key concepts. The focus of the theme helps students build connection and relationships that are critical to developing their abilities to construct meaning (Lipson, Valencia, Wixson & Peters, 1993; Fredricks, Meinbach, & Rothlein, 1993). Furthermore, a clearly focused theme makes it easier for the teacher to create authentic learning experiences and develop appropriate assessment techniques (Lipson, 1994). Too often, themes are trivial, focusing on things which have no real value in helping students learn (Routman, 1991).

The quality literature used in "real world" themes must include a balance of narrative and expository texts (Cullinan, 1992). Stories constitute only one part of what makes up the whole picture of quality literature (Norton, 1991). However, expository or information books are also an important part of the quality literature that students need to experience (Greenlaw & McIntosh, 1987). Informational books give children and young adults an important perspective on the world and also motivate them to read and write. Selecting books that are appealing to students is a big part of "real world" learning, thus motivating and excites them.

"Real world" themes are those that combine a variety of resources and activities to allow students to have many different types of authentic literacy learning experiences (Cooper, 1993). Authentic literacy learning experiences are those that individuals would

naturally have in real life. "Real world" themes will allow for these same types of experiences to take place as a part of school learning.

It has been well established that students learn concepts, skills, and strategies best when they are developed in real environments (SCANS, 1991; Wells, 1986). Therefore, it is important to develop authentic learning experiences that involve both discovery and direct instructions. Authentic learning experiences would include many opportunities for students to solve problems, read and write, as opposed to mark, circle, and underline.

Learning experiences that capitalize on the Communication Age are also important. Having students use various types of technology to enhance their learning will help prepare them for the next century (A.S.C.D., 1994). Teachers can also gain ongoing information to help their students by being connected with other teachers through the Internet and other on-line services.

Learning and being able to construct meaning through reading and writing involve building connections between new knowledge and old knowledge. Having "real world" themes allows for better integration of all the language arts across the curriculum. The connections become much easier for learners to make. By having themes that include narrative texts, expository texts, and "real world" resources, learners are able to develop literacy as they would use it in real life. Learners experience many more types of writing; therefore, it makes it easier for the teacher to teach writing as it will actually be used in life. Students will come to see the many different types of literature and "real world" resources as models which will serve as springboards to their writing. "Real world themes also allow

many more opportunities to develop strong cross-curricular connections. Themes that focus only on one genre or type of literature do not allow this to happen as readily as more diversified "real world" themes.

"Real world" themes allow for school learning experiences to nearly reflect the world where students will ultimately have to function. Students studying a theme will have many opportunities to read, write, listen, speak, view, think, and solve problems. At the same time they will learn and use many of these valuable skills and strategies such as writing letters, comparing, speaking persuasively, and so forth.

By having a balance of resources including narrative texts, expository texts, "real world" resources, and computer resources, teachers will have many more places to teach skills and strategies interactively through mini lessons and/or more fully focused lessons and student motivation is high because learning becomes so meaningful. When learning is more meaningful for students, they learn more effectively and learn more because what they are learning is functional and useful (Lipson, 1994).

As we work to prepare our students for the twenty-first century, we must be certain that we are helping students learn the necessary strategies and skills that will let them function effectively in the Communication Age as well as in all aspects of their lives. Since we have a better understanding of literacy and literacy learning, we can clearly see the need to broaden our thinking about literacy, which will lead to broadening our thinking about themes and school literacy activities. These themes will provide many more opportunities for teachers to teach the strategies and skills needed by effective literacy users. By having "real world" learning experiences in school, students will more effectively develop the

strategies, skills, and abilities needed for becoming more critical, effective communicators in all aspects of their lives.

Reading and Writing

Research supports a strong correlation between the reading and writing process. Children who are good readers tend to be good writers. Children who write well, tend to read well (Goodman, 1986). Reading and writing are enhanced through literature, which is the basis for a good literature program. Literature provides students with opportunity to experiences an array of different authors, styles, characters, and genres. Deford (1981) recognized reading and writing as supportive and integrated processes that are not isolated skills. Traditionally, reading and writing have been taught as separate processes, which can be broken down into numerous subskills. They are taught and learned in isolation until all of the skills have been mastered.

Several studies, including those of the National Assessment of Educational Progress (1975/1981) and Graves (1978) for the Ford Foundation, have reported that students do not have significant problems with the convention and mechanics of writing as much as with connected discourse. In too many classrooms, however, grammar, punctuation, penmanship, and workbook exercises have taken over, little time for continuous and connected writing. The increased time spent on isolated skill practices outside of concrete, functional, and ongoing activities has resulted in a deficiency in youngsters' abilities to express themselves in written form. The problem with writing, as Graves's reports, is that there is no writing.

Reading instruction, similarly, is often limited to a skill and drill activity, focusing

on bits of language extracted from discourse without meaningful context. Basal readers and

workbooks are given priority, while the wide world of children's literature may be left to

library visits and free reading sessions.

Today many educators agree that reading good literature and the experience that

flow from such reading can no longer be subsumed under "library" or "free reading"

programs, or left to what can be done at home. More attention, now more than ever

should be given to reading and writing as an integral part of language arts which in turn,

can be integrated with the entire school program. Reading and writing need to be

viewed as supportive and interactive processes where by what is learned from reading

can be used when writing and what is learned by writing can foster and appreciation for

authorship and reading. A good program, therefore, is a well planned; a continuing

experience where children are read to by others and are encouraged to read for

themselves. Such program not only guide them in developing interest, knowledge,

skills, and appreciation needed to enjoy literature, but opens up new vistas for their own

self expression (Stewig, 1989, pp. 76-7).

Fortunately, educational theory and research over the past decade has shed new light

on the talking, reading, and writing connection. Dyson's study (1981) helps us understand

how oral language is an integral part of learning to write, providing meaning and the means

for putting ideas on paper. Nancie Atwell (1984) provides evidence that children can learn

more about reading and writing when they become "insiders"—active participants in those

processes, establishing workshops where "kids and teachers write, read, and talk writing

and reading" (240). Margaret Atwell (1980) points out the importance of the interaction between reading and writing as processes and the experience that evolves as a result of simultaneous interaction.

A few implications for classroom practice can be drawn from these studies. Children need to be active participants in all phases of the writing process: prewriting, drafting, revising, editing, and sharing. The classroom environment should allow children to discover the interactive and recursive nature of writing.

Evidence is presented that teaching the cluster of writing techniques known collectively as "process writing" is associated with higher average writing proficiency among students. "Process writing" refers to a broad range of strategies that include prewriting activities, such as defining the audience, using a variety of resources, planning the writing, as well as drafting and revising. Students whose teachers always had them do such activities, especially combinations, had the highest average writing scores. Students who did certain pre-writing activities on the actual NAEP test also had higher average proficiency scores than other students (NAEPFACTS, 1996).

One of the greatest values of a literature program is that serves as a source for a variety of creative endeavors. In addition to being inspired to paint, dance, sing, or dramatize, children can be motivated to explore and expand their own capacity for personal writing. Just as children learn to speak and use their language by listening to those around them, they can also discover the values and applications of literature as an impetus for their own creative expressions. Children cannot effectively tell or write about stories or books or create their own fiction, however, until they are exposed to good models of literature. The

teacher, therefore, has the responsibility to provide time for a variety of literary experiences and to promote interest in and favorable attitudes toward fine literature. By listening to and reading good stories, poems, and books, children will develop a store of knowledge and experiences that will guide them as they discover the means to express their own ideas.

The most significant value of wide and continuous contact with literature is the development and refinement of children's sensitivity to language. Exposure to language, both oral and written, influences vocabulary development. Mollie Hunter (1976) recognizes that "words are inherently magical" and calls for children's authors to use colorful and vivid words in rhythmic patterns. Reading allows children to become aware of the function of words, figurative expressions, and sentence patterns. As children are guided in their explorations of literature, they will become increasingly aware of the functional and creative attributes of language, and they should be helped in their attempts to use language expressively.

Another value of literature lies in its power to evoke emotions. Holdaway asserts that "works of the imagination...embody meanings which properly encompass both the emotions and those sensations which are subtle reminders of the organic functions which permeate all we do. For this reason, children's literature should constitute the central core of instructional programs" (1979, p. 216). When children become engaged with a story, they often form identification with aspects of the story that hold personal meaning for them. They often show personal reactions to a character or situation, relating such elements to their own lives. Because emotional reactions come naturally as children read, it is important for teachers to capitalize on oral and nonverbal responses, shaping and building other forms

of expression, including writing. Diary and journal writing are particularly "safe" outlets for emotional responses to reading.

Research supports the use of literature-based instruction as a basis for literacy. Literature-based instruction engages students to actively participate in their literacy allowing them to construct meaning. While students are writing, they are also remembering or reasoning and they are likely to have some emotional response to the task as well.

Higher Order Thinking Skills in Writing

Bloom (1956) and colleagues developed a taxonomy or classification system of educational objectives. Objectives were divided into three domains, cognitive, affective, and psychomotor. These taxonomies are known as higher order or thinking skill in most classrooms. Within school language arts curriculum these skills are highly encouraged and assessed in student writings in both formal and informal settings. Six basic objectives are listen in Bloom's taxonomy of the thinking or cognitive domain (Woolfolk, 1992). It is common in education to consider these objectives as a hierarchy, each skill building on those below, but this is on entirely accurate for all content areas.

Knowledge: Remember or recognizing something without necessarily understanding, using, or changing it.

Comprehension: Understanding the material being communicated without necessarily relating it to anything else.

Application: Using a general concept to solve a particular problem.

Analysis: Breaking something down into its parts.

Synthesis: Creating something new by combining different ideas.

Evaluation: Judging the value of materials or methods as they might be applied in a particular situation (pp. 443-4).

Exposure to good literature also provides models of literary forms to talk about and follow. As children mature in reading, they will sense the structure (narration, description, cause and effect, etc.) of written materials and will adapt their reading and responses accordingly. Children are naturally curious and will want to experiment with their own writing, using familiar stories as models for their creations. In addition to literary forms, children should be encouraged to use other forms of writing. While children are capable of writing in a variety of forms, they may need some encouragement to explore approaches other than expression and narration. The following may prove useful: rewriting endings, paragraphs, titles, and summaries.

As children gain experience with various forms of literature, they can begin to develop their own stories and poems. In addition to creating pictures with paint, crayon, or collage, children may be guided to respond to literature through various forms of writing. A child may choose the one that best conveys his or hers own personal response to the literary selection.

In addition to learning about type and structure, attention to the elements of good literature (setting, plot, characterization, theme, and style) may help students to become aware that authors employ different styles, adapting language to express individual ideas and purpose for writing.

Using literature as a model or springboard for writing has at least one additional advantage. Children quickly discover that books come in different shapes and sizes; have a variety of page formats, print styles, and pictorial displays; and offer numerous organizational schemes. They are able to identify some features that many books have in common: table of contents, chapter indications, a title page, a dedication page, an index, end papers, and bookjackets. They notice such phrases as "story by," "illustrated by," "story and pictures by," "the end," and "Once upon a time...." These features of writing may be called the convention of writing stories and books, and children quickly include such devices in their own works.

Helping Children Write

First, teachers should not lose sight of the fact that most writing will consist of the child's own choice of subject matter, language, and style. Furthermore, authentic writing comes about only when the child has something to say that has meaningful purpose and when writing is an outgrowth of meaningful experiences (direct or vicarious). In addition to having a variety of stimulants and authentic experiences, it is essential that children be allowed ample time to read, to engage in prewriting activities—thinking, talking, planning, and sketching ideas—and to write and share their writing with others.

Third, children and teachers should view good literature as models and stimulants for developing sensitivity to the language and elements of literary writing and for generating new ideas. Technical aspects such as literary analysis and terminology, figurative language, poetic meter, and formal accuracy should be emphasized with young adults but not with young children (Stewig, 1980, p. 9)

Forms of sharing that integrate reading with talking and writing will usually result in refreshing styles and products that not only indicate an awareness of the content of what was read initially, but will also demonstrate an interest in going beyond a text, allowing reading to come alive and be a part of personal experience. It is the teacher's responsibility to create a receptive climate for participating in such activities.

When children begin to see writing as an effective and satisfying means through which to communicate, they will find inner motivation to evaluate what they have written and will seek new forms of writing and more opportunities to read.

Getting children to write well and to develop a continuing enjoyment of writing are major goals of most teachers. Because literature develops a sensitivity to language, provides models for good writing, and serves as a springboard for many creative endeavors, one excellent way to develop active writers is to utilize the abundance of good literature as an impetus for personal writing. Since "reading [and especially reading fiction] affects one's way of talking and one's choice of topic, changes the perception of reality, of others and of the self, and influences attitudes and behavior" (Stahl, 1975), then let reading lead to writing and writing lead to reading.

The California English Language Arts Framework suggests that a relationship exists between reading and writing. Schools have the responsibility to provide a language arts curriculum that enables students numerous opportunities to read and write meaningful text. These children will eventually become literate adults. The integration of reading and writing into the total day's curriculum will help facilitate literacy development according to Weaver (1988).

Standards, Instruction, and Assessment

AB265 required that the recommend standards be developed for each grade (benchmarks), a usual feature compared to many other states and nations. One of the greatest lessons learned from recent international studies is the finding that most US curricula attempts to cover too much material at the expense of students developing a strong understanding of many of the concepts. Students have been lulled into complacency through the expectation that they can expect to see concepts again and again, year after year (Wright, 1998).

The commission's recommended standards in mathematics and language arts, however, reflect for the first time a shift away from teaching the same material over and over again. The standards clearly state at each grade level what to expect all California students to learn and master. Then they are prepared to move on to mastery of other concepts (p. 11).

Examples from both the recommended mathematics and language arts standards clearly articulate the intellectual progression from grade level to grade level. In language arts; focus, progression and coherence are also very clear. Students master development of phonemic awareness in kindergarten before moving to the development of phonics; forming of words and simple, compound and complex sentences; developing paragraphs with the thesis statements and supporting evidence; and finally writing complete essays by the he the time they leave high school (p.12).

While the commission was mindful of what was going on in the California, it also looked at what its economic competitors in the highest performing nations are

asking of their students. As a result, the recommended standards are benchmarked to the best in the world, and are according to several experts, now the best content standards in the United States in mathematics and language arts (p.12).

A standards-based education system has the capacity to significantly improve student learning and performance. In one sense, the adoption of a standards-based system is given. AB265, the California Assessment of Academic Achievement Act of 1995, mandated the creation and implementation of statewide, academically rigorous content and performance standards in reading, writing, history, social studies, and science for grades K-12 (Zach, 1998, p.14).

Language arts curriculums must be aligned to the standards. This is an opportunity to limit both the standards and the scope of what is taught to only those concepts, skills and procedures most valued by the school community. Currently, there is much discussion about the advantage of focusing on depth over breadth as a way to help students construct meaning. Adopting a standards-based system can deepen student understanding of essential concepts (p. 15).

Assessment

The newer forms of assessment are designed to bring about alignment and congruence between enlightened concepts of what reading is and how it should be taught and the assessment of reading (Lamme & Hysmith, 1991; Mitchell, 1992; Wiggins, 1992). If assessment continue to advance, teachers should no longer feel compelled to "teach to test" since tests will be in harmony with good teaching practices. In the past there was clear evidence that teachers frequently narrowed their curricula to

improve test scores (Herman & Golan, 1991; NAEP Reading Consensus Project 1992;

Shepherd, 1991; Smith & Rottenberg, 1991).

Students who are engaged in programs of instruction using quality literature as a

basis for reading, comparing, reflecting, and writing will clearly have an advantage on

new forms of reading assessment. Emphasis is no longer on choosing a single answer

from a multiple-chose format, but emphasis is on reading. There is good evidence that

student who engage in extensively reading and writing achieve better in literacy

(Anderson, Wilson, & Fielding, 1988.)

Assessment practices must also match with the standards-based system. If

standards are meaning-centered and focused on essential concepts, skills and

procedures, then assessment tasks could be one way in which student progress toward

meeting standards can be assessed. Assessment is important, however, multiple means

of assessing student performance must be employed. For example, to measure

knowledge, a selected response, criterion-referenced test may be appropriate. Equally

as important, the results of all assessment practices must be clearly reported to the

school community (Zach, 1998, p. 15).

An integral part of the education program is a system to measure student

achievement. Good testing and assessment is accomplished through a wide variety of

newer forms of "alternative assessment"--such as the analysis of writing samples,

performance tasks, and portfolios—and are increasingly taking their place in state

testing programs. Thirty-seven states combine traditional multiple-choice test and

nontraditional assessment (Goodwin, 1997; WestEd, 1997).

Testing and assessment should promote the improvement of both instruction and learning, reflecting what students know and can do and be free from cultural, racial, sexual, socio-economic and linguistic biases (Goodwin, 1997, p. 11).

CTA's (California Teachers Association) policy advocates that California adopts a standardized test that measures students' critical-thinking skills as well as their ability for rote memorization. Many new tests are able to measure "applied learning" and critical-thinking skill even though students might still be asked to fill in the blanks. CTA envisions using standardized tests as just one means of assessment instead of the only means (Goodwin, 1997, p. 11).

"It would be naive for the state to believe that a single, standardized test could be the sole effective criterion," assert Bevernick, a CTA's Assessment and Testing Committee member. " Standardized tests can be useful along with essays, open-ended questions and portfolios," she continues. " When we assess whether a student has met our graduation requirement, we use a variety of means. When colleges or universities determine eligibility, they use grade point average (GPA), SAT scores, recommendations and portfolios. If the purpose is to find out what students know, then a variety of assessment tool is appropriate, along with standardized testing." (p. 11)

Significant changes are being made in the way reading and writing is being assessed. Tests given to larger numbers of students, even state and national reading measures, are moving away from exclusive use of multiple-choice item to items that require students to actively construct and examine the reading of reading selections.

Assessment begins in the classroom, and it has myriad purposes, allowing

educators to determine how students are doing and whether the students are learning the

curriculum. Furthermore, assessment measures students' attainment of standards,

guides instruction, informs students and parents of progress, and provides information

about the effectiveness of the program (Looney, 1998, p. 9.)

In our public schools, multiple assessments should be used to determine student

progress toward achievement of standards. Testing is an integral part of the educational

progress, therefore; it should drive the decision teachers make on a daily basis. With

comparable results form multiple assessment; educators will be more capable of making

critical decisions for and about student success in a standard-based system (p. 9).

Classroom assessment procedures, those used by classroom teachers on an

ongoing basis, are also changing. Less emphasis is being placed on format test

measures, and more emphasis is being placed on teacher observation, samples of

student instructional products, and student self-evaluation. Meaningful collection of

such observation, work samples and reflections are assembled into portfolios, which

document student achievement and progress in literacy.

Norm-referenced Exams

The true purpose of norm-referenced tests is to evaluate what children know, so

educators can determine whether students need additional help--either by revising

curriculum or providing remediation. But somehow that purpose has been

overshadowed to the point of nearly being lost (Goodwin, 1997, p. 6).

A few decades ago, Americans were motivated by the need to overtake the

Russians in the space race. Today, Americans are shuddering at the thought of their

students lagging behind Japanese students, even though reports show Japanese youths

frequently become suicidal if they do not perform well on tests. The nation compares

itself to other countries that do not believe in providing education for immigrant or

handicapped children and then feels badly that its scores are lower, even though it

provides education for all (p. 6). Standardized tests create a mythical standard or norm,

which requires that a certain percentage of children fail (p. 7).

Tests measure progress and it takes some time to see trends... CTA's stance is

that "curriculum content standards, student performance standards and a student

assessment program are interrelated; neither the state nor school district should develop

or apply any of the three components separately from the other." (p.9) By rushing to

test, without aligning the test material with the curriculum, critics of public education

could find ample new ammunition (p. 10).

Proficiency Exams

As required by California state law and in accordance most school districts board

of trustees' policy, students who graduate from high school after June 1980 must past

the district's test of proficiencies in reading, writing, and mathematics. The purpose of

these exams is to assess students' application of basic skills.

Evaluating Student Work

Reaching agreement on how students demonstrate knowledge is a pondering question. Be they standards or curriculum objectives; there is no agreement on how students should demonstrate their knowledge. Further, there is no agreement on an acceptable level of performance.

If standards are to realize their promise, then educators must accomplish two critical tasks. First, they must agree by grade, subject by subject on the major pieces of work all students will complete. By its summative nature, the work requires application of multiple skills and concepts, thus, becoming the principle driving force of skills and concepts student must master (Cordeiro, 1998, p. 20).

By using a literature-based curriculum, an educator can use four or five major works, each tied to standards, which could be completed during the semester. Skill instruction is always for the purpose of completing the summative work. A variety of methods and assessment can be used to ensure that students attain required skills levels (p. 20).

Second, educators must agree on what is acceptable quality for any given work. This is accomplished by collecting and evaluating student work over time. By evaluating many pieces of work, educators can make informed judgments about levels of performance. They can develop scoring rubrics that describe performance for each level (p. 20).

When evaluating student's written work a rubric with a six-level scale, for example articulates performance from a "one," which is below acceptable to a "six,"

which shows performance well above acceptable. A rubric that yields reliable ratings makes clear distinctions between level one to six. More importantly, it helps the teacher and student understand, in specific terms, what changes need to be made to improve work's quality (p. 21).

Performance-based and Authentic Assessment

In a performance-based measure, the student is asked to perform a task that is of interest to the evaluator rather than some proxy (Meyers, 1992; Shepherd, 1991). Thus, if we want to assess students' writings we ask them to write and do not ask them multiple-choice questions about punctuation and capitalization conventions. If we want to assess their ability to read an expository article in order to gain new information, we ask students to read a real piece of expository text and then ask them to tell or write about what they read.

An authentic test asks students to perform desirable, valued tasks in a realistic, natural context. An authentic assessment task is one that could be worthwhile for a student to do as an instructional activity (Meyers, 1992; Wiggins, 1992). For example, if we are interested in students' full range of writing abilities, we should give them opportunities to produce drafts of their writing and also allow time for revision. If we are interested in student's ability to read an expository selection, we should allow them as much time as they need.

Many states are developing or have developed new forms of assessment that make the required testing of reading more performance-based and authentic (Mitchell, 1992; O'Neil, 1992). Even tests that are administered to very large numbers of

students, like the National Assessment of Educational Progress (NAEP), are moving in the direction of becoming more authentic and performance -based.

Some of the characteristics of new reading test include:

1. Building the reading assessment within a framework that view reading as a dynamic, interactive constructive process; therefore, isolated skills are not measured.

2. Using longer passages that were not written for the test but that were originally written for students to read for information and enjoyment.

3. Assessing students' ability to read a variety of text types for a variety of purposes, such as reading expository, narrative, and procedural texts for enjoyment, for literary appreciation, for information, and so forth.

4. Asking students to respond to open-ended questions that allow for a variety of interpretations and a range of acceptable responses rather than asking students to choose the correct answer from four choices (NAEP Reading Consensus Project, 1992).

Summary

The literature important to this project was presented in Chapter Two. Specifically, the following four topics were discussed: (1) The basis, student benefits, and teacher's role of a literature-based program, (2) Thematic instruction, broadening the concept of literacy, and criteria for authentic literature selection, (3) The connection between reading and writing, higher order thinking skills, and helping children write in

a literature-based reading program, (4) Issue surrounding California's standards, instruction, and assessment.

CHAPTER THREE

Methodology

Introduction

Chapter Three details the steps in developing the project. Specifically, the population served is discussed. Next, the curriculum development process including the curriculum structure and content validation is presented. Lastly, the curriculum design is presented. The chapter ends with a summary.

Population Served

Students in Barstow Unified School District at Central Continuation High School is where the curriculum is intended for use. The curriculum however, is appropriate for any high school in the Barstow Unified School District, since it was developed in accordance with the Barstow Unified School District literacy guidelines. These curriculum guidelines were developed by the state Department of Education Frameworks and Task Force Reports and then discussed in a committee composed of teachers and the director of Special Projects & Curriculum, Claire Ellis, to arrive at a specific course outline.

Curriculum Development

The next section of the project provides an overview of the curriculum development process. Specially, the curriculum structure and content validation process is reviewed.

Curriculum Structure. This curriculum was developed in accordance with the outline put forward by the Barstow Unified School District. This outline consists of the following: (1) course title, (2) grade level, (3) course length, (4) prerequisites, (5) course type, (6) course description, (7) student objectives, (8) course goals, (9) instructional methods, (10) basic text (s), (11) supplementary materials, (12) evaluation. The content for this curriculum was extracted from the California Academic Standard Commission for 9th/10th grades in Language Arts: reading, writing, listening, and speaking standards. Specific content revolves around basic reading comprehension and vocabulary, writing and critical thinking skills, and research, technological, and study skills. Further, the uses of graphics and lessons plans were included as a way to enhance the project. The prerequisite for this course is to receive a non-passing score on the district proficiency exam in reading or writing.

Content Validation. Using two methods validated the content for this curriculum. One, an extensive review was conducted. The competencies identified as essential to obtain and maintain skills necessary for life-long learning and meaningful employment were included in the curriculum. In order for students to be successful in general, they must possess basic English life skills such as reading comprehension, writing, and thinking critically. Two, a team of teachers in the area of curriculum and instruction were assembled. This panel reviewed the curriculum and made suggestions for improvement. The suggestion for improvement made by the panel were incorporated into the curriculum. Claire Ellis, Director of Special Projects and Curriculum, reviewed and approved the final draft of the curriculum and the sample student projects.

Existing Programs

At the present time, there is no existing program that addresses all three areas of the standards, instruction, and in assessment in Language Arts. However, recently the board approved those items from the district proficiency exam and norm-referenced curriculum embedded. The curriculum includes instruction and assessment of pupil mastery of specific basic skills, including demonstration of proficiency up to the required district standard.

Barstow Unified School District

Course of Study

Course Title: ENGLISH 101A
School: CENTRAL CONTINUATION
Department: ENGLISH

Units: 5 PER SEMESTER
Semester Entry: YES
Prerequisite: Receive a non-passing score on writing and/or reading proficiency exams.

I. OBJECTIVES:

This course prepares at-risk students in reading comprehension and written application in order to successful pass one or both content areas of the district proficiency exams.

1. By the end of the course the student will be able to interpret implicit information and relationship; and make connections beyond text.

2. By the end of the course the student will be able to revise and edit writing.

3. By the end of the course the student will be able to effectively use transitions in composition.

4. By the end of the course the student will be able demonstrate correct grammar and mechanics.

5. By the end of the course the student will be able to demonstrate control of manuscript form.

6. By the end of the course the student will be able to write a well-developed essay using process writing strategies and skills.

7. By the end of the course the student will be able to use various research methodologies, acquire information from sources including the different mediums of technology.

II. STANDARDS OF STUDENT PERFORMANCE

At the end of the semester, the student will be able to:

1. Write a 500 word autobiographical essay.

2. Write a business letter following the standard format.

3. Write a 500 word persuasive essay with a thesis, body, and conclusion and effective use of linking words (transitions).

4. Write a 500 word descriptive essay using details, figurative language, and narration.

5. Write a narrative, using literary devises and skill of at least 350 words.

III. COURSE OUTLINE

The course outline includes four lessons, each including the following content areas of reading comprehension, writing, thinking, and research and technology.

Lesson Plan-Instructional Content

I   Reading Comprehension
    A) Vocabulary
    B) Multimeaning-Literal
    C) Synonyms/antonyms
    D) Context Clues Inferential & Interpretive

II   Written Application
    A) The Writing Process
      1) Prewriting
      2) Drafting
      3) Editing
      4) Revising
      5) Proofreading
    B) Higher Order thinking Skills
      1) Analysis
      2) Evaluation
      3) Synthesis

III Literal Application
  A) Character Evaluation-Critical
  B) Understanding Story lines-Literal
  C) Understanding the Main Idea-Interpretation
  D) Understanding Points of View-Literal
  E) Figurative Language-Literal

IV Research and Technology/Vocational skills
  A) Using technology
      1) Using a word processor
      2) Using the internet
  B) Writing Manuscript
      1) An essay
      2) Prewriting
      3) A Research Paper
      4) An outline
      5) Citations
  C) Resources
      1) Books
      2) CD-ROMs
      3) Periodicals
      4) Atlases
      5) Thesaurus
      6) Dictionary
  D) Vocational Skills
      1) Job Application
      2) Resume

IV. INSTRUCTIONAL METHODS

Directed and discovery instruction will be used. Delivery systems includes lecture, individual models, demonstration and modeling, scaffolding, peer discussion, debate and analysis.

V. TEXTSBOOKS:

Goltry, M. Everyday English: Book I. New York: Globe Book Company, 1981.

Sebranek, Patrick, Meyer, Verne, and Kemper, Dave. Writers INC.: A Student Handbook for Writing and Learning. Massachusetts: Great Source Education Group, 1996.

VI. SUPPLEMENTAL MATERIALS
Selection of Authentic Literature

VII. EVALUATION TECHNIQUES

1. Reading Comprehension

   Multiple choice questions are graded objectively.

2. Writing

   Essays are graded both subjectively and objectively. Subjectively on creativity, effective use of literary devices and linking words. Objectively using a rubric according to conformity of original instructions, process-writing skills, thesis development, supports, and grammatical and mechanical correctness.

   Students will be instructed and assessed. A passing grade in the course would signify the mastery and/or competency of skills. Students who have not passed the proficiency exam in reading and /or writing will have met district criterion- (content areas) through course work.

Summary

The steps used in the development of this project were outlined. The population served was described, as was the curriculum development process. Lastly, the curriculum course outline was presented.

CHAPTER FOUR

Budget

Introduction

Chapter Four outlines the cost with implementing the proposed curriculum. Specific expenses are presented in the next section.

Budget Outline

25	Novels @ $5.00 each per title	$ 125.00
1	Reams of paper for reproductive cost	$ 100.00
10	Boxes of IBM 3.5 diskettes @ 8.00	$ 80.00
5	Laser Printer ink cartridges @ 27.00 each	$ 135.00
Total Cost		$ 340.00

The above outlines itemized costs that will be incurred in order to implement the proposed literature-based reading program. First is the cost of paperback books. Paperback books are durable, yet consumable. Often times students loose or damage books and a surplus should be readily on hand. Also, book companies have literature price list that include most literature that have "real world" themes. In addition, these book companies not only provide individual book price but a discount price on volume, and reproducible lesson plan that include many opportunities for reading, writing, and critical thinking skills. More importantly, teachers need to follow the criteria for choosing authentic literature in Chapter Two before purchasing any literature for implementing this project.

Paper is needed for reproduction and printing costs and the printing of students' work of lesson plans and forms. In most schools, multilith services are provided for mass production. Teachers can, at the beginning of the semester, have forms and lesson plans mass-produced. This paper will also be used to print hard copies of students' writing from a laser printer from word processing computer program. In addition to paper, ink cartridges are needed to aid in receiving an accurately printed hard copy of students' type written work.

Lastly, diskettes are need to save students' work from a word processing program; they are necessary and convenient because student can later revise and edit papers as needed. With advancements in technology most word processing programs have tools that aid students in mechanics such as spelling and grammar. Implementation of this project calls for students to have their own diskette. Instruction will be given for saving and working with computers and word-processing programs, etc.

Summary

Chapter Four outlines the expenses associated with the proposed curriculum. reviews the budget derived from the project. Lastly, the sum of cost was submitted.

CHAPTER FIVE

Conclusion and Recommendations

Introduction

Included in Chapter Five is a presentation of the conclusion gleaned as a result of completing this project. Further, the recommendations extracted from this project are presented. Lastly, the Chapter concludes with a summary.

Conclusion

The conclusion extracted from this project follow.

1. Based on the review of the literature, research strongly supports the benefits of having a literature- based reading program. It can be concluded that using such a program provides students with many authentic learning experiences. These experiences help student build skills and strategies necessary to function in adult life.

2. This curriculum is currently being piloted within an at-risk classroom setting. Students are using similar lesson plans developed by publishing companies that zero in on the content areas presented in Chapter One. In addition to the mini-lesson plans, forms presented in Section Five are used on a daily basis, and prove to help students that have difficulties writing.

3. Using a literature-based curriculum, students can be instructed and assessed using the multiple forms of instruction and assessment presented in Sections One and Four of the project.

4. It can be concluded that the project adheres to the new amendment in district minimum proficiency testing be embedded in district approved coursework.

5. This project serves as an alternative instrument for instruction and assessment as a course that increases student mastery of specific basic skills for state and district standards.

Recommendations

The recommendations resulting from this project follow.

1. The curriculum should be reviewed and updated annually to ensure that the students are receiving the most current instruction possible to improve student learning.

2. The curriculum serves as a model and one form of assessment of proficiency skills. Recommendations are that the district use "multiple forms of assessment," including and not limited to district proficiency examination and statewide norm-referenced testing.

3. Funds need to be set aside on an annual basis to insure implementation of project.

Summary

Chapter Five reviews the conclusion derived from the project. Lastly, the recommendations culminating from this project were presented.

APPENDIX

A LITERATURE-BASED CURRICULUM
FOR AT-RISK HIGH SCHOOL STUDENTS

TABLE OF CONTENTS

SECTION THREE

SECTION FOUR—ASSESSMENT

SECTION FIVE—FORMS

SECTION ONE
INTRODUCTION

FOREWARD

The use of authentic literature used in literature-based reading program can
enhance the curriculum in several ways. First, quality literature will serve to increase
the use of literature in the regular reading program and student interest. Authentic
resources draw readers in by appealing to their interest, background, needs, and
abilities. Listen as students discuss what appeals to them, what they read on their own,
and how they use real world resources in and out of the classroom.

Second, authentic literature can broaden student's knowledge of other's cultures
through different genres of literature. Next, literature that is socially and culturally
authentic assures that students develop an appreciation for and an understanding of
persons from a variety of cultures a social setting. In addition, a literature-based
curricula reflects a variety of topics and diverse cultural themes that appeal to student of
varying backgrounds and level experience will increase student motivation.

Next, such literature provides a repertoire of authentic learning experiences that
students will need in order to meet the literacy challenges of the 21st century. Also, a
literature-based reading program help build students' skills, concepts, and strategies in
reading, writing, thinking, speaking, technology, and problem solving. To meet the
diverse needs of students a literature-based reading program is developed by the teacher
who can consider the developmental appropriateness of their students such as the
complexity of the text, the interest, cultural norms, and experience of class.

Lastly, it can serve as a positive tool for teachers, offering students a more
meaningful and global view of the world. A global view of the world focuses on real–

world literacy perspectives. Perspective that calls for broader themes that are build around a combination of high-quality literature, nonfiction, and such authentic resources such as posters, letters maps, brochures, charts, and computer technology.

Monique Jenkins
Educator, English Department

LIST OF AWARD WINNING LITERATURE

NEWBERRY MEDAL WINNERS

Creech, Sharon. <u>Walk Two Moons</u>. New York: Scholastic Inc., 1994.

Konigsburg, E.L. <u>From the Mixed-up Files of Mrs. Basil E. Frankweiler</u>. New York: An Aladdin Paperbacks, Simon &Schuster, 1967.

Lowry, Lois. <u>The Giver.</u> New York: Bantam Doubleday Dell Books for Young Readers, 1993.

Naylor, Phyllis, R. <u>Shiloh</u>. New York: A Dell Yearling Book, 1991.

NEWBERRY HONOR

Conly, Jane Leslie. <u>Crazy Lady</u>. New York, Harper Trophy, 1993.

Cushman, Karen. <u>Catherine, Called Birdy</u>. New York: Harper Trophy, 1995.

Fritz, Jean. <u>Home Sick</u>. New York: A Dell Yearling Book, 1982.

Kalashnikoff, Nicholas. <u>The Defender</u>. New York: Troll Associate, 1951.

McGraw, Eloise. <u>The Moorchild</u>. New York: Scholastic Inc., 1996.

O'Dell, Scott. <u>Sing Down the Moon</u>. New York: Bantam Doubleday Dell Books for Young Readers, 1970.

Paterson, Katherine. <u>The Great Gilly Hopkins</u>. New York: Scholastic Inc., 1978.

Selden, George. <u>The Cricket in Times Square</u>. New York: A Yearling Book, 1960.

Turner, Megan W. <u>The Thief</u>. New York: A Puffin Books, Penguin Publishers, 1996.

Yates, Elizabeth. <u>Mountain Born</u>. New York: Coward-McCann, Inc. 1943.

Yep, Laurence. <u>Dragon's Gate</u>. New York: Scholastic Inc. 1993.

SECTION TWO
QUICK REFERENCE
GUIDE TO WRITING AND ACTIVITIES

LITERARY TERMINOLOGY

Characterization - the process of creating a character by direct description or by describing what a character thinks, what other characters think about the character, or how the character acts.

Climax - the point at which the conflict in the narrative begins to be resolved- the highest point of the story line.

Dialogue -is the conversation carried on by characters?

Narrator - the teller or person telling the story.

Plot - is the action or sequence of events in a story and is usually a series of related incidents that builds and grows as the story develops.

Point of view - the vantage point from which the story is being told. In the first-person point of view, the story is told by one of the characters. In the third-person point of view, someone tells the story outside of the story.

Problem/conflict - a struggle between two opposing forces. This struggle may be external or internal. Human vs. human, human vs. nature, or human vs. himself or herself.

Resolution-_a closing or solution to the conflict.

Setting--the time and place in which the action takes place.

Theme-the main idea, the point the author is making about life.

LITERARY DEVICES

Figurative language can enhance style and make ideas distinct. Similes and metaphors make comparisons; personifications give non-human things or ideas human qualities.

Similes-makes comparison using the words *like, as,* or *than.*

Example: Olympic medallist ran the 100 yard dash <u>as</u> fast as a bullet.

Metaphor- makes comparison using the words <u>without</u> using words *like, as,* or *than.*

Example: The room <u>was</u> a pigpen.

Personifications- gives human qualities to animals, plants, things, and ideas.

Example: The stool sighed with relief, after the elephant removed its foot.

LITERARY DIOLOGUE

INSTEAD OF SAYING "SAID"

Confessed	Hollered	Murmured
Replied	Questioned	Answered
Voiced	Repeated	Insinuated
Protested	Remarked	Announced
Yelled	Asserted	Muttered
Declared	Exclaimed	Commanded
Scolded	Screamed	Proclaimed
Quoted	Uttered	Shrieked
Continued	Reckoned	Proceeded
Cooed	Bellowed	

POINT OF VIEW

First-person POV makes it easy for an author to use his or her own voice "I",

however, this applies only in nonfiction (narratives and autobiographical)

or autobiographical fiction. Using first person POV can be easier to write with power

and emotion, after all, the narrator is a part of all the action.

Third person POV is the most commonly used POV, sometimes called "he/she"

POV. Using third-person POV enables the author to set themselves apart from the

action, making it easier to control the events of the story, and characters.

Third person POV has two viewpoints limited and omniscient.

Limited POV "limits" thoughts and emotions of his or her viewpoint

character. The reader knows only what the lead character knows.

Omniscient POV permits the author to utilized several characters to tell   the story,

thus, giving the author freedom to move form character to character as necessary to tell

the story effectively.

PREWRITING STRATEGIES

Prewriting is any activity or strategy that helps a writer get prepared to write.

Branching--A prewriting activity that closely resembles clustering. Branching is one step closer to the strict organization of a formal outline. In branching, a writer writes down the main ideas with their topic on the left-hand side of the paper.

Brainstorm--A prewriting activity that a group or an individual quickly list or jots down on a board or paper everything about a topic. The writer should answer: What? When? Why? How? Where? and Who?

Clustering/diagramming/ mapping--A prewriting activity that is very useful to the writer who is a visual learner. They form word associations that are effective ways to generate or elaborate on ideas.

Free writing--An excellent prewriting activity to use for the writer who does not know what to write on or encounters a writer's block. Writers write freely to discover and explore ideas.

Idea listing--A prewriting activity that the writer makes a list. Idea listing is very similar to clustering; rather than writing the topic at the center of the

Scratch outline-- A prewriting activity that may be the single most important technique for writing a good paper. A writer plans an essay consisting of an introduction, three supporting paragraphs, and a conclusion (a one-three-one essay).

PARTS OF A MULTIPARAGRAPH ESSAY

Body Paragraph--The middle paragraphs in an essay. They develop a point the writer wants to make that supports their thesis.

Concluding sentence--The last sentence in a body paragraph: a commentary, and does not repeat key words, and gives a finished feeling to the paragraph.

Conclusion--Also called the concluding paragraph. The last paragraph in an essay that may sum up ideas, reflect on what was stated in an essay, say more commentary, say more commentary about the subject, make a prediction, and give a personal statement about the subject.

Essay--A piece of writing that gives a writer's thoughts (commentary about a subject). Usually consisting of 5 paragraphs: an introduction, a body- support/evidence, and a conclusion.

Introduction-- Also called the introductory paragraph. The first paragraph in an essay that includes the thesis, most often at the end.

Paragraph--A short paper of around 150 words. Usually consist of an opening called a topic sentence followed by a series of sentences that support that point.

Plan of Development--This is included in the thesis. A "preview" of the major points that will support the thesis. These supporting points should be listed in the order in which they will appear in the essay.

Topic Sentence—The first sentence in a body paragraph. This must have a subject and opinion (commentary) for the paragraph. It does the same thing for a body paragraph that the thesis does for the whole essay.

Thesis— A sentence with a subject and opinion (also called a commentary). This comes somewhere in introductory paragraph and is one sentence in length, containing a plan of development.

INTRODUCTIONS AND CONCLUSIONS

INTRODUCTIONS

These are a few methods of introductions and conclusions. Use one or a combination to catch your reader's attention.

> Start with the opposite
> State the importance
> Provide an incident, anecdote or story
> Start with a question or a quote

CONCLUSION

By using any of the following conclusions will bring your essay to a natural close and remind your reader of your thesis idea.

> Summary and final thoughts
> End with a question
> Make a recommendation and/or prediction

TRANSITIONS -SIGNPOSTS

Transitions are signals that help readers follow the direction of the writer's thought. They are like signpost on the paper that directs the reader. Below are some common transitional words and phrases, grouped according to the kind of signal they give to readers.

Additional signals: one, first of all, second, the third reasoning, also, next, another, and, in addition, moreover, furthermore, finally least of all.

Change of Direction or and contrast: but, however, yet, in contrast, although, otherwise, still, on the contrary, on the other hand, and yet, conversely, in spite of, neither...nor, nevertheless, and even though.

Clarify: in other words, for instance, that is, and put another way.

Compare or link ideas: also, again, and, besides, both, each of, furthermore, in addition, likewise, moreover, similarly, in the same way, like, as, and too.

Conclusion: therefore, consequently, thus, then, as a result, in summary, in closing, to conclude, last of all, finally, at last, finally, later, lastly, all in all, overall, to sum up, and on the whole.

Emphasize a point: most importantly, again, to repeat, for this reason, truly, and in fact.

Illustration: For example, for instance, specifically, as an illustration, once, such as, to make a point, equally important, moreover, additionally, along with, next, likewise, besides, also, again, as well, and another.

Purpose, cause, or effect: as, because, consequently, for, just as...so, since, so, so that, then therefore.

Space or location: next to, across, on the opposite side, to the left,, to the right, below, nearby, above, behind, in back(front), through out, along, among, between, beneath, and over.

Time: afterwards, before, eventually, first (second, etc.), meanwhile, during, earlier, beyond, finally, later, after, first of all (second, etc.), while, now, as, about, at, till, until, today, next week, tomorrow, yesterday, immediately, when, then, as soon as, and then.

TYPES OF ESSAY WRITINGS

Autobiography--A type of essay that the writer tells a first hand account of something that happened, in the order in that it happened, but establishes a situation, plot, point of view, setting, the significance of events, and conclusion that can be drawn from those events.

Descriptive--A type of essay that the writer describes a verbal picture of a person, places, things, etc. in words. In order to do this they need to make the verbal picture as vivid and real as possible. They also must appeal to the readers' senses sight, hearing, taste, smell, and touch.

Narrative--A type of essay that the writer tells a first hand account of something that happened, in the order in that it happened. The reader will be able to see and understand why the speaker felt, acted, believed, the way they did.

Persuasive--A type of essay that the writer expresses their opinion about a topic. The author purpose is to persuade readers to adopt a particular view on an issue/topic.

AN AUTOBIOGRAPHICAL ESSAY

Autobiographical incidents are narratives in which the author tells about personal experiences-brief accounts of something that happened to them. The piece should have a focused main idea, strong details (description), and examples. Narratives are told in first person point of view "I."

This type of writing is considered reflective writing because the author looks back at an experience and recalls what they remember and learned.

To begin students will write a first hand narrative about an incident using the following story starters:

I remember the time when...

I learned...

I think...

I imagine...

THE WRITING PROCESS

Autobiographical (Narrative)Essay
Practice Exercise

PROMPT: *Write about a time in your life that you had a successful moment.*

Prewriting- Think about it?-Complete an **AUTOBIOGRAPHICAL INCIDEN FORM.**

Draft- Write it down!-Write the essay onto paper.

Revising/Editing- Make it better! - First, read and edit the piece yourself, then have a peer read it using the **EDITOR'S CHECKLIST** and **REVISE/EDIT FORM** and then a peer.

*Proofreading-*Make it correct! – Finally, the teacher will proofread the piece using the **WRITING RUBRIC** and **PROOFREADING AND EDITING MARKS.**

*Publishing-*Final Draft- Share it with others.

- Use Literary Dialogue
- Use Literary Devises
- Use description and narration
- Use first-person point of view
- Use Transitions

DESCRIPTIVE ESSAY

The author describes a verbal picture of a person, places, things, etc. in words. In order to do this they need to make the verbal picture as vivid and real as possible. They also must appeal to the readers' senses sight, hearing, taste, smell, and touch.

THE WRITING PROCESS

Descriptive Essay
Practice Exercise

PROMPT: *Describe your favorite place to visit.*

Prewriting- Think about it?-Complete a **SEMANTIC MAP.**

Draft- Write it down!-Write the essay onto paper.

Revising/Editing- Make it better! - First, read and edit the piece yourself, then have a peer read it using the **EDITOR'S CHECKLIST** and **REVISE/EDIT FORM.**

*Proofreading-*Make it correct! – Finally, the teacher will proofread the piece using the **WRITING RUBRIC** and **PROOFREADING AND EDITING MARKS.**

*Publishing-*Final Draft- Share it with others.

- Don't announce thesis
- Use figurative language
- Use description and vivid details
- Use transitions

IMITATING AN AUTHOR'S STYLE

Descriptive paragraph
Practice Exercise

Teacher's Role
Choose a paragraph from a novel that describes a person, place, or thing. Have students imitate as close as possible the author's style-effective use of description, detail, and figurative language.

Student's Role
Write a descriptive paragraph about person, place, or thing. Use a **SEMANITC MAP** or a **CHARACTER CHART**. The object should be placed in the center. Lastly, the student writes the paragraph below or on a separate sheet of paper.

AN ESSAY

An essay is a short piece in which a write discusses a specific topic. The typical essay follows the format of introduction, body, and conclusion (one-three-one). The purpose or thesis(main point) of the essay is clearly stated in the introduction. Main points stated in the body support the thesis. The conclusion with a final point adds more weight to you purpose.

THE WRITING PROCESS

An Essay
Practice Exercise

PROMPT: *Write a personal letter to a friend explaining why you think they should read a particular novel. Use at least two supportive reasons.*

Prewriting- Think about it?-Complete **A FORM FOR PLANNING AN ESSAY.**

Draft- Write it down!-Write the essay onto paper.

Revising/Editing- Make it better! - First, read and edit the piece yourself, then have a peer read it using the **EDITOR'S CHECKLIST** and **REVISE/EDIT FORM.**

*Proofreading-*Make it correct! - Finally, the teacher will proofread the piece using the **WRITING RUBRIC** and **PROOFREADING AND EDITING MARKS.**

*Publishing-*Final Draft- Share it with others.

- Don't announce thesis
- Use one or more of the types of introduction and conclusion examples
- Provide examples to support reason
- Use transitions at the beginning of each topic sentence and within to illustrate point

PERSUASIVE ESSAY

Persuasive writing expresses an author's opinion about a topic. The author's purpose is to persuade readers to adopt a particular view on an issue/topic.

The typical essay follows the format of introduction, body, and conclusion (one-three-one). The introduction contains a strong opening sentence that hooks the reader and also mentions the problem. The author develops their position in the body. In the typical persuasive piece, authors use facts, examples, and explanation to support the main ideas.

In the conclusion the author offers suggestions of what should be done about the problem. Often the author will call on readers to become involved or take personal action. A strong ending sentence emphasizes the main point of the piece.

THE WRITING PROCESS

A Persuasive Essay
Practice Exercise

PROMPT: *Convince your parents to allow you to do something that they otherwise would not even consider.*

Prewriting- Think about it?-Complete a **FORM FOR PLANNING AN ESSAY**.

Draft- Write it down!-Write the essay onto paper.

Revising/Editing- Make it better! - First, read and edit the piece yourself, then have a peer read it using the **EDITOR'S CHECKLIST** and **REVISE/EDIT FORM**.

*Proofreading-*Make it correct! - Finally, the teacher will proofread the piece using the **WRITING RUBRIC** and **PROOFREADING AND EDITING MARKS**.

*Publishing-*Final Draft- Share it with others.

- Don't announce thesis
- Use one or more of the types of introduction and conclusion examples
- Use transitions
- Provide examples to support reasons

PARTS OF A LETTER

Business letters are used to request information, share ideas, about business projects, order products or services, or register complaints. Business letters are more formal and briefer than personal letters.

FIVE-PART LETTER

Heading-Gives the address of sender and today's date
Salutation-Includes the title and last name of the person being addressed followed by a comma(personal) and a colon(business).
Body-Contains the message or purpose of the letter.
Closing-Complimentary words that end the letter.
Signature-Gives the signature of the sender in cursive.

_____(Heading)

_____,(Salutation/Greeting)

(Body)_____

_____,(Closing)
_____(Signature)

Sample Greetings:
Dear and person's name,   Dear Sir and Ma'am:

Sample Closings:
Yours truly,   Sincerely,   Respectfully yours,
Cordially,   Sincerely yours,   Respectfully,

LETTER WRITING

Practice Exercise
Personal Letter

PROMPT:
Write a friendly letter to a pen pal from another state. Include, your interests, school, hobbies, goal, etc.

_____ (Heading)

_____

_____,(Salutation/Greeting)

_____

_____

_____

_____

_____

_____

_____

_____,(Closing)

_____(Signature)

LETTER WRITING

Practice Exercise
Business Letter

PROMPT: *Write a letter of inquiry to your favorite sports figure or artist. Ask where, when, how, what, and who?*

_____ (Heading)

_____

_____ (Inside Address)

_____

_____,(Salutation/Greeting)

_____

_____

_____

_____

_____

_____

_____,(Closing)

_____(Signature)

BLOOM'S TAXONOMY TO WRITING CRITICALLY ABOUT LITERATURE:

PROCESS THINKING

No matter what grade, students need to develop the ability to think at progressively higher levels so that the quality of their thinking can continue to develop. Use Benjamin Bloom's "Taxonomy of Cognitive Objectives" as a model of higher order thinking skills.

KNOWLEDGE   Learning the information.
COMPREHENSION   Understanding the information.
APPLICATION   Using the information.
ANALYSIS   Examing specific parts of the information.
SYTHESIS   Doing something new and different with the information.
EVALUATION   Judging the information.

HIGHER LEVEL SENTENCE STARTERS

ANALYSIS
Compare/contrast_____using a diagram.
Distinguish between_____and _____.
Classify_____into groups under the appropriate heading
List three ways _____is different from_____.
How is _____related to _____?

SNTHESIS
Create a_____.
Develop a_____from the list below.
Combine the_____to form a new category.
Compose a_____from the poem below.
Invent a new_____ using the existing parts.

EVALUATION
Defend_____decision to _____.
Grade your efforts on_____.
Verify the results in the_____.
Choose why_____made the decision to_____.
Decide which_____to use for_____.

EXTENDED WRITING ACTIVITIES FROM LITERATURE

Brief Description

Presents several activities to be carried out in conjunction with the study of a single assigned book, or to take the place of the traditional book report. Each can be modified to "fit" different pieces of literature or to accommodate students of greater or lesser sophistication.

Objectives:

To have students write from literature instead of only about literature.

Procedures:

1.   A news paper account of events from the book.

2.   A letter from one character to another.

3.   A script from the local news either radio or television about an incident from the book.

4.   An entry in Who's Who for a main character.

5.   A letter of recommendation for a character for a job, "Person of the Year," or some award.

6.   A eulogy for a character.

7.   A citation from the mayor or a civic group to praise a character's actions.

8.   An obituary for a character.

9.   A plea to a television audience, explaining the character's motive for action in a certain way.

10.   A newspaper editorial about and issue(or theme) in the book.

11. A personal letter to character in the story.

12. A questionnaire administered to the public about an issue from the book.

13. A dialogue between two characters, either from the same novel or from different ones.

14. An interview with a character, with you as the interviewer or with someone else as interviewer.

15. A psychiatrist's report.

SECTION
THREE
LESSON PLANS

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LESSON PLANS

INTRODUCTION

Why should we use a literature-based reading and writing program? First, it provides students with experience of people, places, ideas, and language, that they can rarely, obtain in other ways. A full-length novel allow its reader to enter whole hearted in the life of the another person, adult, or adolescent, rich or poor, near or far.

Novels offer insight into other worlds as well: imaginative recreations of the past, or prophetic visions of the future as in *The Giver*. Some books reveal our own and other Americas, and expose use to other culture and other ways of living and dying. Through fiction student can consider the special problem of youth, or universal one of humanity. They can stretch their abilities to follow other intricacies of a complex plot or a large cast of characters, and they can explore and ideas, prejudices, love, war in depth and from many different vantage points.

Finally, the prolonged encounter with authentic literature helps young people see how great artist finds a distinctive voice to express unique vision of the worlds and perhaps helps them choose a voice or a vision for themselves.

FOCUS/GOALS

1.   To provide students with literacy experiences that encourages interest in other cultures.

2.   To provide students with literacy experiences that encourages appreciation for literature.

3.   To provide students with literacy experiences that encourage a historical setting that demonstrate interesting characterization and well-developed plots.

4.   To provide students with literacy experiences that encourage them to create opportunities for discussion that enriches students' language skills.

5.   To provide students with literacy experiences that encourages development and an appreciation for the use of the language, the power of vocabulary, and the richness of figurative language.

6.   To improve the skills of writing to a specific audience for a specific purpose.

7.   To develop the literary analysis skills (Bloom's taxonomy) of interpreting character, theme, setting, and tone.

OBJECTIVES:

This course prepares at-risk students in reading comprehension and written application in order to successful pass one or both content areas of the district proficiency exams.

1.   By the end of the course the student will be able to interpret implicit information and relationship; and make connections beyond text.

2.   By the end of the course the student will be able to revise and edit writing.

3.   By the end of the course the student will be able to effectively use transitions in composition.

4.   By the end of the course the student will be able demonstrate correct grammar and mechanics.

5.   By the end of the course the student will be able to demonstrate control of manuscript form.

6.   By the end of the course the student will be able to write a well developed essays using process writing strategies and skills.

7.   By the end of the course the student will be able to use various research methodologies, acquire information from sources including the different mediums of technology.

Lesson Plan-Instructional Content
I Reading Comprehension
      A) Vocabulary
      B) Multimeaning-Literal
      C) Synonyms/antonyms
      D) Context Clues Inferential & Interpretive

II Written Application
  A) The Writing Process
    1) Prewriting
    2) Drafting
    3) Editing
    4) Revising
    5) Proofreading
  B) Higher Order thinking Skills
    1) Analysis
    2) Evaluation
    3) Synthesis

III Literal Application
  A) Character Evaluation-Critical
  B) Understanding Story lines-Literal
  C) Understanding the Main Idea-Interpretation
  D) Understanding Points of View-Literal
  F) Figurative Language-Literal

IV Research and Technology/Vocational skills
  A) Using technology
    1) Using a word processor
    2) Using the internet
  B) Writing Manuscript
    1) An essay
    2) Prewriting
    3) A Research Paper
    4) An outline
    5) Citations
  C) Resources
    1) Books
    2) CD-ROMs
    3) Periodicals
    4) Atlases
    5) Thesaurus
    6) Dictionary
  D) Vocational Skills
    1) Job Application
    2) Resume

LESSON PLAN ONE

BOOK INFORMATION

Sperry, Armstrong. **Call it Courage**. New York: Scholastic Inc, 1940.

Theme: Courage
Reading Level: 6
Interest Level: 4-6

SYNOPOSIS

An island boys sets out to conquer his worse fear, the sea. On his journey he over comes may obstacles. His quest proves him to be worthy of approval in the eyes of his peers.

Vocabulary for Study

trembling	scorn	swells	shaft	ominous	oppressive
parched	sustaining	solitary	solitude	deserted	cowered
livid	chaos	profoundly	inhabited	cauterized	caustic
tormented	withstand	poised	congealed	haunted	defiance
weary	exertion	inevitable	sustenance	famished	thatch
elation	bolster	humble	gratitude	bounty	stout
waned	ceased	waxed	craft	quenched	parallel
becalmed					

READING COMPREHENSION

Understanding Words with Multiple Meaning-Inferential

Circle the letter of the definition in which the underlined word has the same meaning as it does in the sentence.

1.   Every boy in the village sharpened his spear, tested the <u>shaft</u>, and honed his shark knife. (p. 8)
     a) The long handle of a spear.
     b) To treat something unfairly.
     c) The truck of a tree.

2. All the weeks he had lived close to this island and been grateful for its <u>bounty</u>. (p. 68)
   a) A reward for capturing an outlaw.
   b) To give generously.
   c) A grant to encourage an industry

3. Out there, where the glassy <u>swells</u> of the ocean lifted and dropped the small canoe, picture.... (p.7)
   a) To expand gradually from normal.
   b) To become filled with pride
   c) A long massive and crestless wave.

4. The boy quenched his thirst, ate a scrap of *poi*, fought against sleep as the night <u>waxed</u> and <u>waned</u>. (p. 85)
   a) decrease and increase
   b) increase and decrease
   c) cease and increase

Recognizing Synonyms and Antonyms-Vocabulary

Circle the word that does not have a similar meaning as the others.

1. courage	timid	poised	relentless
2. weary	energetic	exertion	spent
3. sustenance	supply	famished	sufficient
4. humble	submissive	arrogant	meek
5. stout	cower	withstand	courage
6. taunt	torment	insult	cordial
7. assault	scorn	jeered	respect
8. ceased	becalmed	chaos	untroubled
9. parched	thirst	quenched	deprived
10. solitude	inhibited	baron	desolate

Understanding Context Clues-Inferential/Interpretive

Circle the letter for word that gives the meaning of the underlined word.

1. The brave thump of his dog's tail touched Mafatu <u>profoundly.</u> Profoundly means-
   a) oppressive
   b) sanctuary
   c) intense

2. It was an <u>ominous</u> oppressive world at this season of storm.
   a) hopeful
   b) threatening
   c) optimist

3. His Leg still pained, and he would need the juice to <u>cauterize</u> the coral wound.
   a) deaden
   b) infect
   c) sensitized

4. Now it pounded in his ears, <u>reverberated</u> through his body, thrummed his nerves.
   a) soothed
   b) vibrated
   c) numbed

UNDERSTANDING LITERATURE

Figurative Language (Literal)

First, identify if the following passages are similes, metaphors, or personification. Finally, describe what each passage is describing in your own words.

1. p. 7   His heart was like a stone in his breast._____

_____

2. p. 10 Kana laughed again, and the scorn of his voice was like a spear thrust through

   Mafatu's heart._____   \

3. p. 12 The lagoon was as untroubled as a mirror._____

_____

4. p. 22 The sun burned into them like an escapable eye._____

_____

5. p. 28 The chuckle of the cascade reached his ears and made him aware of a stabbing

   need for water._____

6. p. 42 The flashing spearhead winked back at him like an evil eye. _____

_____

7. p. 51 As it fell Mafatu leaped free of the branches, as nimbly as a cat.

_____

1. Use the **CHARACTER CHART** and list Mafatu's positive and negative characteristics, use adjectives, characterization through actions, thoughts, and dialogue

2. Complete the **STORY MAP** for the novel, afterwards write a summary of the novel.

3. Complete the **INFORMATION LOG** to determine the main idea of the story.

4. From what **POINT OF VIEW** is story being told? Circle one
   a) First-point of view
   b) Third-point of view limited
   c) Third-point of view omniscient

5. This story is most like -
a) A folktale/legend
b) A myth
c) Historical fiction
d) A first-hand narrative

WRITTEN LANGUAGE

Critically Thinking (Application, Analysis, and Synthesis)

1. Compare and contrast the characters Li Lun in <u>Li Lun: Lad of Courage</u> with Mafatu in <u>Call it Courage.</u> Use the **T-FORM** and/or **VENN DIAGRAM** to identify differences and similarities. Lastly, use the **CHARACTER CHART** to help identify characteristics for each.

2. Write a narrative essay about a time that you were courageous use an **AUTOBIOGAPHICAL INCIDENT FORM**.

3. Write a persuasive newspaper article about Mafatu's courage? Add details about his character through description, actions, and thoughts using **THE SEMANTIC MAP**.

1. Which reference would not be used to write a research paper about Mafatu's homeland Polynesia?
a) The Internet
b) the *Reader's Guide to periodical literature*
c) An thesaurus
c) An Encyclopedia

2. After gathering sources for your paper where would you look to have the correct format for writing you research paper?
a) An encyclopedia
b) A card catalog
c) An English book
d) An atlas

3. What is the first thing you should do before writing your paper?

a) Make an outline
b)   Look for references
c) Brainstorm possible topics
d) Narrow topic

4. To avoid *plagiarism* when should you cite references ?
a) Sometimes
b) Never
c) All the time

LESSON PLAN TWO

BOOK INFORMATION

Cushman, Karen. The Midwife's Apprentice. New York: Harper Trophy, 1995.

Theme: Courage
Reading Level: 7ᵗʰ grade
Interest Level: Intermediate

SYNOPOSIS

    A homeless orphaned girl finds a home as a midwife's apprentice. However, the job becomes a bit too much for her and she abandons her post for a short while. Later, returns to the village to reclaim and resume her duty and finds
tale of village life with factual notes on midwifery.

Vocabulary for Study

dung	taunting	apprentice	bedeviled	erupted	abundance
exertions	bellowed	replenish	score	laden	truck
meandered	content	afeared	floundering	gluttony	deceit
croon	cordial	shrieking	betook	fared	tantalizingly
intriguing	dally	incompetence	desolate	bleating	coaxed
devoured	bellow	wails			

READING COMPREHENSION

Understanding Words with Multiple Meaning-Inferential

Circle the letter of the definition in which the underlined word has the same meaning as it does in the sentence.

1. Beetle truly fear she was a witch, for only someone who had truck with the devil could know such words. (p.26).
   a) a vehicle
   b) to transport
   c) to deal

2. And so, the day..., Jane set Beetle a score of tasks to accomplish. (p. 25).
   a) to succeed
   b) twenty or more
   c) to tally

3. Her nostrils quivered..., and she was <u>content</u> just to smell.(p. 28)
   a) to be satisfied
   b) contain something
   c) subject matter

Recognizing Synonyms and Antonyms-Vocabulary

Circle the word that does not have a similar meaning as the others.

1. deceit	honest	fair	integrity
2. afeared	dread	brave	afraid
3. coaxed	beguile	fraud	truthful
4. bleat	wail	croon	bellow
5. gluttony	content	greed	gorge
6. apprentice	master	intern	disciple
7. dung	fertilizer	sterile	manure
8. floundering	dutiful	meandering	constructive

Understanding Context Clues-Inferential

Circle the letter for word that gives the meaning of the underlined word.

1. Alyce <u>betook</u> herself to the cottage door. <u>Betook</u> means
   a) to leave
   b) to take
   c) to bring

2. Sometimes too she thought of the boy she had sent... and wondered how he <u>fared</u>. <u>Fared</u> means
   a) to cost
   b) to succeed
   c) to travel

3. My wife is be <u>devoured</u> by a stomach worm. <u>Devoured</u> means
   a) to consume
   b) to deprive
   c) to commit

Figurative Language-Literal comprehension

First, identify if the following passages are similes and metaphors. Finally, describe the meaning of each in your own words.

1. He was long and skinny as a heron._____

   _____

2. Will said, winking at her with an eye as green as new grass and as friendly as the
   summer sky. _____

   _____

3. Until one afternoon when...call Rosebud, for she was as red as the hedgeroses near
   the village church._____

4. " Ah, never say that, sweet pudding, for you are as alike as two peas. Just so you are
   not twins."_____

5. The woman let out a bellow like a bull and ..._____

6. The moon was as round and white as a new cheese. _____

7. As she swung along the village road, Alyce, with...hummed and tra-la-laa and then
   sang, as loud and clear as a swan. _____

Character Evaluation (Critical) After reading

1. Use the **CHARACTER CHART** and compare and contrast Alyce and Jane's
positive negative characteristics, use adjectives, characterization through actions,
thoughts, and dialogue. Then use the **T-CHART** and/or **VENN DIAGRAM**

Understanding Story Lines (Literal) After reading

2. Complete the **STORY MAP** for the novel.
   After you have completed both forms write a summary of the novel.

Understanding the Main Idea-(Interpretative comprehension) After reading

3. Complete the **INFORMATION LOG** to determine the main idea of the story.

Understanding Points of View (Literal comprehension) After reading

4. From what **POINT OF VIEW** is story being told? Circle one
   a) Third-point of view omniscient
   b) First-point of view
   c) Third-point of view limited

WRITTEN LANGUAGE (Critical/Applicable)

Critically Thinking(Application and Synthesis)

1. Using the **GENERIC RESUME** to write your resume' and complete the **JOB APPLICATION** for your dream job.

2. Using the **AUTOBIOGRAPHICAL INCIDENT FORM** and the **STORY MAP** form and then write an essay about a time you felt incompetent about completing a task(problem), but later gained courage and confidence to complete the task(solution) .

3. Using the **STRUCTURE FORM** and the **LETTER FORM** and write a persuasive letter to a parent or a future employer telling them why you are qualified for a particular job or responsibility . Be sure to list reasons why you qualified, your qualifications, experience, personal attributes, etc.

RESEARCH/TECHNOLOGY/STUDY SKILLS

1. Which reference would not be useful to research topics of midwifery?
a) An Atlas
b) The Internet
c) A book on the topic
d) An Encyclopedia

3. Using a word processing program on a computer is helpful because...
a) Able to get ideas down faster than writing
b) Able to concentrate on ideas instead of final product.
c) Able to revise easier
d) All of the above

3. Using the Internet, and any search engine available, locate a web page about the topic midwife and write the address in the space bellow
http://_____

LESSON PLAN THREE

BOOK INFORMATION

Coman, Carolyn. **What Jamie Saw.** North Carolina: Front Street, 1995.

Theme: Courage
Reading Level: 6th
Interest Level: 6-8th

SYNOPOSIS

A young boy, his mother and sister escape a dysfunctional family situation, and struggle to rebuild their lives.

Vocabulary for Study					
coiled	souvenir	hoisted	bureau	adjoining	threshold
ascent	parallel	cavernous	arched	contaminated	bolted
winded	enraged	rigid	outrage		

READING COMPREHENSION

Recognizing Synonyms and Antonyms-Vocabulary Knowledge

1.	enraged	outraged	hostile	calm
2.	rigid	permissive	stern	disciplinarian
3.	adjoining	connected	divergent	together
4.	bolted	secured	locked	opened
5.	winded	fatigued	relentless	exerted
6.	arched	erect	upright	straight
7.	souvenir	keepsake	memoir	thoughtless
8.	cavernous	hollow	open	solid
9.	ascent	fall	descend	demote

Circle the letter of the definition in which the underlined word has the same meaning as it does in the sentence.

1. He looked at them both... and then snapped off the television and <u>bolted</u> outside. (p. 85)
   a) to sift
   b) to secure or fasten something
   c) to break away

2. He picked up speed as he ran and it didn't take long before he was <u>winded</u>.(p. 85)
   a) to sound an instrument
   b) to cause to be out of breath
   c) to get scent of something

3. But no one made a move to go get it, ...pulled out drawer of an old <u>bureau</u>. (p. 49)
   a) a chest
   b) an office
   c) an administration

Understanding Context Clues-Inferential comprehension

Circle the letter for word that gives the meaning of the underlined word.

1. On the way home, the car felt dark and <u>cavernous</u> to Jamie. <u>Cavernous</u> means--
   a) empty
   b) sparingly
   c) filled

2. His job was to go and find things that weren't <u>contaminated</u>. <u>Contaminated</u> means
   a) sterile
   b) tainted
   c) neutral

3. If you hit one, it bent back sideways, laid <u>parallel</u> to the belt instead of upright. <u>Parallel</u> means--
   a) divergent
   b) adjoined
   c) correspondent

Figurative Language-Literal comprehension

First, identify if the following passages are similes and metaphors. Finally, describe the meaning of each in your own words.

1. p. 41   Jamie's first sight of the trailer, from a distance, made him think of a big

2. p. 42   It was as cold as a refrigerator inside, but..._____

3. p. 42-3   Jamie felt like he was in a box, or a hollowed-out bullet____

3. pg. 58   The noise was a big, deafening envelop around them.

4. pg. 61   He let two more ducks grind by slow as molasses, right... he had it.

Character Evaluation (Critical comprehension and Application) After reading

1. Use a **CHARACTER CHART** and **T-FORM/VENN DIAGRAM FORM**, and write a compare and contrast essay about Nin's dad characteristics with a father figure from a television series(can also be an animated series like the Simpson's). Be sure to list positive and negative characteristics, use adjectives, characterization through actions, thoughts, and dialogue.

Understanding Story Lines (Literal comprehension) After reading

2. Complete a **STORY MAP** for the novel.

Understanding the Main Idea-(Interpretative comprehension) After reading

3. Complete the **INFORMATION LOG** to determine the main idea of the story, then write a paragraph about the main idea.

Understanding Points of View (Literal comprehension) After reading

4. From what **POINT OF VIEW** is story being told? Circle one
    a) First-point of view
    b) Third-point of view omniscient
    c) Third-point of view limited

1. When using a book as a source of information for an essay or research paper, which part of the book would you look to find the sources the author used as well as suggestions for further reading.
   a) the table of contents
   b) the index
   c) the bibliography
   d) the appendix

2. An essay has three parts. What are they?
   a) the thesis, body, conclusion
   b) the introduction, body, resolution
   c) the topic, body, conclusion
   d) the introduction, body, conclusion

3. Which of the following are prewriting activities
   a) brainstorming
   b) clustering/mapping/diagramming
   c) scratch outlining
   d) listing
   e) all of the above

LESSON PLAN FOUR

BOOK INFORMATION

Treffinger, Carolyn. **Li Lun: Lad of Courage**. New York: Walker and Company, 1975.

Theme: Courage
Reading Level: 6th
Interest Level: 4-6

SYNOPOSIS

A young boy in a small Chinese village is ridiculed because unlike the other boys, he is not able to go out to sea and fish. His father is disappointed and banishes him to live on top a mountaintop. There he is accomplish the impossible, grow rice.

READING COMPREHENSION

Vocabulary for Study

astonishment	coward	sneer	derision	contemptuously	jeered
scoffed	burdens	ascent	exultation	jut	crook
fertilizer	unbelieving	marveled	idle	venerable	custom
ceases	bow	wound	dismay		

READING COMPREHENSION

Recognizing Synonyms and Antonyms-Vocabulary

1. idle	meander	dutiful	dally
2. jeered	scoff	derision	respect
3. contemptuous	obedient	defiant	deviant
4. astonishment	unbelieving	marvel	calm
5. brave	stout	venerable	timid
6. mildew	spoil	contaminate	sterile
7. burden	laden	content	wounded

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Circle the letter of the definition in which the underlined word has the same meaning as it does in the sentence.

1. Li Lun shielded them with the <u>crook</u> of his elbow. (p. 41)
   a) a swindler or thief
   b) to curve or bend
   c) to be dishonest

2. As was his <u>custom</u>, Li Lun took a handful of rice from the sack and settled himself upon Gull's Roost. (p 50)
   a) made to personal order
   b) taxes on imports
   c) habitual course of action

3. Were they waiting, the tarpaulin pulled over them from <u>bow</u> to stern.
   a) a forward part of a ship or boat
   b) an act of posture
   c) a weapon for shooting arrows

Circle the letter for word that gives the meaning of the underlined word.

1. You do not need to see the see the rice now, wait until the rain <u>ceases</u>. Ceases means--
   a) to use
   b) to stop
   c) to continue

2. A <u>jut</u> of rock stuck out a little way. Jut means--
   a) an indentation
   b) a delineation
   c) a projection

3. Li Lun burst into a shout of <u>exultation</u>. Exultation means--
   a) to be happy
   b) to be indifferent
   c) to be silenced

UNDERSTANDING LITERATURE (Literal)

Understanding Characterization

1. Compare and contrast the characters Li Lun in <u>Li Lun: Lad of Courage</u> with Mafatu in <u>Call it Courage.</u> Use the **T-FORM** and/or **VENN DIAGRAM** to identify differences and similarities. Lastly, use the **CHARACTER CHART** to help identify characteristics for each.

Understanding Story Lines (Literal) After reading

2. Complete the **STORY MAP** for the novel, afterwards write a summary of the novel.

Understanding the Main Idea-(Interpretation) After reading

3. Complete the **INFORMATION LOG** to determine the main idea of the story.

Understanding Points of View (Literal) After reading

4. From what **POINT OF VIEW** is story being told? Circle one
   a) First-point of view
   b) Third-point of view limited
   c) Third-point of view omniscient

RESEARCH/TECHNOLOGY/STUDY SKILLS

1. Which is not a part of a letter?
a)   heading
b)   greeting
c)   thesis
d)   body

2. Using the Internet, and any search engine available, locate a web page about China and write the address in the space below.
http://_____

3. If you wanted to find a magazine about China, where should you look for this information.
   a) The Readers' Guide to Periodical literature
   b) An Encyclopedia
   c) The card catalog
   d) A CD-ROM

SECTION FOUR
ASSESSSMENT

.

LESSON PLAN ONE
ANSWER KEY

READING COMPREHENSION

Understanding Words with Multiple Meaning-Inferential

1. c) The long handle of a spear
2. b) To give generously
3. a) A long massive and crestless wave
4. b) Increase and decrease

Recognizing Synonyms and Antonyms-Vocabulary

1. timid
2. energetic
3. famished
4. arrogant
5. cower
6. cordial
7. respect
8. chaos
9. quenched
10. inhabited

Understanding Context Clues-Inferential/Interpretive

1. c) intense
2. b) threatening
3. a) deaden
4. b) vibrated

UNDERSTANDING LITERATURE

Figurative Language (Literal)

1. simile
2. simile
3. metaphor
4. simile
5. personification
6. personification
7. simile

Understanding Points of View (Literal) After reading

4. c) Third-point of view Omniscient
5. a) folktale/legend

RESEARCH/TECHNOLOGY/STUDY SKILLS

1. c) A thesaurus
2. c) An English book
3. c) Brainstorm possible topics
4. c) All the time

LESSON PLAN TWO
ANSWER KEY

READING COMPREHENSION

Understanding Words with Multiple Meaning-Inferential

1. c) to deal
1. b) twenty or more
3. a) to be satisfied

Recognizing Synonyms and Antonyms-Vocabulary

1. fair
2. brave
2. truthful
3. croon
4. content
5. master
6. sterile
7. dutiful

Understanding Context Clues-Inferential

1. c) to bring
2. b) to succeed
3. a) to consume

UNDERSTANDING LITERATURE (Literal)

Figurative Language-Literal

1. simile
2. simile
3. simile
4. simile
5. simile
6. simile
7. simile

Understanding the Points of View (Literal) After reading

4. From what **POINT OF VIEW** is story being told? Circle one
     a)Third-point of view omniscient

1. a) An Atlas
2. d)All of the above
3. Answers will vary

LESSON PLAN THREE
ANSWER KEY

READING COMPREHENSION

Recognizing Synonyms and Antonyms-Vocabulary

1. calm
2. permissive
3. divergent
4. open
5. relentless
6. arched
7. thoughtless
8. solid
9. ascent

Understanding Words with Multiple Meaning-Inferential

1. c) to break away
2. b) to cause to be out of breath
3. a) a chest

Understanding Context Clues-Inferential

1. a) empty
2. b) tainted
3. c) correspondent

UNDERSTANDING LITERATURE (Literal)

Figurative Language-Literal

1. metaphor
2. simile
3. metaphor
4. metaphor
5. simile

Understanding Points of View (Literal) After reading

4. c) Third-point of view omniscient

1. c) the bibliography
2. d) the introduction, body, conclusion
3. e) All of the above

READING OMPREHENSION

Recognizing Synonyms and Antonyms-Vocabulary

a) dutiful
b) respect
c) obedient
d) calm
e) venerable
f) sterile
g) content

Understanding Words with Multiple Meaning-Inferential

1. b) to curve or bend
2. c) habitual course of action
3. a) a forward part of a ship or boat

Understanding Context Clues-Inferential

1 b) to stop
2. c) a projection
3. a) to be happy

UNDERSTANDING LITERATURE (Literal)

Understanding Points of View (Literal) After reading

4. c) Third-point of view omniscient

RESEARCH/TECHNOLOGY/STUDY SKILLS

1. c) thesis
2. Answers will vary
3. a) The Readers' Guide to Periodical literature

Revise/Edit Form

To the Student: Revising and Editing are important in the writing process. These steps are necessary in completing a final draft.

INFORMATION

Title _____

Author_____

Editor_____

Type_____

Purpose_____

What did you like best about the writing?

_____

_____

_____

What didn't you like about the writing?

_____

_____

_____

EDITOR's CHECKLIST

## Place a check mark next to areas that are done well.

SENTENCES

_____ Every sentence and proper noun began with a capital letter.

_____ Sentences were all complete, free of run-ons and/or fragments.

_____ No sentences started with because, but, so, and, or it.

PARAGRAPHS

_____ introductory *paragraph* had a thesis.

_____ Each paragraph contained a topic sentence and was indented.

_____ *Transition* were used to link ideas.

_____ Transitions were used to change from one point from the next.

_____ Stuck to the topic of the paragraph.

_____ Avoided irrelevant or redundant evidence.

_____ Main ideas were supported with details.

MECHANICS

_____ Spelling was correct.

_____ Contractions were spelled out.

_____ Acronyms were spelled out first then defined and abbreviated .

_____ Every sentence had punctuation at the end or correctly used within each sentence.

GRAMMAR

_____ Usage was correct, e.g. subject verb agreement.

_____ Paper had tense consistency.

_____ Possessives and plurals were used correctly.

_____ Homonyms were used correctly.

WRITING RUBRIC

CRITERION	+	-	NOTES		SCORE
Planning: Uses prewriting activities.	Y	N	Students skills are Appropriate.	Students needs Remediation.	1
Organization: Organizes drafts in a logical order.	Y	N	Consistently uses graphic organizers to plan writing.		1
Creativity: Experiments with new writing ideas and skills.	Y	N	Tried science fiction, news articles, poem, points of view, and figurative language.		1

Sentence structure: Uses conventions of grammar.	Y	N	Needs work esp. on avoiding Run-ons, fragments, plurals, possessives, and homonyms	1
Mechanics: Proofreads and makes necessary corrections.	Y	N	Needs to work on proofreading techniques, spelling, capitalization, and punctuation.	1
Focus: Writes a clear thesis.	Y	N	Writes with purpose and clarity.	1

SECTION FIVE
FORMS
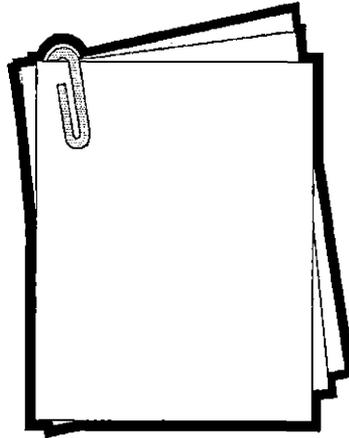
APPLICATION FOR EMPLOYMENT
(Pre-employment Questionnaire)

PERSONAL INFORMATION

DATE _____

NAME _____   SOCIAL SECURITY
     Last   First   Middle   NUMBER _____

PRESENT ADDRESS _____
           Street   City   Zip

PERMANENT ADDRESS _____
           Street   City   Zip

PHONE NUMBER _____   ARE 18 YEARS OR OLDER? yes ☐ no
☐

EMPLOYMENT DESIRED

| | Date You | Salary |
| POSITION _____ | Can Start | Desired _____ |

If so may we inquire
of your present employer

ARE YOU EMPLOYED NOW _____

EVER APPLIED FOR THIS COMPANY BEFORE? _____   WHERE? _____

WHEN? _____ REFERRED BY _____

EDUCATION	NAME AND LOCATION	NO OF YEARS	DID YOUR GRADUATE?
GRAMMAR SCHOOL			
JUNIOR HIGH SCHOOL			
HIGH SCHOOL			
COLLEGE			
TRADE SCHOOL			

(CONTINUED ON OTHER SIDE) Page 1

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GENERAL
SUBJECTS OR STUDY OF SPECIAL RESEARCH
SPECIAL SKILLS
ACTIVITIES (CIVIC, ATHELETIC)

FORMER EMPLOYERS(LIST BELOW LAST THREE EMPLOYERS, STARTING WITH THE LAST ONE FIRST)

DATE MONTH AND YEAR	NAME AND ADDRESS OF EMPLOYER	SALARY	POSITION	REASON FOR OF AND YEAR LEAVING
FROM				
TO				
FROM				
TO				
FROM				
TO				

WHICH OF THESE JOBS DID YOU ENYOY BEST?
WHAT DID YOU LIKE BEST ABOUT THIS JOB?

REFERENCES:(GIVE THE NAMES OF THREE PERSONS NOT RELATED TO YOU, WHOM YOU HAV KNOWN AT LEAST ONE YEAR.)

NAME	ADDRESSS	BUSINESS	YEARS
1.			
2.			
3.			

"I certify that all the information submitted by me on this application is true and complete.

" _____Date_____Signature

Page2

AUTOBIOGRAPHICAL INCIDENT FORM

_____

_____

(Recall a personal experience, event, and memory)

_____

_____

(Recall details of what you saw)

_____

_____

(Recall detail about what you smelled)

_____

(Recall details about what you heard)

_____

_____

(Recall details about what you tasted)

_____

_____

(Recall details about what you touched/felt)

_____

_____

(Recall significance of this experience)

_____

CHARACTER CHART

Character's name _____

Positive Traits

[ ]

Ambitions/goals _____

_____

_____

What other characters think

Negative Traits

[ ]

FORM FOR PLANNING AN ESSAY

To write an effective essay, first prepare an outline, using this form.

Intro-   **Thesis Statement**_____

duction   _____

    Topic Sentence 1_____

Specific   _____

Supporting   _____

Evidence   _____

body

Specific   **Topic Sentence 2**_____

Supporting   _____

Evidence   _____

body

Specific   **Topic Sentence 3**_____

Supporting   _____

Evidence   _____

Conclu-   **Summary and/or closing remarks**_____

sion   _____

GENERIC RESUME

A.   **Name**

        Permanent Address

        City, State, Zip Code

        Phone: **Fax or e-mail:**

B. PROFESSIONAL OBJECTIVE:

Identify the type of job being sought before having an interview invitation extended.

C. EDUCATION:

List schools attended and graduation date

D. EXPERIENCE:

Indicate full or part-time, volunteer and internship experience in reverse chronological order. Indicate job title, company name, location, dates employed. Describe relevant duties performed and accomplishments.

E. SPECIAL SKILLS:

Describe language fluency, office skills, technical skills and/or hobbies relevant to professional objectives.

F. ACHIEVMENTS:

List memberships, awards, and recognition

G. REFERENCES:

Available upon request.

INFORMATION LOG

Main Idea

_____

_____

Write questions about the main idea/theme

_____

_____

Where I Found the Facts
Pages or page where I found the facts_____
_____

Notes_____
_____
_____

LETTER FORM

_____ (Heading)

_____

_____ (Inside Address)

_____

_____,(Salutation/Greeting)

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____, Closing

_____ Signature

RESEARCH
LOG

<u>Subject</u>

_____

_____

**<u>Questions I want to answers or information I want to present or point I
want to defend and support</u>**

_____

_____

_____

_____

Information Source
Title _____
Author (s) _____
Name of magazine or research source_____
Page(s) where information was found_____

Notes_____

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SEMANTIC MAP
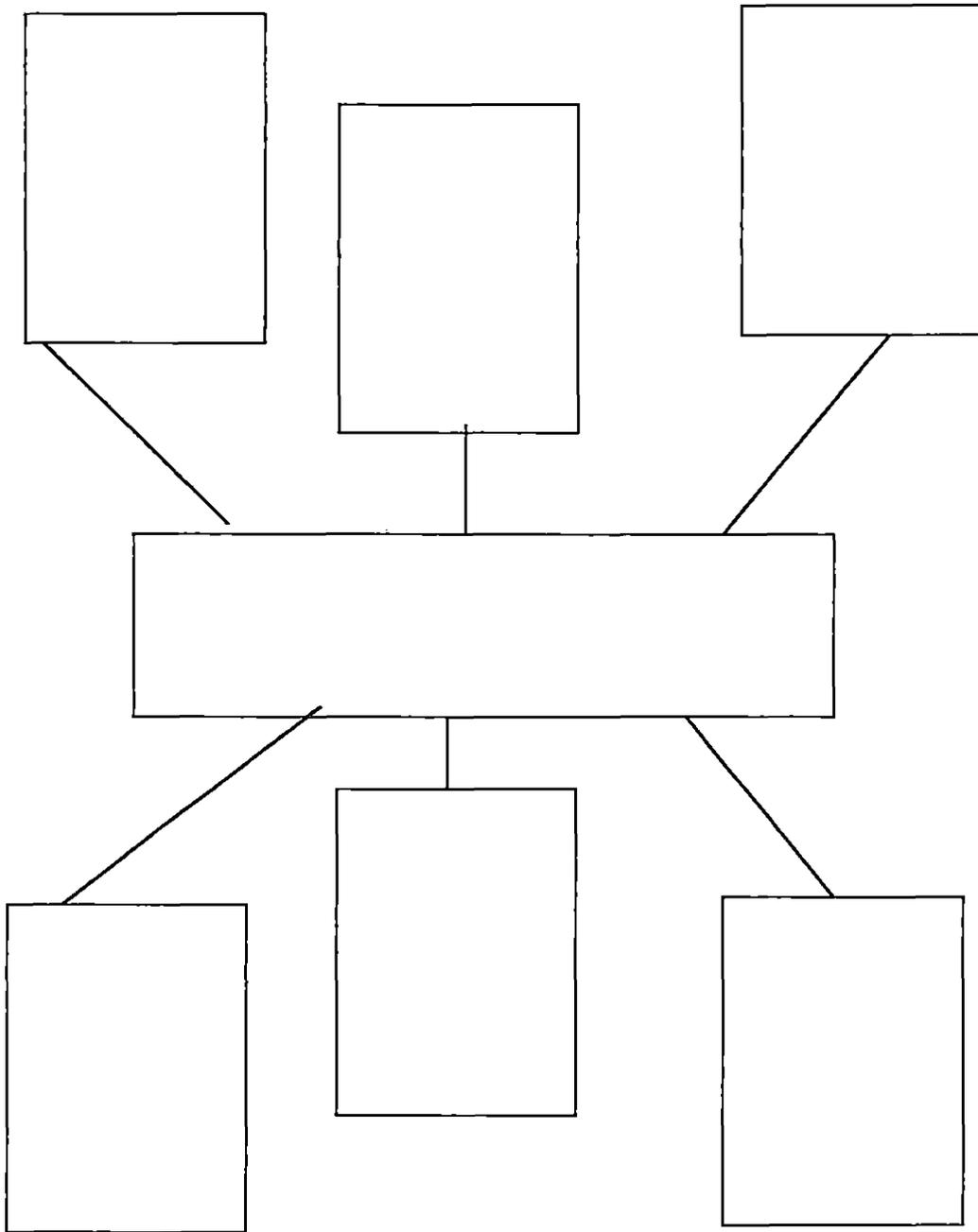
STORY MAP

Title_____

Setting

Plot_____

_____

_____

Characters

_____   _____

_____   _____

_____   _____

Problem

Climax_____

_____

Solution_____

_____

T-FORM
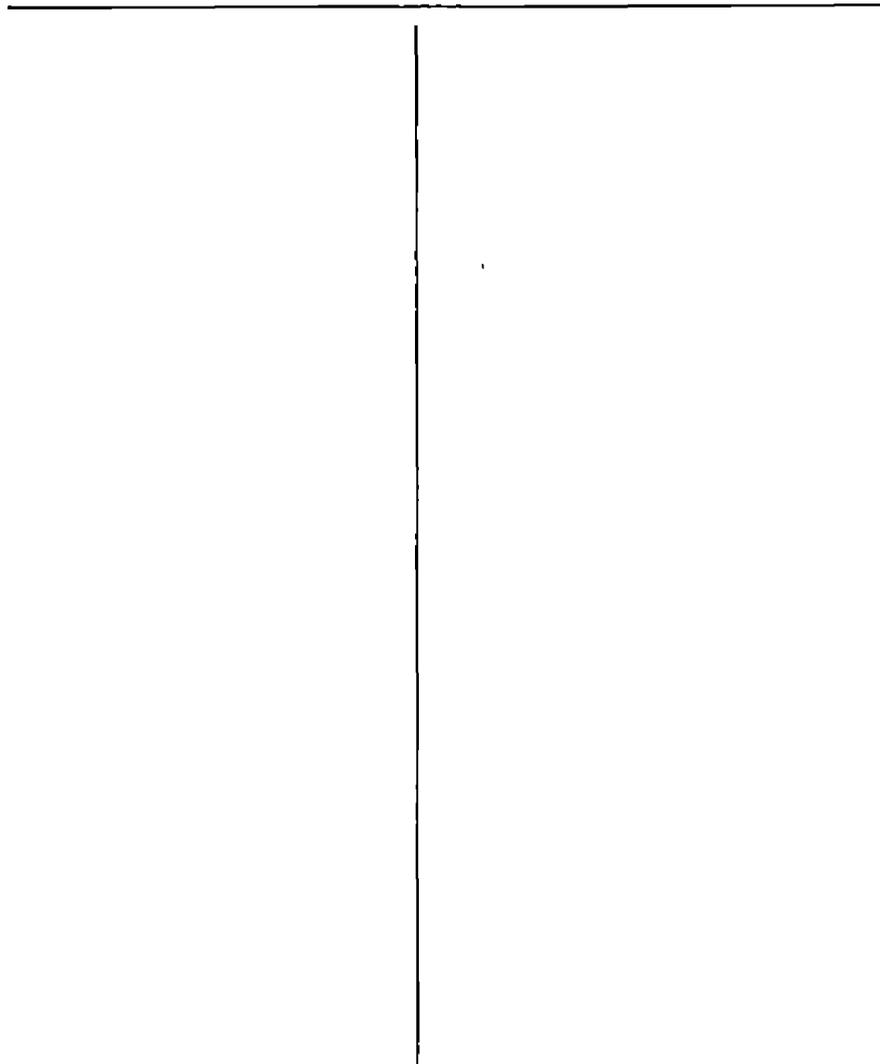
VENN DIAGRAM
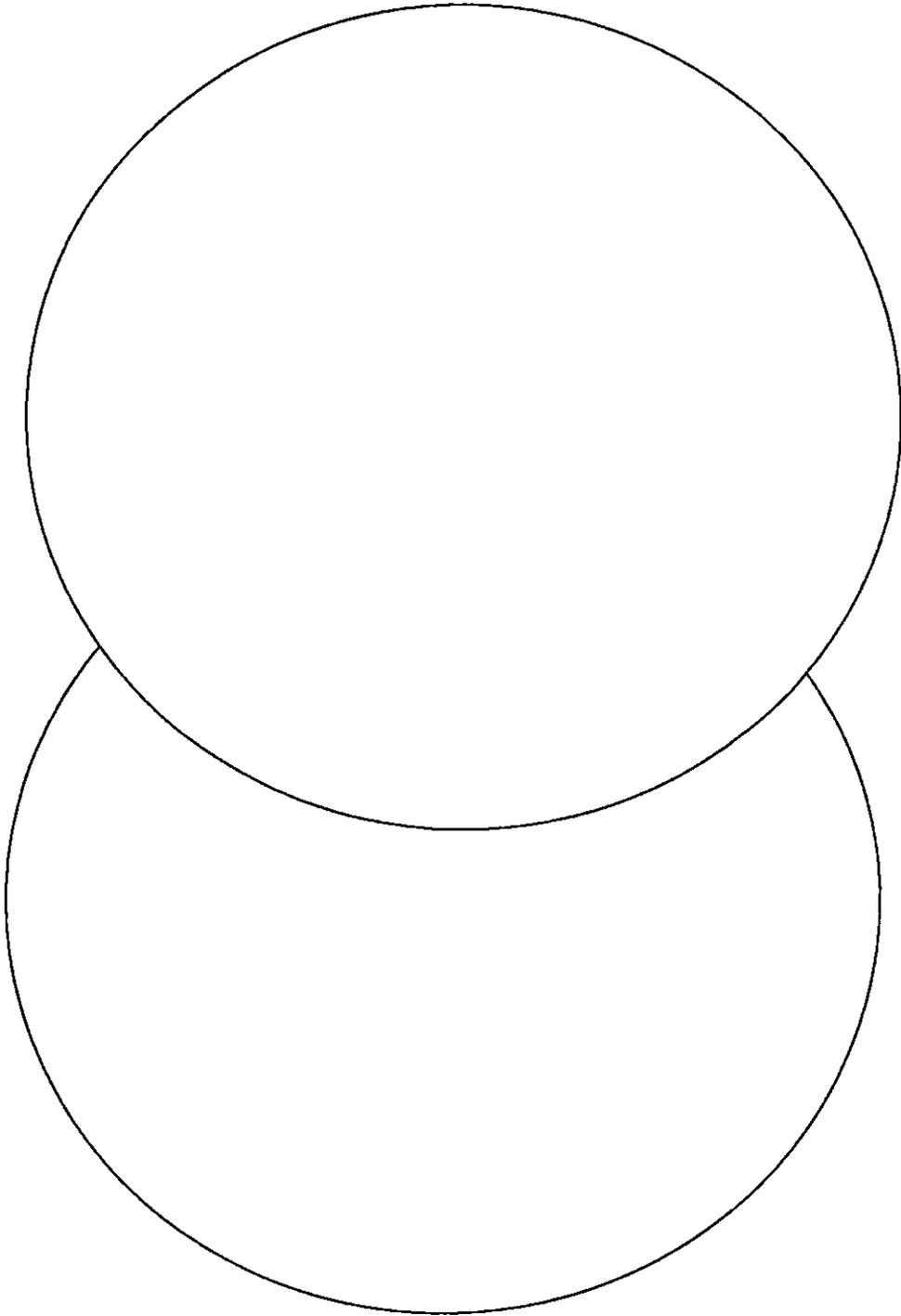
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