

**A NOVEL GUIDE FOR “JACOB HAVE I LOVED”**

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A One-Credit Project  
Submitted to the Faculty of Education  
of the University of Lethbridge  
in Partial Fulfilment of the  
Requirements for the Degree

**MASTER OF EDUCATION**

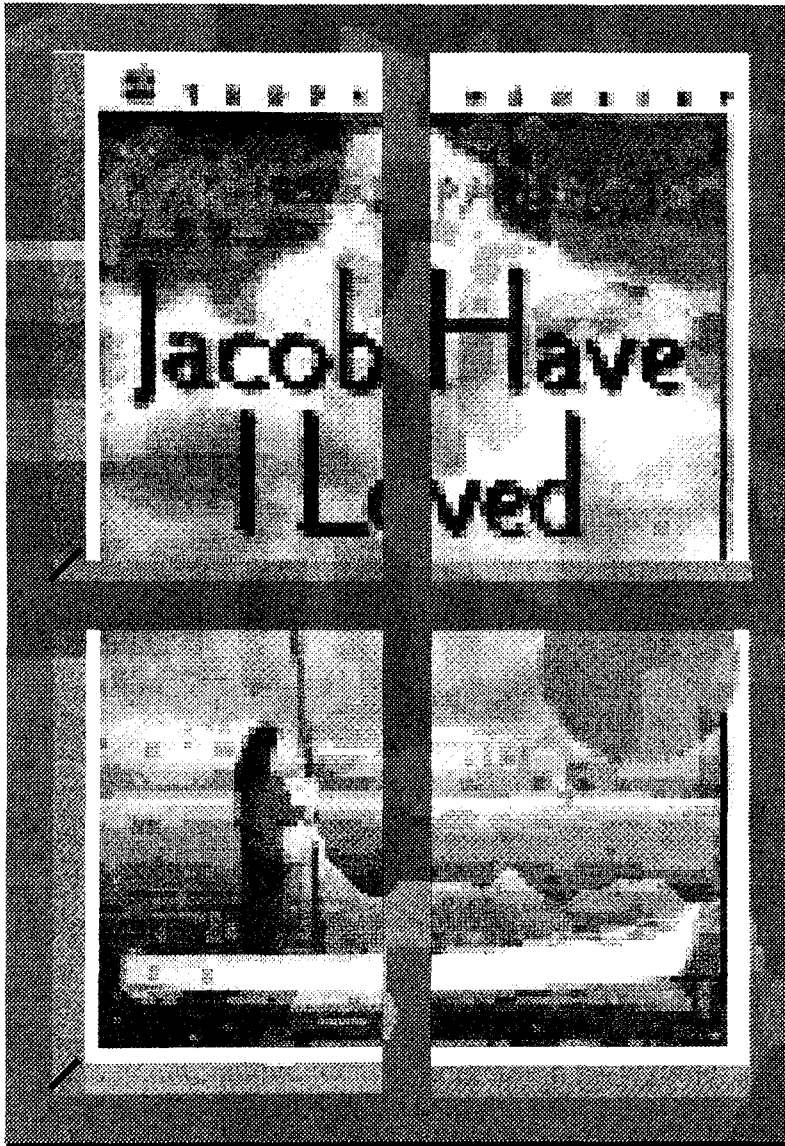
LETHBRIDGE, ALBERTA

September, 1998

# Windows to Authentic Teaching

## Jacob Have I Loved

by Katherine Paterson



**A novel  
guide  
designed  
to help students  
achieve  
the outcomes  
identified in the  
Western Canadian  
Protocol  
for English  
Language Arts  
and  
the Curriculum  
Standards of the  
Alberta  
Grade 9  
Achievement  
Exam  
by  
Valerie Leahy**

### √ Forward

You can tell it is June in a grade nine Alberta classroom by the following things: the students and teacher are dressed in shorts, the teacher leaves the windows open at night and some of the lights off during the day in the hopes that the classroom stays cool, and old achievement exams are hot off the photocopier so that students can ‘practice’ in advance of the real exam scheduled by the government for the second last week of June.

The message this sends to students is that what they have done all year long is not valid or authentic; that they will be evaluated according to their performance on the achievement exams. I define ‘authentic’ instruction as instruction that requires students to think and produce, not regurgitate information. Teachers are forced into this situation by principals, school divisions, media and parents who each want to know that the teacher’s class average is at or above provincial average. This is a mind set that needs to be changed. If what is evaluated by the achievement exam is valid and authentic, then it should be evaluated all year long. The strategies of identifying main ideas and details, organizing ideas, associating meanings and synthesizing information, which are scoring categories on the Language Arts nine achievement exam should be utilized all year long, not only during the month of June.

This is the archeology of this novel study guide, which can be used as a way of teaching Katherine Paterson’s novel *Jacob Have I Love* or as a blueprint for structuring other novel study guides. As a grade nine Language Arts teacher I evolved from teaching to the exam, by rote practice of old exams, to teaching strategies all year long in authentic situations, that enabled students to experience success on both the written and reading portions of the grade nine Language Arts achievement exam.

This may seem like a contradiction in pedagogy, however I would argue that the methodology outlined in this novel study guide teaches stu-

dents strategies, which they can use as a bridge to connect what they have been taught all year long and the questions asked on the standardized achievement exam.

The novel study guide outlined in this document is linked not only to the outcomes of the Alberta Language Arts nine achievement exam, but also cross referenced with both the outcomes identified by the program of studies, and the Western Canadian Protocol for Language Arts. Students will not be regurgitating information, which may or may not be applicable to the achievement exam, but utilizing strategies, practised all year long which will enable them to experience success in all subjects as well as on the standardized exam. Each area evaluated by the achievement exam is addressed in this novel study guide. Evaluation procedures are also included.

The novel study guide has six components. Part one; prereading, consists of two sections: one directed to the teacher, the other to the student. It contains instructions and activities to be completed prior to reading the novel. Part two; reading the novel also contains two sections, one directed to the teacher, the other to the student. Each area evaluated on the grade 9 Language Arts exam is addressed in this section or in part three; follow-up activities. Part four provides links to the outcomes outlined on the grade nine achievement exam, the western Canadian protocol and the program of studies

You can tell it is June in a grade nine Alberta classroom because students are completing a novel study of Katherine Paterson's novel *Jacob I Have Loved*. There are no old achievement exams, hot off the photocopier, strewn around the classroom because students have been utilizing the strategies evaluated by the grade nine Language Arts achievement exam all year long. There are no deeply etched wrinkles around the teacher's eyes and students are confident and self assured, because both stakeholders know that students are prepared for the standardized exam which will take place during the second last week of June.

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## Introduction

### ✓ Purpose of this Novel Study Guide

This novel guide has been designed with the grade nine, western Canadian, specifically Albertan, teacher in mind. It has three main purposes:

1. to help the teacher teach *Jacob Have I Loved* as a literary piece while incorporating “authentic” methods of instruction.
2. to help the teacher improve student’s reading and writing skills and performance on the grade nine Alberta achievement exam by offering a framework which parallels that used in the standardized Alberta achievement exam. Reading strategies such as previewing and predicting, checking for understanding of ideas, locating details, recognizing organization of ideas and relationships between form and content, associating meaning and synthesizing will be developed in follow-up activities.
3. to help the teacher give students opportunity for skill development and demonstrate specific learning outcomes as outlined in the *Western Canadian Protocol for English Language Arts*. General learning outcomes are broad statements identifying knowledge, skills and attitudes. Students will listen, speak, read, write, view and represent to:
  - explore thoughts, ideas, feelings, and experiences
  - comprehend and respond personally and critically to oral, print, and other texts in media
  - manage ideas and information
  - enhance the clarity and artistry of communication
  - celebrate and build community

### ✓ Structure and Activity Descriptors

*Windows to Authentic Teaching* is divided into five sections: Pre-Reading, Reading

## ✓ Structure and Activity Descriptors

*Windows to Authentic Teaching* is divided into five sections: Pre-Reading, Reading the Novel, Follow-Up Activities, Curriculum Links and Appendices. Teachers are encouraged to be both creative and flexible within this structure. Using this structure teachers can teach *Jacob I Have Loved* to either the whole class or large or small groups, where each group is reading a different novel. Each section includes teaching tools and techniques, student activities, quizzes and where applicable rubrics for evaluation as well as reproducible handouts.





### Part 1: Pre-Reading Activities

#### ✓ To the Teacher

##### 1.1 Plot Summary

*Jacob I Have Loved* is the insightful account of Sara Louise Bradshaw who is passing through her troubled teenage years. Insecure, lonely and full of hatred, Louise feels trapped and unloved. To make matters worse, she lives in the “shadow” of her twin sister, Caroline who gets the better schooling, all of her mother’s attention and the love and admiration of Louise’s friends. As a result, Louise sets out to learn the ways of the local oyster and crab fishermen. Hard work temporarily offers her the opportunity to gain her father’s attention and to feel worthwhile. However, as she grows older, Louise realizes that she must make up her own mind to do something purposeful with her life and to admit her desire to leave the confinement of the small Chesapeake Bay island. Thinking that she would never understand or follow in her mother’s footsteps, Louise overcomes her fear and hesitation as she finds the courage to leave the island to find her true identity.

Paterson presents an intimate portrait of the delicacy and trauma of adolescence and explores the themes of family relationships, sibling rivalry, love, friendship, death, maturity and finding one’s identity. Through dialogue and description, Paterson recreates the reality of growing up, the misunderstandings and the sorting out of true feelings.

In addition to evoking the atmosphere of the remote island and the stark simplicity of its life, Paterson has developed a story of great dramatic power. “Wheeze,” as Louise is called, is always candid in recounting her emotional experiences and reactions. At the same time, the island characters come to life through skilled, terse dialogue. The everyday realism, the frequent touches of humour and the implications of the narrative have a power of their own. The biblical allusions of Jacob and Esau add to the meaning of the story and illuminate the

prolonged crisis in Louise's life. The ending offers the reader a peaceful sense of harmony.

## **1.2. Teaching Tools and Techniques**

2.1 Appendix 1 contains an introduction to the genre novel. Appendix 2 contains a list of literary terms. Teachers may want to familiarize students with both of these prior to introducing the novel.

## **1.3. Student Activities**

3.1. After introducing the author, the novel and the setting (whether through the reproducible handouts or in another manner) divide students into small groups and ask them to predict what the novel is going to be about. This verbal prediction may also include discussion about other novels written by Katherine Paterson. This will become the basis for their first dialogue journal assignment. (See student handout 2.3)



### Part 1: Pre-Reading Activities ✓ To the Student

#### 1.1 ✓ Introduction To the Author



Katherine Womeldoff Paterson, the middle child of five, was born October 31, 1932 in Qing Jiang, China. Her parents were Christian missionaries and helped develop her deep religious faith. While living in China, she not only learned the Chinese language but also respect for people's differences, humility and patience during times of difficulty. By the time she was fifteen, the family had moved fifteen times. Because she moved so frequently the young Katherine sometimes felt lonely and different from the others her own age. She loved to read and she wrote stories as a way of overcoming her loneliness. Yet she made friends whom she could not bear to leave when the time came to move again. In an interview in *Bookpage* in March of 1993, she said, "I always knew I was worth something because I had many wonderful friends who knew all my faults and failings and they still cared for me."

Katherine Paterson earned her first college degree in English from Kings College in Bristol, Tennessee. She taught sixth grade in Lovettsville, Virginia and then she herself became a missionary in Japan. (She was unable to get back into China after the Communist take-over.) She returned to the United States to attend the Union Theological Seminary in New York in 1962. There she met and married John Paterson. She attended graduate school in Richmond, Virginia. Her teachers encouraged her to write seriously. One professor in particular helped her to understand that she would never accomplish anything if she did not try. She was afraid of being a failure or not being the best. Years later, in 1991, while she was a student in an adult education class her first book, *Sign of the Chrysanthemum*, was published.

During this period she was also balancing the roles of busy wife and mother. The Patersons' have four children. Elizabeth Po Lin was born in Hong Kong and came to them at age two. Mary Katherine Nah-he-sa-pe-chi-a is an Apache-Kiowan child who was adopted by the Patersons when she was five months old. The other two children, John and David, were born to

them.

She published more books. She also recovered from operable cancer. Her family was touched by tragedy when her son's best friend was killed by lightning. In dealing with this tragedy and her personal grief, she wrote *The Bridge to Teribithia*, her first Newbery Medal winner awarded for contribution to American literature for children. Her many experiences as a child, young adult, wife and mother have inspired her novels. She credits her experiences in China and Japan and her strong biblical heritage for adding deeper dimensions to her books and for making her the person she is today.

Katherine Paterson has won many prestigious awards for her books. Among these are the Newbery Medal, the National Book Award for Children's Literature, the American Book Award, the American Library Association's Best Books for Young Adults Award, the *New York Times* Outstanding Books of the Year Award, the *School Library Journal* Best Books Award, the Children's Book Council's Children's Choice Award, the Edgar Allan Poe Award, runner-up from the Mystery Writers of America, and numerous others. She was honoured with the Hans Christian Anderson Award, which is given every two years, in recognition of her lifetime contribution to children's literature.

### *References*

Carol Hurst's Children's Literature Site, WWW Site

<http://www.carolhurst.com>.

Katherine Paterson, the Internet Public Library, WWW Site

<http://www.ipl.org>

**Part 1: Pre-Reading Activities**  
✓ To the Student

**1.2 ✓ Introduction To the Novel**

**“Blood and Water**

Feeling deprived all her life of proper schooling, friends, mother, even her name (they call her Wheeze), and by her beautiful, talented, popular twin sister, Caroline, Sara Louise Bradshaw finally begins to find her identity and the courage to pursue it rather than to dwell on her jealousy. This engrossing novel offers a picture of life on a tiny isolated island in Chesapeake Bay Louise feels that Caroline has robbed her of her friends, her mother and her dreams. The grandmother’s sharp tongue has intensified these feelings of incompetence. Louise starts to learn the ways of the island, taking on a job traditionally reserved for males, but soon realizes that she cannot work without finding her own identity.”

Carol Hurst’s Children’s Literature Site, WWW Site  
<http://www.carolhurst.com>.

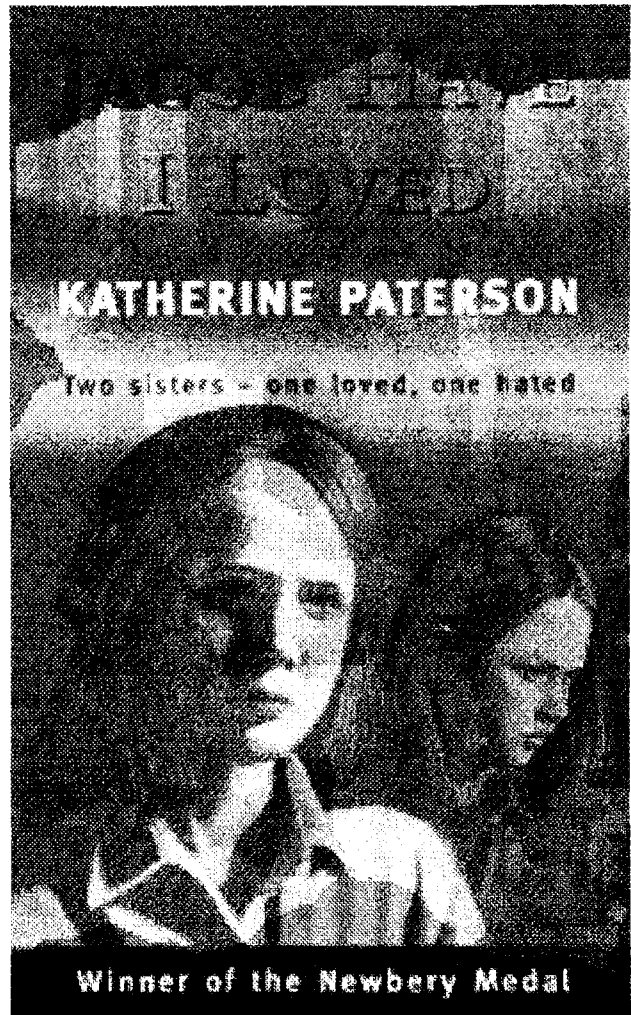
“Simply irresistible.” - Publishers Weekly

“A novel of special brilliance.”

- The New York Times



**Jacob I Have Loved - Paterson, K.**  
• Realistic Fiction



Winner of the Newbery Medal

An ALA Notable Book

An ALA Best Book for Young Adults

An SLJ Best Book of the Year

A Booklist Children’s Editor’s Choice

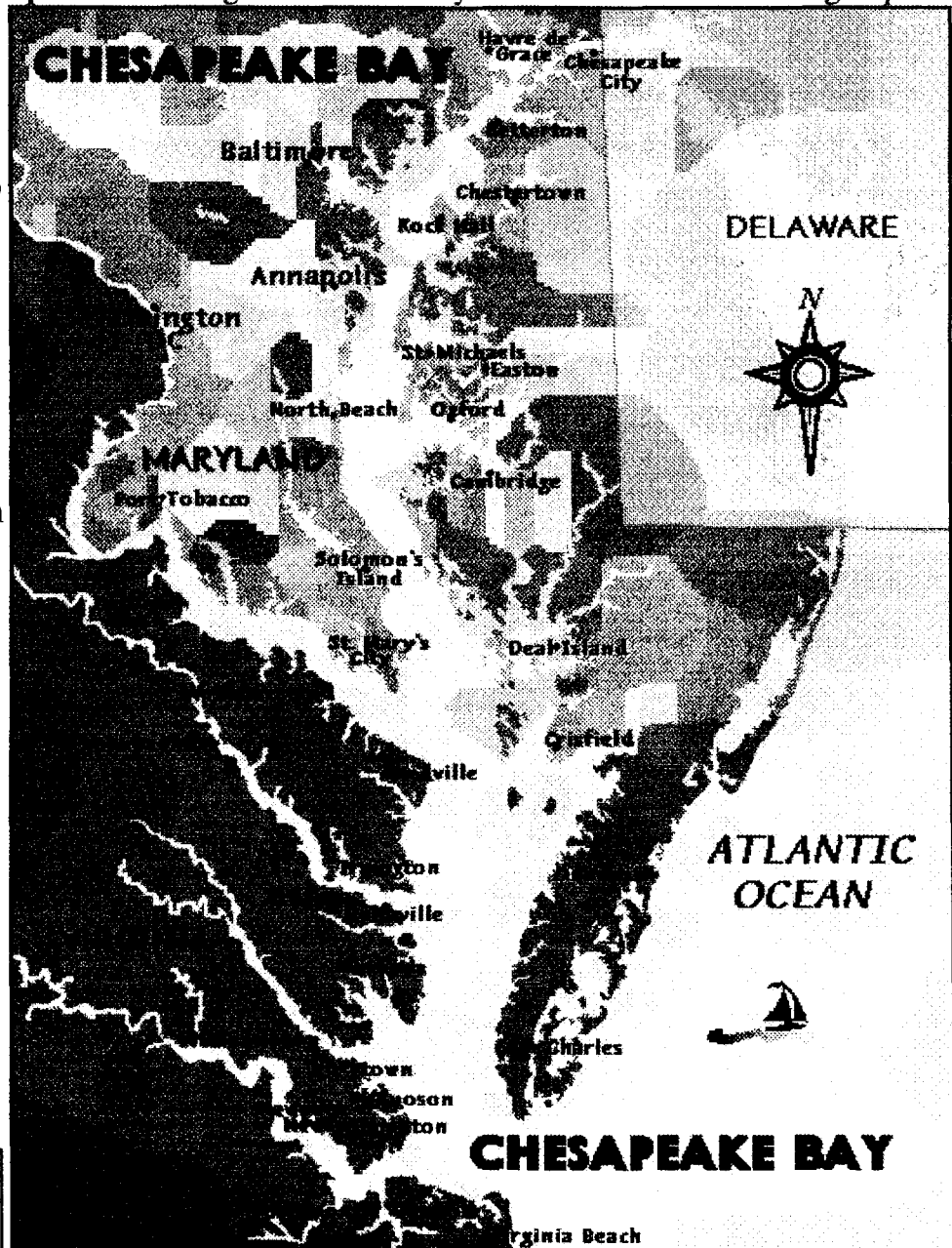
**Part 1: Pre-Reading Activities**  
**✓ To the Student**

**1.3 ✓ Introduction To the Setting**

Chesapeake Bay is the largest estuary in North America. It is approximately 200 miles long and ranges from four miles wide near Annapolis, to almost 30 miles wide near Pt. Lookout, Maryland. The Bay offers roughly 2,200 square miles of water and close to 6,000 miles of shoreline. It is approximately 170 feet deep at its deepest point off the southern tip of Kent Island, however its average depth is only 21 feet.

The word Chesapeake means “great shellfish bay” and it is derived from Algonquin the language of the Indians who settled there before the British landed upon its shores. Home to the world famous bluecrab and Chesapeake Bay oysters it has provided a source of livelihood for the people who have inhabited the region for centuries.

Rass Island, the setting of the novel is fictional; however, it is modelled after Smith Island and Tangier Island. Both are small islands in the Chesapeake estuary.



<http://www.chesbaynet.com/bayintro.htm>

### **Part 2: Reading the Novel** **✓ To the Teacher**

#### **2.1 Teaching Tools and Techniques**

##### **1.1 Dialogue Journals**

The purpose of a dialogue journal is to stimulate reflection upon what has been read as well as to encourage students to read as writers. Each journal entry will begin with the response to a prompt. A list of suggested prompts is included. The journal should include thoughtful reactions to what has been read, predictions about what will happen next, questions about the author's style, associated ideas or reminders as well as a discussion of literary terms. Students are not retelling the story although, they may cite specific passages or incidents to support what they are saying, or answer another group member's question. Students are encouraged to read as a writer and to write their dialogue journal entries as an author. The word *dialogue* presumes that they will be carrying on a conversation with someone. It is important that ideas are stated clearly and correctly so that other members of the group and the teacher can understand what is being said. Ideally, the students should be in different classes so that the only way they are communicating is through their journals. Responses can be written by a variety of people however, the format illustrated divides students into groups of three. Each group member contributes a specified minimum number of words to each entry on a rotating basis. As in oral conversation, written dialogue may go off on a related tangent. Dialogue journals are handed in for teacher contribution and evaluation after three entries are completed.

##### **1.2 Timelines**

Students are also expected to organize themselves and their group by filling out a time line. This illustrates to them how many pages or chapters they have to read in a day or a week, who is responsible for initiating which entry, and the dates journal entries have to be completed and handed in for evaluation.

##### **1.3 Prompts**

A reproducible list of open ended prompts is included for students to respond

to. The prompts are open ended and will give students a place from which to begin discussion of the novel.

#### **1.4 Dialogue Journal Evaluation**

Groups can hand in dialogue journals where one or two members have not completed their portion. Students are evaluated on what they have done and each member may receive a different grade. A reproducible evaluation is included. Special needs students can function successfully as part of a group, provided regular members of the group are aware of the criteria they and the special needs student will be evaluated on. The special needs student will also experience success with the assistance of a classroom aid, who will guide and provide feedback. Depending on the student, retelling of the story, may be allowed.

#### **1.5 Vocabulary Building Activities**

Words that students should be familiar with after reading each chapter are listed. A section of each comprehension quiz checks for understanding of these words. Teachers can introduce students to word meanings in a variety of ways. Some suggestions are as follows:

- dictionary work
- using the words in sentences and having students identify meanings through context
- class discussion and note taking
- memorization and application
- work sheets

#### **1.6 Quizzes - Comprehension Check**

Four multiple choice quizzes, patterned after the reading comprehension portion of the Alberta language arts achievement exam, ask students about main ideas and details, organization of ideas and relationships between form and content, to associate meanings and synthesize ideas. Their purposes are as follows:

- check for understanding
- check to see if students are current on their reading
- teach students test taking strategies



### 1.7 Diagnostic Ruberik for Self-Evaluation

A diagnostic ruberic, patterned after the one utilized by Alberta Education is included so that students can analyze the results of their exams and identify areas of strengths and weaknesses. This will also enable the teacher to structure further learning.

The quizzes are structured so that after three journal entries are completed and handed in for evaluation there is a quiz. An overview of this structure is as follows.

Journal Entries	Reading	Quiz
Journal Entries 1 - 3	Prediction, Chapters 1 - 4	Quiz 1
Journal Entries 4 - 6	Chapters 5 - 10	Quiz 2
Journal Entries 7 - 9	Chapters 11 - 16	Quiz 3
Journal Entries 10 - 12	Chapters 17 - 20 completed novel	Quiz 4



### Part 2: Reading the Novel ✓ To the Student



#### 2.1 Dialogue Journals

##### 1.1 Content

A dialogue journal is a journal in which you and the members of your group will begin by recording your responses to a list of suggested prompts provided for you. It will also include your thoughtful reactions to what you have read, predictions about what will happen next, questions you have about what you have read or the author's style, associated ideas or reminders, as well as a discussion of literary elements and terms. It is not a retelling of the story. It is important that your writing be legible, clear and correct so that you can be understood by both your group members and your teacher who will be part of the conversation.

##### 1.2 Format

Each group of three will need a duo-tang with loose leaf pages to write in. This will be your dialogue journal, please bring it to class every day.

##### 1.3 Frequency

Each group member contributes a minimum of 125 words to each entry on a rotating basis. Students are encouraged to write more. There are 12 journal entries in total.

##### 1.4 Timeline

Each group will complete a timeline for organizational purposes. It will show you how many pages or chapters you have to read in a day or a week, who is suppose to begin which entry, when journal entries have to be completed and handed in for evaluation, and dates of quizzes.

##### 1.5 Evaluation

Dialogue journals will be handed in after three entries have been completed, four times in total. Deadlines will be set. Late assignments will not be accepted. Although you are working as a group, each person in the group is evaluated separately, therefore if all group members have completed each assignment you will be given a group mark, if two have completed the assignment they will be given a group mark and the third will receive 0% for that entry, etc. This process is somewhat flexible, and if you have concerns please see me. Dialogue journals are worth 40% of this novel unit. There will be a novel quiz each day your dialogue journal is due. Each is worth 2.5% for a total of 10% of this novel unit. A rubric for evaluation is included.



Remember to read as a writer and write your dialogue journals as an author!

# Windows to Authentic Teaching

## Part 2: Reading the Novel √ To the Student

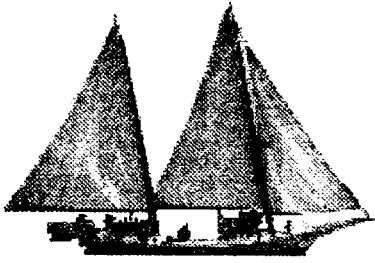
### 2.2 Timeline

#### Group Members

1. \_\_\_\_\_ Start Date \_\_\_\_\_
2. \_\_\_\_\_ Finish Date \_\_\_\_\_
3. \_\_\_\_\_

Order of Group	Journal Entry	Date Chapters to be Read by	Journal Entry Date Due / Quiz
1. 2. 3.	1 Prediction	Introductory Work sheets	
3. 1. 2.	2	Prologue / Chapters 1 - 2	
2. 3. 1.	3	Chapters 3 - 4	Dialogue Journal Handed In  Quiz 1

Order of Group	Journal Entry	Date Chapters to be Read by	Journal Entry Date Due / Quiz
1. 2. 3.	4	Chapters 5 - 6	
3. 1. 2.	5	Chapters 7 - 8	
2. 3. 1.	6	Chapters 9 - 10	Dialogue Journal Handed In  Quiz 2



**Group Members**

1. \_\_\_\_\_ **Start Date** \_\_\_\_\_  
 2. \_\_\_\_\_ **Finish Date** \_\_\_\_\_  
 3. \_\_\_\_\_

<b>Order of Group</b>	<b>Journal Entry</b>	<b>Date Chapters to be Read by</b>	<b>Journal Entry Date Due / Quiz</b>
1. 2. 3.	7	Chapters 11 - 12	
3. 1. 2.	8	Chapters 13 - 14	
2. 3. 1.	9	Chapters 14 - 15	Dialogue Journal Handed In  Quiz 3



<b>Order of Group</b>	<b>Journal Entry</b>	<b>Date Chapters to be Read by</b>	<b>Journal Entry Date Due / Quiz</b>
1. 2. 3.	4	Chapters 16 - 17	
3. 1. 2.	5	Chapters 18 - 19	
2. 3. 1.	6	Chapters 20 - 21	Dialogue Journal Handed In  Quiz 4

**Part 2: Reading the Novel**

**√ To the Student**



**2.3 Prompts**

**3.1 Journal Entry 1 Prediction**

Predict what the novel is going to be about based on what you have read about the author, Katherine Paterson; what you may know about her from other books you have read; the title of the novel, *Jacob I Have Loved*; the book jacket; the introduction to the novel; the introduction to the setting and your classroom discussion, predict what the novel is going to be about.

**3.2 Journal Entry 2 Prologue, Chapters 1 - 2**

After reading the prologue and chapters one and two, discuss one or more of the following:

- i) the author's first person narrative style and the effect it has on the novel
- ii) the author's choice of vocabulary and the effect it has on the reader
- iii) discuss, directly and indirectly, the character of the protagonist Sara Louise
- iv) your thoughts, ideas and impressions of the prologue and chapters one and two

Remember to support your thoughts, ideas and impressions and to use literary terms such as *round, flat, dynamic, static* and *dramatic character foils* in your discussion.

**3.3 Journal Entry 3 Chapters 3 - 4**

After reading to the end of chapter four, discuss one or more of the following:

- i) the setting, Rass Island in the 1940s, and its significance
- ii) the initial incident which begins the action proper
- iii) the conflict(s). And whether or not they are in any way connected to real life?

iv) your thoughts, ideas and impressions of chapters three and four  
Remember to support your thoughts, ideas and impressions and to use literary terms such as *exposition, introduction, conflict, internal* and *external* in your discussion.

**3.4 Journal Entry 4 Chapters 5 - 6**

After reading to the end of chapter six, discuss one or more of the following:

- i) the fact that Sara Louise is never called by her given name, but rather ‘Wheeze,’ a nickname and what this might have to do with her self concept and sense of identity
  - ii) gender socialization as well as traditional male and female roles, and if these have changed since the 1940s
  - iii) the use of suspense in the novel
  - iv) your thoughts, ideas and impressions of chapters five and six
- Remember to support your thoughts, ideas and impressions and to use literary terms in your discussion.

### **3.5 Journal Entry 5 Chapters 7 - 8**

After reading to the end of chapter eight, discuss one or more of the following:

- i) the author’s use of figures of speech and the effect they have on the atmosphere of the novel
  - ii) the author’s use of foreshadowing and flashback using specific examples and if you can make predictions about the outcome of the novel and specific characters based on this information
  - iii) your thoughts, ideas and impressions of chapter seven and eight
- Remember to support your thoughts, ideas and impressions and to use literary terms such as *allusion*, *symbolism*, *metaphor*, etc. in your discussion.

### **3.6 Journal Entry 6 Chapters 9 - 10**

After reading to the end of chapter 10, discuss one or more of the following:

- i) the purpose of the grandmother’s character
  - ii) sibling rivalry in the novel and how it relates to real life
  - iii) the idea of a Sara Louise defining herself in terms of her sister Caroline
  - iv) what Katherine Paterson does to bring her characters to life
  - v) your thoughts, ideas and impressions of chapters nine and ten
- Remember to support your thoughts, ideas and impressions and to use literary terms in your discussion.

### **3.7 Journal Entry 7 Chapters 11 - 12**

After reading to the end of chapter 12, discuss one or more of the following:

- i) relationships among all of the characters but, specifically, Sara Louise, Caroline, her mother, grandmother, father, Call, the Captain, the residents of Rass Island and if these relationships parallel real life in any way or give you any insight into your own life
- ii) the theme of the novel and what the author is trying to teach us about life
- iii) jealousy, envy and alienation

- iv) the structure of the novel
  - v) your thoughts, ideas and impressions of chapters eleven and twelve
- Remember to support your thoughts, ideas and impressions and to use literary terms such as *plot*, *rising action*, etc. in your discussion.

### **3.8 Journal Entry 8 Chapters 13 - 14**

After reading to the end of chapter 14, discuss one or more of the following:

- i) what you have learnt about the author, Katherine Paterson, from the novel
  - ii) the allusion from the bible (Romans 9:13) “Jacob have I loved, but Esau have I hated” which the grandmother cruelly whispers to Sara Louise and it’s significance.
  - iii) your thoughts, ideas and impressions of chapters thirteen and fourteen
- Remember to support your thoughts, ideas and impressions and to use literary terms such as *style*, *tone* and *atmosphere* in your discussion.

### **3.9 Journal Entry 9 Chapters 15 - 16**

After reading to the end of chapter 16, discuss one or more of the following:

- i) relationships among all of the characters but, specifically, the Captain, Call, Miss Trudy, Sara Louise, Caroline, the residents of Rass Island, and if these relationships parallel real life in any way or give you any insight into your own life
  - ii) the sacrifice the family makes to encourage and develop Caroline’s music talent while ignoring Sara Louise and if this relates to real life in any way
  - iii) the parallel between WW II and Sara Louise’s life
  - iv) Caroline leaving the Island to pursue her education and the effect it has on Sara Louise
  - v) your thoughts, ideas and impressions of chapters fifteen and sixteen
- Remember to support your thoughts, ideas and impressions and to use literary terms such as *round*, *flat*, *dynamic*, *static* and *dramatic character foils* in your discussion.

### **3.10 Journal Entry 10 Chapters 17 - 18**

After reading to the end of chapter 18, discuss one or more of the following:

- i) what does Sara Louise mean when she says “I was a good oyster in those days. Not even the presence at Christmas time of a radiant, grown-up Caroline could get under my shell.”
- ii) Call marrying Caroline
- iii) maturity, self-concept and Sara Louise working for her father, Truitt
- iv) the symbolism of the mountains
- v) your thoughts, ideas and impressions of chapters seventeen and eighteen

Remember to support your thoughts, ideas and impressions and to use literary terms such as *metaphor*, *allusion*, *symbolism*, etc. in your discussion.

### **3.11 Journal Entry 11 Chapters 19 - 20**

After reading to the end of chapter 20, discuss one or more of the following:

- i) the parallel between Sara Louise and her mother, Susan
- ii) the climax of the novel, when the conflict(s) is resolved
- iii) Sara Louise becoming a nurse-midwife
- iv) the significance of the name Truitt: Truitt her father, Truitt, a poverty-stricken Appalachian town; and Truitt, her son.
- v) your thoughts, ideas and impressions of chapters nineteen and twenty

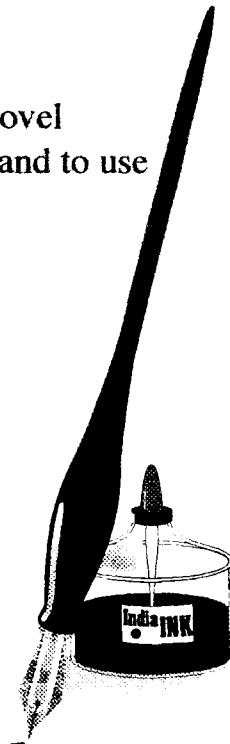
Remember to support your thoughts, ideas and impressions and to use literary terms such as *theme*, *conflict*, *resolution*, etc. in your discussion.

### **3.12 Journal Entry 12 Complete Novel**

After reading to the end of chapter 20, discuss one or more of the following:

- i) any of the above prompts that you have not yet discussed or would like to discuss in more depth now that you have completed the novel
- ii) the parallel between Sara Louise delivering Essie's twins and the birth of Caroline herself (Note the use of the possessive pronoun when the babies' father asks that the weak one be baptized in the event of her death. Sara Louise consents, even though "I wanted to be left in peace to guard my baby.")
- iii) why might Katherine Paterson consider this novel to be the best one she has written
- iv) life as a search for and acceptance of self
- v) what you liked and disliked about the novel and why
- vi) your thoughts, ideas and impressions of the complete novel

Remember to support your thoughts, ideas and impressions and to use literary terms in your discussion.





# Windows to Authentic Teaching

## Part 2: Reading the Novel

### √ To the Student - Evaluation

Name(s): \_\_\_\_\_

#### 2.4 Dialogue Journal Evaluation

5	<b>Content</b>	<i>Excellent</i>
	Discussion is thoughtful, insightful and 'digs' below the surface of the story Discussion is appropriate, perceptive and meets or exceeds 150 words each Literary terms are utilized correctly. Language is appropriate	
4	Discussion is supported using specific incidents from the novel Understanding is evident by all group members	<i>Approaches Excellent</i>
	Discussion deals with what happens in the story only Literary terms are usually used correctly; however, few terms are used per entry Language may be somewhat informal but is still appropriate	<i>Acceptable</i>
2	Discussion may not always be supported and meets minimum length requirement Understanding by most group members is evident	<i>Approaches Acceptable</i>
	Retelling the novel. Does not meet minimum length requirement Little or no use of literary terms Language or topic or discussion is inappropriate Understanding by most group members is not evident	<i>Below Acceptable</i>
5	<b>Grammar/Usage/Organization/Legible</b>	<i>Excellent</i>
	Entries written in well developed paragraphs and complete sentences There is a sense of logical organization	
4	Entries are essentially free from spelling errors and legible Evidence that grammatical errors have been corrected using a group revision process	<i>Approaches Excellent</i>
	Entries mostly written in well developed paragraphs and complete sentences. Organization is evident but may not carry throughout the entry There are spelling errors but they do not detract from the understanding of the entry	<i>Acceptable</i>
2	Some evidence of revision of grammatical errors by group members. Entries are not written in paragraphs or complete sentences	<i>Approaches Acceptable</i>
	lacks organization Spelling errors, punctuation or lack of it, and legibility detract from and make understanding the entry difficult No revision by group members	<i>Below Acceptable</i>

Comments

**Part 2: Reading the Novel**

**√ To the Student**

**2.5 Vocabulary**

Students should be familiar with the following words after reading the prologue and chapters 1 - 4. A check for understanding will be included on quiz 1.

**5.1 Prologue, Chapters 1 - 4**

**Word / Chapter**

terrapin (p)

deceptively (p)

brackish (p)

bespectacled (1)

skiff (1)

port (1)

starboard (1)

quaint (1)

benevolently (1)

nauseated (1)

meagre (2)

cajoled (2)

lugubriously (2)

waived (2)

fervent (3)

grotesque (3)

remonstrance (3)

petulant (3)

frivolous (3)

pretentious (3)

immune (4)

valise (4)

precariously (4)

exasperated (4)

adolescent (4)

### Part 2: Reading the Novel

#### √ To the Student

#### 2.5 Vocabulary

Students should be familiar with the following words after reading the prologue and chapters 1 - 4. A check for understanding will be included on quiz 1.

#### 5.2 Prologue, Chapters 5 - 10

##### Word / Chapter

lavishly (5)

waterman (5)

apparent (5)

counterspy (5)

kraut (5)

rivulet (6)

torrent (6)

exultation (6)

enlightenment (6)

zeal (6)

squandered (6)

varmints (6)

integrity (7)

ramshackle (7)

deficient (7)

sooks (7)

malicious (8)

mimeographed (8)

saboteur (8)

abberations (9)

flabbergasted (9)

paregoric (9)

befuddled (9)

ominous (10)

slicker (10)

leeward (10)

fainthearted (10)

**Part 2: Reading the Novel**

**✓ To the Student**



**2.5 Vocabulary**

Students should be familiar with the following words after reading chapters 11 - 16. A check for understanding will be included on quiz 3.

**5.3 Chapters 11 - 16**

- remnants (11)
- drudgery (11)
- reverie (11)
- capricious (11)
- sanctuary (11)
- heathen (11)
- obsessed (12)
- piously (12)
- refuge (12)
- contemplated (13)
- adamant (13)
- shrapnel (13)
- deprivation (14)
- exotic (14)
- rampages (14)
- destitute (14)
- concrete pilings (15)
- moulting (15)
- conquests (15)
- D day (15)
- hibernation (16)
- scarlet woman (16)
- Armageddon (16)
- extricated (16)

**Part 2: Reading the Novel**

**✓ To the Student**



**2.5 Vocabulary**

Students should be familiar with the following words after reading chapters 17 - 20. A check for understanding will be included on quiz 4.

**5.4 Chapters 17 - 20**

endure (17)

calloused (17)

cat's pyjamas (17)

gaudy (17)

perishable (17)

periscope (17)

contentious (18)

rancour (18)

renunciation (18)

petulantly (18)

taint (18)

nonexistent (19)

subsistence (19)

idiocy (20)

incubator (20)

remnant (20)

translucent (20)

### Part 2: Reading the Novel

#### ✓ To the Student - Quizzes

#### 2.6 Jacob Have I Loved - QUIZ 1

After reading the prologue and Chapters 1 - 4 answer the following questions

1. "... Captain Billy's unpainted two-story ferry house, which leans wearily against a long, low shed used for the captain's crab shipping business." This line suggests that Captain Billy's house is
  - a. falling down
  - b. brand new
  - c. a little tired looking
  - d. filled with people
  
2. Several references were made to "watermen" in the novel. "Watermen" are
  - a. a person whose job it is to 'hose down' a fire
  - b. a person who works on or with boats
  - c. a person who hauls water by truck
  - d. a person who fills the boiler on a steam engine
  
3. The boats are most likely
  - a. fast speedboats
  - b. named after a woman
  - c. very large
  - d. tour boats
  
4. Call goes crabbing with Sara Louise because
  - a. he has no father to take him
  - b. he feels sorry for her
  - c. it is his job
  - d. he is secretly in love with her
  
5. "Do you know why radio announcers have tiny hands?"  
"Huh?"  
"Wee paws for station identification," I would whoop.  
This is an example of
  - a. personification
  - b. hyperbole
  - c. simile
  - d. pun

After reading the following excerpt answer questions 6, 7 and 8

... I haven't got anything to do but practice this summer, so I've decided to write a book about my life. Once you're known," she explained carefully as though some of us were dim-witted, "once your famous information like that is very valuable. If I don't get it down now, I may forget." She said all this in that voice of hers that made me feel slightly **nauseated**, the one she used when she came home from spending all Saturday going for her music lessons, where she'd been told for the billionth time how gifted she was.<sup>6</sup> The word closest in meaning to "nauseated" is

- a. hateful
  - b. sick
  - c. disgusted
  - d. happy
7. In this passage Katherine Paterson wants to draw the reader's attention to Caroline's
- a. arrogance
  - b. humbleness
  - c. willingness to work hard
  - d. sense of responsibility
8. After listening to Caroline say this, Sara Louise would probably
- a. congratulate her on her good idea
  - b. continue to sit at the table and listen to Caroline
  - c. turn and talk to her grandmother
  - d. go crabbing
9. Katherine Paterson wrote *Jacob Have I Loved* from a first person narrative point of view
- a. so that the reader can understand the issues facing the characters
  - b. so that the reader can understand the thoughts and feelings of the protagonist
  - c. so that the reader can identify the setting of the novel
  - d. in order to develop tone and atmosphere
10. Which of Sarah Louise's statements clearly reveals her jealousy of her twin sister
- a. The story always left the other twin, the stronger twin, washed and dressed and lying in a basket.
  - b. Shouldn't I have been at least a minute's worry?
  - c. Caroline is tiny and exquisite, her blonde curls framing a face that is glowing with laughter, her arms outstretched to whoever is taking the picture.
  - d. That mark on the bridge of my nose is a chicken pox scar.

11. What did the Bradshaw family own that no other family on the island did?
- a piano
  - a car
  - a milk cow
  - a lighthouse
12. Sara Louise's relationship with her father is most similar to the relationship between
- a doctor and patient
  - a father and son
  - best friends
  - an employer and employee
13. Sara Louise is speaking of WW II when she says:  
"There were hints, but at the time I didn't make sense of them: Mr. Rice's great concern for 'peace on earth' as we began at Thanksgiving to prepare for our Christmas concert: overhearing a partial conversation between my parents in which my father pronounced himself 'useless', to which my mother replied, 'Thank the Lord'."
- The above passage is an example of
- allusion
  - personification
  - foreshadowing
  - flashback
14. "Caroline's eyes went wide, and, as we listened, she did something that she had never done before. She took my hand." This act, which takes place as the girls find out that the Japanese have bombed Pearl Harbour, demonstrates that Caroline
- loves Sara Louise
  - feels as if she and Sara Louise are united against an enemy
  - feels sorry for Sara Louise
  - is taking control of the situation
15. "The wind cut mercilessly across the barren end of Rass" is an example of
- hyperbole
  - personification
  - symbolism
  - metaphor
16. Comparing Rass Island to Calgary is like comparing
- summer to winter
  - apples to oranges
  - triangles to pyramids
  - boxes to squares



17. Sara Louise's search for identity is most closely associated with her
- jealousy of her sister
  - inability to sing like Caroline
  - ability to contribute money to the family
  - loss of name
18. "Women resisted its power over their lives as a wife might pretend to ignore the existence of a husband's mistress." What is being compared to a husband's mistress?
- wives
  - water
  - life
  - power
19. The grandmother's sharp tongue serves to intensify
- Sara Louise's feelings of self doubt
  - the isolation of Rass Island
  - the willingness of people to make sacrifices for Caroline
  - the tone and atmosphere of the novel
20. The deceased of Rass are buried
- in people's back yards
  - in graveyard's on the mainland
  - in people's front yards
  - under the road

### Vocabulary

Match the word to its meaning.

- |                      |                              |
|----------------------|------------------------------|
| 21. ——— lugubriously | a. a piece of luggage        |
| 22. ——— terrapin     | b. exaggerated or ridiculous |
| 23. ——— meagre       | c. a turtle                  |
| 24. ——— petulant     | d. a small amount            |
| 25. ——— valise       | e. impatient or irritable    |

**Part 2: Reading the Novel**

**√ To the Student - Quizzes**

**2.6 Jacob Have I Loved - QUIZ 2**

After reading Chapters 5 - 10 answer the following questions.

1. Hiram Walker's house being set apart from all the other houses on Rass Island is symbolic of
  - a. how different he is from the rest of the Islanders
  - b. his incredible wealth
  - c. the disease that set him and his family apart from the rest of the Islanders
  - d. his power and position
  
2. "But to fear is one thing. To let fear grab you by the tail and swing you around is another." This is an example of
  - a. allusion
  - b. hyperbole
  - c. personification
  - d. flashback
  
3. Sara Louise's real motive for writing song lyrics is to
  - a. make money
  - b. become famous
  - c. support her family
  - d. escape from Rass Island
  
4. Sara Louise suggests to Call that they wind up crabbing an hour early so that they can go and visit the captain. Why is Call apprehensive about Sara Louise visiting the captain?
  - a. he is fearful Sara Louise will hurt the captain
  - b. he has a special relationship with the captain and does not want Sara Louise intruding
  - c. he is afraid Sara Louise will find out that the captain is a Nazi spy
  - d. he does not want Sara Louise to be hurt when she finds out the Captain has moved

Use the following excerpt to answer questions 5 and 6.

5. The Captain was tending crab lines on his broken-down dock. I polled the boat in close before he heard us and looked up.  
 “ Well, if it isn’t Wheeze and Cough,” he said, smiling widely and touching the bill of his cap.”  
 This is an example of
- personification
  - hyperbole
  - simile
  - pun
6. Based on the excerpt and what you know about the Captain he would probably feel most comfortable
- working at a computer
  - hiking a coastal trail
  - ballroom dancing
  - laying on a beach
7. “ CONGRATULATIONS !!! YOU ARE A WINNER! LYRICS UNLIMITED is delighted to inform you that your song, while not a money prize winner, is a WINNER in our latest contest.”  
 What is the best explanation for why the author capitalizes some of the words, and uses four exclamation marks in this passage ?
- to draw attention to what is being said
  - to make the reader feel better
  - to convey emotion to the reader
  - because words in business letters should be capitalized
8. According to Caroline you can speak to cat’s any way you want because they
- are free of God
  - cannot understand you
  - do what they wish anyway
  - only meow back
9. Why does Sara Louise want the captain to be Hiram Walker?
- so that she knows that he is not a Nazi spy
  - because it gives her hope that maybe she too can escape the Island
  - so that he is not an imposter that will hurt someone
  - because she wants him to tell her stories about the rest of the Islanders
10. What incident confirms to Sara Louise that the captain is Hiram Walker?
- when he goes to the old Walker house to live
  - when he knows how to crab
  - when he calls Auntie Braxton by her first name
  - when he tells her and Call jokes

11. “Don’t just stand there, Sara Louise. Go find some men to help me carry her down to the dock.”  
It is very important to Sara Louise that the captain call her by her real name during this stressful time. The best explanation for this is it
- shows Call that she has a name
  - illustrates that the Captain likes her
  - shows the Captain knew her when she was born
  - brings her out from beneath her sister’s shadow
12. “It’s all right, Trudy, it’s me, Hiram,” the Captain said. “I’ll take care of you.” My father and the other two men gave one another funny looks, but no one said anything. They had to send her to the hospital.”  
This is an example of
- allusion
  - foreshadowing
  - symbolism
  - onomatopoeia
13. “Call told him the whole story of Caroline’s feat, house by house, cat by cat. They laughed and imitated the befuddled women at the door. Caroline threw in imitations of the happy, drunken cats while the captain and Call hooted with delight, and I felt as I always did when someone told the story of my birth.”  
Why does Sara Louise feel this way?
- Call and the Captain are laughing at her
  - she has nothing to say
  - she feels like she has been left out
  - Caroline is so beautiful
14. The night that the hurricane hits the island Sara Louise’s father wakes her, not Caroline, and asks her to go down and get the captain. What qualities does he see in her that dictates this choice?
- maturity and responsibility
  - truthfulness and justice
  - fun loving and outgoing
  - fearfulness and anger
15. “Snored so loud, you plumb drowned the wind.”  
This is an example of
- hyperbole
  - metaphor
  - personification
  - symbolism

16. The grandmother and her religious rantings help contribute to the
- suspense
  - conflict
  - atmosphere
  - setting
17. The line that best illustrates the difference between Sara Louise and Caroline is
- “What’s the matter Wheeze?” she asked. “Don’t you think we ought to help the Captain get ready for the storm?”
  - “I’ll take care of them,” I said fiercely. “I’ll feed them until Auntie Braxton gets back.”
  - “Drown them?” I was getting hysterical. “Just take them out and throw them in?”
  - “I couldn’t sleep through this. I wouldn’t want to.”
18. “Screaming like a giant wounded dove” and “suddenly there was silence” describes
- the cats as they were put into the burlap bag
  - the wind accompanying the hurricane
  - Caroline screaming at Sara Louise
  - the waves as they came crashing to shore
19. The story is told
- in logical, sequential order
  - from a limited omniscient point of view
  - from an objective point of view
  - as a flashback
20. The main conflict in this novel is
- man vs nature
  - man vs himself
  - man vs supernatural
  - man vs man

### Vocabulary

Match the word to its meaning.

- |                       |                              |
|-----------------------|------------------------------|
| 21. _____ rivulet     | a. a little stream           |
| 22. _____ zeal        | b. foretelling of the future |
| 23. _____ sooks       | c. a mature crab             |
| 24. _____ aberrations | d. intense enthusiasm        |
| 25. _____ ominous     | e. deviation from normal     |

**Part 2: Reading the Novel**

**✓ To the Student - Quizzes**

**2.6 Jacob Have I Loved - QUIZ 4**

After reading Chapters 11 - 16 answer the following questions

1. “ If the captain and I had just stood on the porch with our eyes closed, it would have been a perfect day. For while our noses and lungs feasted on nature’s goodness, our eyes were assaulted by evidence of her savagery.”  
This indicates that the storm had
  - a. left much of the island untouched
  - b. uprooted trees and destroyed homes
  - c. washed the island clean
  - d. bent over the flowers and ruffled the grass
  
2. The storm momentarily
  - a. brings everyone on the island together
  - b. stops all activity on the island
  - c. creates a holiday atmosphere
  - d. cuts the island off from the mainland
  
3. Grandmother’s sharp tongue serves to
  - a. put the recent events of the storm in perspective
  - b. intensify Caroline’s goodness
  - c. put the Captain in his rightful place as the devil
  - d. intensify Sara Louise’s self doubt
  
4. After Sara Louise attempts to comfort the captain, she feels guilty because
  - a. she was unable to make him feel better
  - b. she is going to feel God’s anger
  - c. her Grandmother hates her
  - d. Caroline has stolen him away
  
5. To Sara Louise, hands are a symbol of
  - a. hard work
  - b. softness
  - c. a person’s soul
  - d. Pond’s lotion

6. Which of the following incidents would Sara Louise say is an example of Caroline's selfishness?
- Caroline helping to clean up Auntie Braxton's house
  - Caroline using her Jergen's lotion
  - Caroline making the Captain a cup of coffee
  - all of the above
7. "I followed them to Auntie Braxton's house like a beaten pup." This is an example of
- hyperbole
  - simile
  - metaphor
  - personification
8. From the novel you can tell that the author, Katherine Paterson,
- is deeply religious
  - has twin daughters
  - lives on Rass Island
  - is married to a 'waterman'
9. Caroline, Call and Sara Louise believe that the captain and Trudy Braxton's marriage is
- wrong
  - a sin
  - a marriage of convenience
  - true love
10. "When I came close, she put out her hand. Shaking her hand was like holding a bunch of twigs, but her eyes were clear and steady." From the above passage we can say that Trudy Braxton is
- strong and healthy
  - frail but lucid
  - funny and respectful
  - weak and amused
11. The Captain invited Sara Louise, Caroline and Call for a celebration dinner and offers them wine. This illustrates
- the Captain's feelings toward the church
  - that the Captain was trying to get the children in trouble
  - the difference between the Captain and the rest of the Islanders
  - all of the above

12. After another one of Grandmother's outbursts Caroline says "I've got to get away from here before she runs me nuts." This illustrates that
- Grandmother loves Sara Louise more than Caroline
  - Caroline is going nuts
  - Grandmother hates both the girls
  - Louise and Caroline really have a lot in common
13. It is ironic that
- Sara Louise beats the Captain and Caroline at poker
  - Sara Louise is the one to mention boarding school
  - that Call goes to work for Sara Louise's father
  - that the hurricane hit the island
14. "They's never pay for us to go to any school, much less a really good school," she said sadly.  
"Well they ought to." I wanted to dump the blame on the country and deal the cards. "Don't you think they should Captain?"  
"Yes, somebody should."  
This is an example of
- foreshadowing
  - allusion
  - irony
  - personification
15. Sara Louise feels that Caroline has
- lied to her
  - turned her mother and father against her
  - robbed her of her friends, her mother and her dreams
  - whined and cried her whole life until she gets her way
16. The title *Jacob Have I Loved* is an allusion which compares
- Jacob to Caroline and Sara Louise to Esau
  - Sara Louise to Jacob and Caroline to Jacob
  - Esau to Jacob and Caroline to Sara Louise
  - the Captain to Esau and Caroline to Jacob
17. Sara Louise is "deeply content" when Caroline leaves the island and she begins working with her father as a waterman because she
- does not have to see Caroline any more
  - is helping to support her family
  - does not have to see the Captain any more
  - is beginning her search for self identity



18. What does Caroline mean when she says that “I was a good oyster in those days.”?
- like an oyster she could survive on the water
  - like an oyster she keeps all of her thought and emotions inside her
  - like an oyster she always floats to the top
  - like an oyster she is too small and has been thrown back
19. The author’s choice of setting is particularly appropriate during this time in Sara Louise’s life because
- it physically separates Sara Louise from Caroline
  - it keeps the news about the war at a distance
  - Sara Louise is becoming island-like herself, cut off from the world
  - it physically separates Sara Louise from Call
20. Why does Sara Louise’s mother go with her to the Captain’s house for her math lesson?
- it would be inappropriate for a young girl to visit a man alone
  - she wants to make sure that Sara Louise is doing her homework
  - she wants to visit with the captain
  - she wants to see if she can find Auntie Braxton’s money

### Vocabulary

Match the word to its meaning.

- |                    |  |
|--------------------|--|
| 21. ——— Armageddon | a. in complete poverty                       |
| 22. ——— heathen    | b. a person who has no religion              |
| 23. ——— destitute  | c. to shed and replace                       |
| 24. ——— moulting   | d. fragments scattered by an exploding shell |
| 25. ——— shrapnel   | e. a great decisive battle                   |

### Part 2: Reading the Novel

#### √ To the Student - Quizzes

#### 2.6 Jacob Have I Loved - QUIZ 4

After reading Chapters 17 - 20 answer the following questions

1. What did Sara Louise do that no one else on the island of Rass had?
  - a. achieve the highest marks on the graduation exams
  - b. win a scholarship to college
  - c. skip grade 9
  - d. drive a convertible car
  
2. To Sara Louise the mountains are symbolic of
  - a. sadness
  - b. anger
  - c. self-fulfilment
  - d. Caroline
  
3. Caroline answered her call, means
  - a. she went in Julliard to music school
  - b. she agreed to marry Call
  - c. she became a famous singer
  - d. she moved back to Rass Island
  
4. Sara Louise's Grandmother hates the captain, because he
  - a. married Auntie Braxton for her money
  - b. lived with them for a short period of time
  - c. was friends with Sara Louise
  - d. ignored her when she was young
  
5. "I wonder if I shall ever feel as old again as I did that Christmas. My grandmother with her charm, gaudy and perishable as dime store jewellery - who -ever had a more exasperating child to contend with?"  
This is an example of
  - a. metaphor
  - b. simile
  - c. allusion
  - d. alliteration

6. "Youth is a mortal wound."  
The meaning of this metaphor is
- it is good to be old
  - youth is a very difficult time which leaves scars
  - youth is a time when people think they are immortal
  - old age is a welcome time for people
7. Who opens Sara Louise's eyes to the possibilities the world has to offer?
- her grandmother
  - her father
  - the Captain
  - her mother
8. "That's the way I started out that spring. Shiny as a new crab pot, all set to capture the world."  
From this statement we get the feeling that
- Sara Louise's father no longer needed her to help support the family
  - Sara Louise finally feels ready to leave the island
  - Sara Louise is ready to go and find Call and tell him that she loves him
  - Sara Louise is ready to confront her grandmother
9. An example of society's attitude towards male and female roles is
- Sara Louise became a nurse midwife rather than a doctor
  - Call did not get a scholarship to attend college
  - Caroline got a scholarship to attend Julliard
  - Sara Louise moves off the island
10. Sara Louise chooses to move to Truitt because
- it is in the middle of the Appalachian mountains
  - it is in an isolated community
  - it is the name of her father
  - all of the above
11. Sara Louise compares a mountain-locked valley to
- an island
  - paradise
  - a small town
  - a large city
12. When Joseph Wojtkiewicz says "God in heaven's been raising you for this valley from the day you were born," he means
- the valley is lucky to have Sara Louise as a nurse
  - it was Sara Louise's destiny to come to the valley as a nurse
  - it took Sara Louise a long time to come to terms with who she was as a person
  - Caroline should have been the one to come to the valley

13. Truitt is the name of
  - a. the father
  - b. the son
  - c. the place
  - d. all of the above
  
14. When Sara Louise says that Joseph Wojtkiewicz “ looked like the kind of man who could sing to the oyster” she means
  - a. he would make a good waterman
  - b. he is very much like her father
  - c. he has a very good voice
  - d. he was not a very good farmer
  
15. Sara Louise is like Esau because
  - a. she is the eldest child
  - b. she stays behind, when the other sibling leaves
  - c. she entertains thoughts of her sibling’s death
  - d. all of the above
  
16. What incident allows Sara Louise to finally recognize, become and accept herself?
  - a. the death of her father
  - b. the birth of her son
  - c. the delivery of Essie’s babies
  - d. her graduation from university
  
17. Sara Louise’s life has paralleled
  - a. her grandmother’s
  - b. her mother’s
  - c. Caroline’s
  - d. Essie’s
  
18. One of the themes of this novel is
  - a. life is a journey
  - b. finding one’s self is a journey
  - c. Jacob have I loved, Esau have I hated
  - d. there is good in every person
  
19. The literary focus of Katherine Paterson’s novel is
  - a. character development
  - b. plot
  - c. theme
  - d. point of view

20. Sara Louise's life is paralleled by
- a. Franklin D. Roosevelt
  - b. WW II
  - c. Adolf Hitler
  - d. the events in *Time* magazine

### Vocabulary

Match the word to its meaning.

- |                     |                      |
|---------------------|----------------------|
| 21. ——— gaudy       | a. shining through   |
| 22. ——— petulantly  | b. great foolishness |
| 23. ——— subsistence | c. cheaply brilliant |
| 24. ——— idiocy      | d. livelihood        |
| 25. ——— translucent | e. insolent          |

## Part 2: Reading the Novel

Name: \_\_\_\_\_

### √ To the Student



### 2.7 Diagnostic Evaluation for Self Evaluation

Diagnostic Evaluation - analysis of results of Quizzes so that you can identify your areas of strength and your areas of weakness. The questions fall into four categories: Main Ideas and Details, Organization of Ideas and Relationships between Form and Content, Associating Meaning and Synthesizing Ideas.

Alberta. Alberta Education Information Bulletin:  
Grade 9 English Language Arts 1997-98

Category	Questions from Quiz 1				Total
<b>MAIN IDEAS /DETAILS</b> The student should be able to construct meaning by attending to and interpreting ideas/details related to format cues and character (actions, motives, and values), setting, events, and conflict.	2	3	4	11	
<b>ORGANIZATION OF IDEAS AND RELATIONSHIPS BETWEEN FORM AND CONTENT</b> The student should be able to demonstrate an understanding of literary forms and of the relationship between the author's intention and point of view and choice of form and writing style, and the author's choice of organizational methods such as chronological order, cause/effect, comparison/contrast, foreshadowing, and flashback.	9	12	13	17	
<b>ASSOCIATE MEANING</b> The student should be able to associate meanings of words and expressions from prior knowledge and contextual clues, understand the denotations and connotations of a words and expressions, and determine the meaning and effect of figurative language.		1	5	6	
<b>SYNTHESIZING IDEAS</b> The student should be able to draw conclusions, make generalizations, and/or predict plausible outcomes by synthesizing information from an entire reading selection.	7	8	14	16	
Circle the questions in each category that you answered <b>incorrectly</b> , then subtract the number wrong from the number of question in the category to determine areas of strength and areas of weakness					

**Part 2: Reading the Novel**  
**✓ To the Student**

Name: \_\_\_\_\_



**2.7 Diagnostic Evaluation for Self Evaluation**

Diagnostic Evaluation - analysis of results of Quizzes so that you can identify your areas of strength and your areas of weakness. The questions fall into four categories: Main Ideas and Details, Organization of Ideas and Relationships between Form and Content, Associating Meaning and Synthesizing Ideas.

Alberta. Alberta Education Information Bulletin:  
 Grade 9 English Language Arts 1997-98

<b>Category</b>	<b>Questions from Quiz 2</b>				<b>Total</b>
<b>MAIN IDEAS /DETAILS</b> The student should be able to construct meaning by attending to and interpreting ideas/details related to format cues and character (actions, motives, and values), setting, events, and conflict.	3	8	10	11	
	14	17	18		
<b>ORGANIZATION OF IDEAS AND RELATIONSHIPS BETWEEN FORM AND CONTENT</b> The student should be able to demonstrate an understanding of literary forms and of the relationship between the author's intention and point of view and choice of form and writing style, and the author's choice of organizational methods such as chronological order, cause/effect, comparison/contrast, foreshadowing, and flashback.	7	12	16	19	
<b>ASSOCIATE MEANING</b> The student should be able to associate meanings of words and expressions from prior knowledge and contextual clues, understand the denotations and connotations of a words and expressions, and determine the meaning and effect of figurative language.	1	2	5	16	
	20				
<b>SYNTHESIZING IDEAS</b> The student should be able to draw conclusions, make generalizations, and/or predict plausible outcomes by synthesizing information from an entire reading selection.	4	6	9	13	
Circle the questions in each category that you answered <b>incorrectly</b> , then subtract the number wrong from the number of question in the category to determine areas of strength and areas of weakness					

**Part 2: Reading the Novel**  
**✓ To the Student**

Name: \_\_\_\_\_



**2.7 Diagnostic Evaluation for Self Evaluation**

Diagnostic Evaluation - analysis of results of Quizzes so that you can identify your areas of strength and your areas of weakness. The questions fall into four categories: Main Ideas and Details, Organization of Ideas and Relationships between Form and Content, Associating Meaning and Synthesizing Ideas.

Alberta. Alberta Education Information Bulletin:  
 Grade 9 English Language Arts 1997-98

Category	Questions from Quiz 3	Total
<b>MAIN IDEAS /DETAILS</b> The student should be able to construct meaning by attending to and interpreting ideas/details related to format cues and character (actions, motives, and values), setting, events, and conflict.	1 9 15 20	
<b>ORGANIZATION OF IDEAS AND RELATIONSHIPS BETWEEN FORM AND CONTENT</b> The student should be able to demonstrate an understanding of literary forms and of the relationship between the author's intention and point of view and choice of form and writing style, and the author's choice of organizational methods such as chronological order, cause/effect, comparison/contrast, foreshadowing, and flashback.	2 3 13 16 19	
<b>ASSOCIATE MEANING</b> The student should be able to associate meanings of words and expressions from prior knowledge and contextual clues, understand the denotations and connotations of a words and expressions, and determine the meaning and effect of figurative language.	5 7 10 14 18	
<b>SYNTHESIZING IDEAS</b> The student should be able to draw conclusions, make generalizations, and/or predict plausible outcomes by synthesizing information from an entire reading selection.	4 8 11 12 17	
Circle the questions in each category that you answered <b>incorrectly</b> , then subtract the number wrong from the number of question in the category to determine areas of strength and areas of weakness		



**Part 2: Reading the Novel**  
**✓ To the Student**

Name: \_\_\_\_\_



**2.7 Diagnostic Evaluation for Self Evaluation**

Diagnostic Evaluation - analysis of results of Quizzes so that you can identify your areas of strength and your areas of weakness. The questions fall into four categories: Main Ideas and Details, Organization of Ideas and Relationships between Form and Content, Associating Meaning and Synthesizing Ideas.

Alberta. Alberta Education Information Bulletin:  
 Grade 9 English Language Arts 1997-98

<b>Category</b>	<b>Questions from Quiz 4</b>	<b>Total</b>
<b>MAIN IDEAS /DETAILS</b> The student should be able to construct meaning by attending to and interpreting ideas/details related to format cues and character (actions, motives, and values), setting, events, and conflict.	1 4 7 9 10 11 13	
<b>ORGANIZATION OF IDEAS AND RELATIONSHIPS BETWEEN FORM AND CONTENT</b> The student should be able to demonstrate an understanding of literary forms and of the relationship between the author's intention and point of view and choice of form and writing style, and the author's choice of organizational methods such as chronological order, cause/effect, comparison/contrast, foreshadowing, and flashback.	2 15 17 20	
<b>ASSOCIATE MEANING</b> The student should be able to associate meanings of words and expressions from prior knowledge and contextual clues, understand the denotations and connotations of a words and expressions, and determine the meaning and effect of figurative language.	3 5 6 8 12 14	
<b>SYNTHESIZING IDEAS</b> The student should be able to draw conclusions, make generalizations, and/or predict plausible outcomes by synthesizing information from an entire reading selection.	16 18 19	
Circle the questions in each category that you answered <b>incorrectly</b> , then subtract the number wrong from the number of question in the category to determine areas of strength and areas of weakness		

### **Part 3: Follow-up Activities**

#### **✓ To the Teacher**

##### **• Teaching Tools and Techniques**

##### **3.1 Individual Projects / Group Projects**

##### **3.2 Individual Projects / Group Projects Evaluation**

After reading the novel, students will be given a specific amount of time to complete a minimum of two projects: an individual project and a group project. Through these projects students will portray their understandings and interpretations of the novel in an interesting and creative manner. Teachers are encouraged to be flexible. Students may be working on individual projects while reading the novel, or they may choose not to participate in a group project and complete a second individual project instead. A list of projects has been included. Because projects vary greatly in language demands, space has been left on the student handout for teachers to insert specific information and criteria. Special needs students, working with a classroom assistant, with a group or in some instances on their own, can successfully complete some of the projects. The teacher will determine how projects are selected. A rubric for evaluation has been included.

##### **3.3 Business Letter**

##### **3.4 Business Letter Evaluation**

Modelled after the technical writing component of the grade nine Alberta achievement exam, students will structure a business letter and address an envelope. Students are required to write for a specific audience and to fulfil a specified purpose within a given context. A rubric for evaluation has been included. Teachers may want to review the format of a business letter with students. This information has been included in Appendix.

##### **3.5 Final Essay**


##### **3.5 Final Essay Evaluation**

The final essay is modelled after the narrative or essay component of the grade nine achievement exam. Students are given several prompts to choose from. They are asked to produce only one copy of their work. They are encouraged to make revisions and corrections directly on this copy due to the limited amount of time allowed in a

testing situation. Teachers may allow students to complete this activity on the computer.  
A rubric for evaluation is included.

### Part 3: Follow-up Activities

#### ✓ To the Student



After reading the novel complete two projects. One will be an individual project, the other a group project. This structure is flexible, however the amount of class time given should be reflected in the finished product.

#### 3.1 Projects

1. Rewrite all part of the story from another character's point of view.
2. Add another chapter to the novel which either explains what happens when Louise goes to Rass Island to fetch her mother (Prologue) or acts like a denouement and explains what happened to the main character or characters later in life.
3. Take one incident or chapter and rewrite it in another time and place.
4. You are the main character in the novel. Write a friendly letter to one of the other characters and explain some of the things that you did. Be specific. You could create letterhead or design your stationary in order to reveal something about your character, your background, motivation or interests.
5. Make a pop-up folder or diorama that shows the setting of the novel.
6. Write and illustrate a children's book that follows a plot similar to the plot of the novel.
7. Use a tape recorder or video camera and conduct an interview with one of the main characters. During this interview relate some of the character's motivation. Hint: decide which "personality" will be doing the interviewing.
8. Prepare character sketches of the main characters. Include a picture, age, education, personality traits, physical features, special friends, skills, job experience, handicaps, problems, strengths and favourite activities. These could be 'wanted' posters or bound as pages of a book.
9. Prepare an illustrated map showing the travels of the characters in the novel.
10. Develop an individual project that creatively displays an important element of the novel. (setting, character, plot etc.)
11. Write and perform a rap or song that shares the events, characters and setting of the novel.
12. Design and illustrate a mural or tapestry of events from the novel.
13. Write, perform and video a sales pitch or commercial that would

- encourage other people to read the novel.
14. Dramatize an important scene or event from the novel. A written script must be handed in, lines should be memorized, costumes and props utilized.
  15. Choose one character that you read about in this story and a famous person. Plan a meeting between the two characters.
  16. You are in charge of advertising for the sale of this novel. Design a poster or multimedia presentation that will help you to capture the attention of readers and sell the novel.
  17. By using magazines, newspapers, labels from products, etc. make a picture collection or collage of things related to this novel.
  18. Create a comic strip to illustrate a part or parts of the novel.
  19. Create a newspaper page(s) featuring articles, pictures etc. about this novel.
  20. Create puppets based on the characters from the novel and have them act out an incident or exciting part of the novel.
  21. Create a new book jacket for this novel. Write a new blurb on the back cover, include some book reviews and a biography of the author.
  22. Construct a mobile of the major characters from the novel. Include pictures as well as a written description of the characters.
  23. Create a booklet about the author. Include background information, a picture, other titles, etc. The booklet should have an interesting front and back cover.
  24. Write, tape and present a radio show which dramatizes an exciting part of this novel. Remember to include sound effects.
  25. Write an original ballad that relates the same story as the novel.
  26. Create a bulletin board display that could be used in the library to help promote the reading of this novel by other students.
  27. Make a dictionary of new words you came across as you read the novel. Make your dictionary attractive and easy to read and use. This dictionary could then be used by student's who are having difficulty with the vocabulary in the novel.
  28. Write a diary that Sarah Louise may have kept. Remember that a diary should give us more insight into what she thought, felt and her motivation for behaving or responding in a certain way.
  29. Reread the introduction of the novel. Then using words and sounds create the atmosphere that is appropriate for the beginning of the story. You may want to use actual instruments, background recorded music or other sound effects to enhance the actual words spoken.
  30. Become a character from the novel and then act as that character

- would in a different situation such as getting groceries, driving the kids to school, etc.
- 31.** Using the novel and your imagination invent a board game that follows the plot of the novel.
  - 32.** You work for a travel agency. It is your job to design a poster that advertises the Rass Island. Be sure to include a catchy slogan, something visual and the name of the place.
  - 33.** You are a lawyer and several of the characters in the novel have come to you to draw up a will. Remember that all of the important possessions from each person should be accounted for and given to specific people in the novel.
  - 34.** Is it possible to know what effect one person can have on the world? Think about the achievements of Sarah Louise, and then try to decide how history would have changed if she had never lived, if she had lived and her accomplishments had happened much later in life.
  - 35.** You are a fortune teller and Sarah Louise has come to you seeking knowledge of the future. Predict what her life will be like after the conclusion of the novel.
  - 36.** Sarah Louise has a problem. Write a letter that she might send to a newspaper advice column about a problem she has. With your knowledge of the situation, respond with a letter giving a reasonable solution.
  - 37.** Diagram and illustrate the 'Structure of Plot' of this novel.
  - 38.** Write a friendly letter or email the author of this novel. Tell the author anything you wish about his or her work. Give your opinion of the book, supporting what you say with specific examples or tell how you would have ended the story. You could relate an experience you may have had similar to one included in the book or tell the author why or why not the characters were true to life. Ask any questions of the author you would like answered. Finding the author's address or address of her publishing company or email address is part of the assignment as is sending the letter.
  - 39.** Construct a quiz about the novel, complete with answer key.
  - 40.** Write a book review for a newspaper, magazine or internet site. Part of this assignment is submitting it for publication.
  - 41.** Read another novel by Katherine Paterson and present a 'booktalk' about it to the rest of the class.
  - 42.** A project decided upon by the student or students, after consultation with the teacher.

## Windows to Authentic Teaching

### Part 3: Follow-up Activities ✓ To the Student



\_\_\_ Individual or \_\_\_ Group Project

Name(s): \_\_\_\_\_

\_\_\_\_\_

### 3.2 Project Evaluation

Please fill out the following prior to handing in your project for evaluation

#### Description of Project:

#### Purpose of Project:

#### Individual or Group's Evaluation of Project:

#### Comments:

Sweat Equity (finished project vs. time)

## Holistic Marking Scale for Group / Individual Projects

<b>7</b>	<p><b>Superior</b>            content: ideas, organization and development command attention and respect            an impressive style evident from word or visuals choice, usage, sentence structure, etc.            mechanical skill accurate and effective in relation to purpose            accurate spelling</p>
<b>6</b>	<p><b>Standard of Excellence</b>            content: most ideas are significant; well organized and developed            sentence structure, word choice, choice of visuals, etc. are clear and effective            accurate usage            mechanical skills relatively error free in relation to purpose            relatively free from spelling errors</p>
<b>5</b>	<p><b>Approaches the Standard of Excellence</b>            content: several significant ideas; minor problems in organization and development            minor problems in word or visuals choice, and/or usage and/or sentence structure            a few mechanical errors            a few spelling mistakes</p>
<b>4</b>	<p><b>Acceptable Standard</b>            content: a few relevant ideas; some evidence of organization but with deficiencies in development            problems with word or visuals choice and/or sentence structure            frequent mechanical errors            several spelling errors</p>
<b>3</b>	<p><b>Does Not Meet the Acceptable Standard</b>            content: insufficient number of ideas; disorganized, inadequate development            many flaws in word or visuals choice and/or sentence structure            many distracting mechanical errors</p>
<b>2</b>	<p><b>Does Not Meet the Acceptable Standard</b>            content: insufficient number of ideas; disorganized, inadequate development            many flaws in word or visuals choice and/or sentence structure            many distracting mechanical errors            numerous, distracting spelling errors</p>
<b>1</b>	<p><b>Clearly Below the Acceptable Standard</b>            content: lacking in ideas, organization, and/or development            serious deficiencies in word choice or visuals and/or usage and/or sentence structure            extensive mechanical errors            extensive spelling errors</p>
<b>Insufficient Data and/or Off Topic</b>	

**Comments**

**Grade** \_\_\_\_\_

**7**



### Part 3: Follow-up Activities

#### ✓ To the Student



Read the following information; then complete one of the assignments

When writing, be sure to:

- consider your audience
- focus on your purpose
- organize your thoughts appropriately in sentences and paragraphs
- budget your time
- proofread and correct your work directly on your writing
- time permitting write a final draft

### 3.3 Business Letter

**3.1** Imagine that you are a newspaper reporter and you have been asked to interview Katherine Paterson. Write her a business letter requesting an interview on Friday, June 20, 1998. Among other details:

- provide some sample questions for her consideration
- sign your letter Gerry Rose - do not sign your own name

Address the envelope using the address below:

Crowell Junior Books in New York, Alberta. The street address is 10 East 53rd Street. The postal code is T3V 9H7.

Gerry Rose lives in Lawrence, Alberta. The street address is 8273 Main Avenue. The postal code is T6G 8V9.

**3.2** Imagine that you are Katherine Paterson and you are writing your publisher requesting a meeting to discuss your next novel. Write a business letter to Chris Smith requesting a meeting on Friday, June 10, 1998. Among other details:

- provide some information about your new novel
- sign your name Katherine Paterson - do not sign your own name

Address the envelope using the address below:

Crowell Junior Books in New York, Alberta. The street address is 10 East 53rd Street. The postal code is T3V 9H7.

Katherine Paterson lives in Barrie, Ontario. The street address is 4578 Pine Street. The postal code is Y7U 5R8.

- 3.3** Imagine that you a teacher and you are writing a bookstore registering a complaint. You have ordered some Katherine Paterson novels and have only received part of your order. Among other details:
- provide specific information regarding your order
  - sign your name Gerry Rose - do not sign your own name

Address the envelope using the address below:

Crowell Junior Books in New York, Alberta. The street address is 10 East 53rd Street. The postal code is T3V 9H7.

Gerry Rose lives in Lawrence, Alberta, and teaches at Laurence High School. The street address is 8273 Main Avenue. The postal code is T6G 8V9.

- 3.4** Imagine that you are a school librarian and you are writing Katherine Paterson to confirm her author's visit to your school on Friday, June 20, 1998. Among other details:
- provide her with an itinerary
  - sign your letter Gerry Rose - do not sign your own name

Address the envelope using the address below:

4578 Pine Street in Barrie, Ontario. The postal code is Y7U 5R8.

Gerry Rose lives in Lawrence, Alberta, and is the librarian at Laurence High School. The street address is 8273 Main Avenue. The postal code is T6G 8V9.

**Part 3: Follow-up Activities**

✓ **To the Student**



**3.4 Business Letter Evaluation**

Your business letter will be evaluated in the areas of content and content management as follows:

<b>Content</b>	
When marking <b>Content</b> appropriate for Grade 9 functional writing, the marker should consider <ul style="list-style-type: none"> <li>• effectiveness of development and organization of the topic</li> <li>• how the purpose of the assignment is fulfilled with complete and appropriate information</li> <li>• appropriateness of tone for a business letter and awareness of audience</li> </ul>	
Meets the Standard of Excellence  <b>5</b>	<ul style="list-style-type: none"> <li>• The development and organization of the topic is clearly focused and effective</li> <li>• Complete information is presented, and is information is enhanced by precise and appropriate details that effectively fulfil the purpose</li> <li>• A tone appropriate for the addressee is clearly and effectively maintained</li> </ul>
Approaches the Standard of Excellence  <b>4</b>	<ul style="list-style-type: none"> <li>• The development and organization of the topic is generally focused and effective</li> <li>• Complete information is presented, and information is substantiated by appropriate details that fulfil the purpose</li> <li>• A tone appropriate for the addressee is clearly maintained</li> </ul>
Clearly Meets the Acceptable Standard  <b>3</b>	<ul style="list-style-type: none"> <li>• The development and organization of the topic is adequate</li> <li>• Sufficient information is given, and this information is supported by enough detail to fulfil the purpose</li> <li>• A tone appropriate for the addressee is generally maintained</li> </ul>
Does Not Clearly Meet the Acceptable Standard  <b>2</b>	<ul style="list-style-type: none"> <li>• The development and organization of the topic is vaguely focused and ineffective</li> <li>• Information is lacking. Supporting details are scant, insignificant, and/or irrelevant. The purpose is not fulfilled</li> <li>• Little awareness of tone appropriate for the addressee is evident</li> </ul>
Clearly Below the Acceptable Standard  <b>1</b>	<ul style="list-style-type: none"> <li>• The development and organization of the topic, if present, is inadequate</li> <li>• Information is inappropriate and/or missing The purpose is not fulfilled</li> </ul>
INS INSUFFICIENT	<ul style="list-style-type: none"> <li>• Little awareness of tone appropriate for the addressee is evident</li> <li>• The marker can discern no evidence of an attempt to fulfil the assignment, or the writing is so deficient in length that it is not possible to assess content</li> </ul> <p>Content and Content Management are equally weighted</p>

## Content Management

When marking **Content Management** appropriate for Grade 9 functional writing, the marker should consider

- accuracy and effectiveness of words and expressions
- control of sentence structure, usage, and mechanics (spelling, punctuation, etc.)
- consistent application of format for business letter and envelope

**Proportion of error to length and complexity of response must be considered**

Meets the Standard of Excellence <div style="text-align: right; font-size: 2em; font-weight: bold;">5</div>	<ul style="list-style-type: none"> <li>• Words and expressions used are consistently accurate and effective</li> <li>• The writing demonstrates confidence and consistent control of sentence structure, usage, and mechanics</li> <li>• The letter and envelope are essentially free from format errors and/or omissions</li> </ul>
Approaches the Standard of Excellence <div style="text-align: right; font-size: 2em; font-weight: bold;">4</div>	<ul style="list-style-type: none"> <li>• Words and expressions used are usually accurate and effective</li> <li>• The writing demonstrates competent and generally consistent control of sentence structure, usage, and mechanics</li> <li>• The letter and envelope contain few format errors and/or omissions</li> </ul>
Clearly Meets the Acceptable Standard <div style="text-align: right; font-size: 2em; font-weight: bold;">3</div>	<ul style="list-style-type: none"> <li>• Words and expressions used are generally accurate and occasionally effective</li> <li>• The writing demonstrates basic control of sentence structure, usage, and mechanics. Errors may occasionally impede meaning</li> <li>• The letter and envelope contain occasional format errors and/or omissions</li> </ul>
Does Not Clearly Meet the Acceptable Standard <div style="text-align: right; font-size: 2em; font-weight: bold;">2</div>	<ul style="list-style-type: none"> <li>• Words and expressions used are frequently inaccurate and/or misused.</li> <li>• The writing demonstrates faltering control of sentence structure, usage, and mechanics. Errors impede meaning</li> <li>• The letter and envelope contain frequent format errors and/or omissions</li> </ul>
Clearly Below the Acceptable Standard <div style="text-align: right; font-size: 2em; font-weight: bold;">1</div>	<ul style="list-style-type: none"> <li>• Words and expressions are inaccurate and/or misused</li> <li>• The writing demonstrates lack of control of sentence structure, usage, and mechanics. Errors impede meaning</li> <li>• The letter and envelope contain frequent format errors and/or omissions</li> </ul>
	<ul style="list-style-type: none"> <li>• The writing has been awarded an INS for <b>Content</b></li> </ul>

$$\text{Content } \frac{\quad}{5} \times 2 + \text{Content Management } \frac{\quad}{5} \times 2 = \text{Total } \frac{\quad}{20}$$

Comments

### Part 3: Follow-up Activities

#### ✓ To the Student



### 3.5 Final Essay

Read the following information; then complete **one** of the narrative writing assignments

You may draw from:

- your personal experiences
- Katherine Paterson's Novel *Jacob Have I Loved*
- other material you have read
- television programs you have seen
- class discussions you have had

When writing, be sure to:

- **consider** your audience
- **focus** on your purpose
- **organize** your thoughts appropriately in sentences and paragraphs
- **budget** your time
- **proofread** and correct your work directly on your writing
- **write** a final draft. time and circumstances permitting

- 5.1** Write an essay or narrative that explains, elaborates or demonstrates your understanding of the parallels between Sara Louise Bradshaw and her twin sister, Caroline, and the Jacob and Esau story from the bible.

Consider the following quotes:

I was the elder by a few minutes. I always treasured the thought of those minutes. They represented the only time in my life when I was the centre of everyone's attention. From the moment Caroline was born, she snatched it all for herself. (Harper Trophy, 1990, p. 18)

The story always left the other, the stronger twin, washed and dressed and lying in a basket. Clean and cold and motherless. (p. 19)

- 5.2** The novel *Jacob Have I Loved* recounts Sara Louise Bradshaw's journey while finding her own identity. Write an essay or narrative that explains, elaborates or demonstrates the theme underlying this novel.

Consider the following quote:

And, oh my blessed, she was right. All my dreams of leaving, but beneath them I was afraid to go. I had clung to them, to Rass, yes, even my grandmother, afraid that if I loosened my fingers an iota, I would find myself once more cold and clean and forgotten in a basket. (p. 227)

- 5.3** Write an essay or narrative that explains, elaborates or demonstrates your ideas concerning male and female roles.
- 5.4** Sara Louise Bradshaw says “Life begins to turn upside down at thirteen” (p. 25). Write an essay or narrative that explains, elaborates or demonstrates your ideas about this statement.



# Windows to Authentic Teaching

## Part 3: Follow-up Activities

### √ To the Student

#### 3.4 Essay Evaluation

Your essay will be evaluated in the areas of content, organization, sentence structure, vocabulary and conventions as follows:

<b>Content</b>	
<p>When marking <b>Content</b> appropriate for Grade 9 narrative writing, the marker should consider how effectively the writer</p> <ul style="list-style-type: none"> <li>• establishes a purpose</li> <li>• chooses ideas</li> <li>• supports the response</li> <li>• considers the reader</li> </ul>	
<p>Meets the Standard of Excellence</p> <p style="text-align: center;"><b>5</b></p>	<ul style="list-style-type: none"> <li>• The writer's purpose, whether stated or implied, is clearly established and sustained</li> <li>• The ideas used by the writer are carefully chosen and perceptive</li> <li>• Supporting details are precise and often creative</li> <li>• The writing captivates and holds the reader's interest, and is creative and/or original</li> </ul>
<p>Approaches the Standard of Excellence</p> <p style="text-align: center;"><b>4</b></p>	<ul style="list-style-type: none"> <li>• The writer's purpose, whether stated or implied, is clearly established and generally sustained</li> <li>• The ideas used by the writer are thoughtful</li> <li>• Supporting details are relevant and specific</li> <li>• The writing engages and holds the reader's interest</li> </ul>
<p>Clearly Meets the Acceptable Standard</p> <p style="text-align: center;"><b>3</b></p>	<ul style="list-style-type: none"> <li>• The writer's purpose, whether stated or implied, is established but may not be sustained</li> <li>• The ideas chosen by the writer are appropriate but conventional</li> <li>• Supporting details are relevant but general</li> <li>• The writing generally holds the reader's interest</li> </ul>
<p>Does Not Clearly Meet the Acceptable Standard</p> <p style="text-align: center;"><b>2</b></p>	<ul style="list-style-type: none"> <li>• The writer's purpose, whether stated or implied, is vaguely established, but may not be sustained</li> <li>• The ideas chosen by the writer are superficial</li> <li>• Supporting details are scant and/or vague and/or irrelevant</li> <li>• The writing does not hold the reader's interest</li> </ul>
<p>Clearly Below the Acceptable Standard</p> <p style="text-align: center;"><b>1</b></p>	<ul style="list-style-type: none"> <li>• The writer's purpose may be unclear; if a purpose is stated or can be implied, it is not sustained</li> <li>• The ideas chosen by the writer are inappropriate</li> <li>• Supporting details are irrelevant, inappropriate, and/or lacking</li> <li>• The writing is confusing and/or frustrating for the reader</li> </ul>
<p><b>INS</b></p>	<ul style="list-style-type: none"> <li>• The student has written so little that it is not possible to assess content</li> </ul>

Note: Content and Organization are weighted to be worth twice as much as the other categories.

## Organization

When marking **Organization** appropriate for Grade 9 narrative writing, the marker should consider how effectively the writing demonstrates

- focus
- coherent order
- connections between events and/or details
- closure

<p>Meets the Standard of Excellence</p> <p style="font-size: 2em;"><b>5</b></p>	<ul style="list-style-type: none"> <li>• The introduction is purposeful and interesting, and it clearly establishes an appropriate focus that is sustained</li> <li>• Events and/or details are arranged in paragraphs, in a purposeful and effective order, and coherence is maintained</li> <li>• Transitions, either explicit or implicit, effectively connect events and/or details within sentences and between paragraphs</li> <li>• Closure is evident and purposeful</li> </ul>
<p>Approaches the Standard of Excellence</p> <p style="font-size: 2em;"><b>4</b></p>	<ul style="list-style-type: none"> <li>• The introduction is purposeful and clearly establishes an appropriate focus that is generally maintained</li> <li>• Events and/or details are arranged in paragraphs, in a purposeful order, and coherence is generally maintained</li> <li>• Transitions, either explicit or implicit, appropriately connect events and/or details within sentences and between paragraphs</li> <li>• Closure is appropriate and related to focus</li> </ul>
<p>Clearly Meets the Acceptable Standard</p> <p style="font-size: 2em;"><b>3</b></p>	<ul style="list-style-type: none"> <li>• The introduction is functional and establishes a focus that may be inconsistently maintained</li> <li>• Events and/or details are arranged in a discernable order, although coherence may falter occasionally</li> <li>• Transitions tend to be mechanical and may be used inconsistently within sentences and/or between paragraphs</li> <li>• Closure is related to the focus but may be mechanical and/or artificial</li> </ul>
<p>Does Not Clearly Meet the Acceptable Standard</p> <p style="font-size: 2em;"><b>2</b></p>	<ul style="list-style-type: none"> <li>• The introduction may lack purpose and/or may not be functional; any focus established by the writer may not be maintained</li> <li>• The arrangement of events and/or details is not clearly discernable, and coherence falters frequently</li> <li>• Transitions, within sentences and/or between paragraphs; are lacking or may be inappropriate</li> <li>• Closure may be unrelated to focus</li> </ul>
<p>Clearly Below the Acceptable Standard</p> <p style="font-size: 2em;"><b>1</b></p>	<ul style="list-style-type: none"> <li>• The introduction, if present, is not functional or is inappropriate; no focus is established</li> <li>• The arrangement of events and/or details is haphazard and incoherent</li> <li>• Transitions are not within sentences or between paragraphs</li> <li>• Closure is inappropriate or missing</li> </ul>
<p><b>INS</b></p>	<ul style="list-style-type: none"> <li>• The writing has been awarded an INS for <b>Content</b></li> </ul>

Note: Content and Organization are weighted to be worth twice as much as the other categories.



## Sentence Structure

When marking **Sentence Structure** appropriate for Grade 9 narrative writing, the marker should consider the

- writer's control of sentence structure
- effectiveness and variety of sentence type and length
- variety of sentence beginnings

Meets the Standard of Excellence          <b>5</b>	<ul style="list-style-type: none"> <li>• Sentence structure is effectively and consistently controlled</li> <li>• Sentence type and length are consistently effective and varied</li> <li>• Sentence beginnings are consistently varied</li> </ul>
Approaches the Standard of Excellence          <b>4</b>	<ul style="list-style-type: none"> <li>• Sentence structure is controlled</li> <li>• Sentence type and length are usually effective and varied</li> <li>• Sentence beginnings are often varied</li> </ul>
Clearly Meets the Acceptable Standard          <b>3</b>	<ul style="list-style-type: none"> <li>• Sentence structure is generally, but may occasionally impede meaning</li> <li>• Sentence type and length are sometimes effective and/or varied</li> <li>• Some variety of sentence beginnings is evident</li> </ul>
Does Not Clearly Meet the Acceptable Standard          <b>2</b>	<ul style="list-style-type: none"> <li>• Sentence structure sometimes lacks control, and this can impede the meaning</li> <li>• Sentence type and length are rarely effective and varied; run-on sentences and/or sentence fragments, if present, often impede meaning</li> <li>• There is little variety of sentence beginnings</li> </ul>
Clearly Below the Acceptable Standard          <b>1</b>	<ul style="list-style-type: none"> <li>• Sentence structure generally lacks control, and this often impedes meaning</li> <li>• There is no deliberate variation of sentence type or length; run-on sentences and/or sentence fragments, if present, severely impede meaning</li> <li>• There is no variety of sentence beginnings</li> </ul>
<b>INS</b>	<ul style="list-style-type: none"> <li>• The writing has been awarded an INS for <b>Content</b></li> </ul>

## Vocabulary

When marking **Sentence Structure** appropriate for Grade 9 narrative writing, the marker should consider the

- accuracy of the words and expressions selected by the writer
- effectiveness of the words and expressions selected by the writer
- appropriateness and effectiveness of the writer's voice/tone

<p>Meets the Standard of Excellence</p> <p style="text-align: center;"><b>5</b></p>	<ul style="list-style-type: none"> <li>• Words and expressions are used accurately and deliberately to fulfil the writer's purpose</li> <li>• Specific words and expressions are used to create vivid images and/or enrich details</li> <li>• The writer's voice/tone is confident, appropriate, and enhances the meaning</li> </ul>
<p>Approaches the Standard of Excellence</p> <p style="text-align: center;"><b>4</b></p>	<ul style="list-style-type: none"> <li>• Words and expressions are often used accurately and effectively</li> <li>• Specific words and expressions show some evidence of careful selection and some awareness of connotative effect</li> <li>• The writer's voice/tone is clear and appropriate</li> </ul>
<p>Clearly Meets the Acceptable Standard</p> <p style="text-align: center;"><b>3</b></p>	<ul style="list-style-type: none"> <li>• Words and expressions are generally used appropriately</li> <li>• Generally words and expressions are sometimes used when specific words would have been more effective</li> <li>• The writer's voice/tone is discernable but may be inconsistent or uneven</li> </ul>
<p>Does Not Clearly Meet the Acceptable Standard</p> <p style="text-align: center;"><b>2</b></p>	<ul style="list-style-type: none"> <li>• Specific words, if present, are frequently misused</li> <li>• Generally, rather than specific words predominate</li> <li>• The writer's voice/tone is not clearly established or is inappropriate</li> </ul>
<p>Clearly Below the Acceptable Standard</p> <p style="text-align: center;"><b>1</b></p>	<ul style="list-style-type: none"> <li>• General words that convey only vague meanings are used</li> <li>• The writer's voice/tone is not evident</li> </ul>
<p><b>INS</b></p>	<ul style="list-style-type: none"> <li>• The writing has been awarded an INS for <b>Content</b></li> </ul>

## Conventions

When marking **Conventions** appropriate for Grade 9 narrative writing, the marker should consider the extent to which the writer has control of

- mechanics (spelling, punctuation, capitalization, indenting for new speakers, etc.) and usage (agreement of subject-verb, agreement of pronoun-antecedent, etc.)
- clarity and flow of the response

**Proportion of error to length and complexity of response must be considered.**

Meets the Standard of Excellence  <b>5</b>	<ul style="list-style-type: none"> <li>• The quality of the writing is <b>enhanced</b> because it is essentially error-free</li> <li>• The relative absence of error is impressive considering the complexity of the response</li> </ul>
Approaches the Standard of Excellence  <b>4</b>	<ul style="list-style-type: none"> <li>• The quality of the writing is <b>sustained</b> because it contains only minor convention errors</li> <li>• Any errors that are present do not reduce the clarity or interrupt the flow of the response</li> </ul>
Clearly Meets the Acceptable Standard  <b>3</b>	<ul style="list-style-type: none"> <li>• The quality of the writing is <b>maintained</b> through generally correct use of conventions</li> <li>• Errors that are present may reduce the clarity or interrupt the flow of the response</li> </ul>
Does Not Clearly Meet the Acceptable Standard  <b>2</b>	<ul style="list-style-type: none"> <li>• The quality of the writing is <b>weakened</b> by the frequent incorrect use of conventions</li> <li>• Many of these errors reduce the clarity and interrupt the flow of the response</li> </ul>
Clearly Below the Acceptable Standard  <b>1</b>	<ul style="list-style-type: none"> <li>• The quality of the writing is <b>limited</b> by the consistently incorrect use of conventions</li> <li>• These errors severely reduce the clarity and interrupt the flow of the response</li> </ul>
<b>INS</b>	<ul style="list-style-type: none"> <li>• The writing has been awarded an INS for <b>Content</b></li> </ul>

Content _____	X 2 =	_____	Comments
Organization _____	X 2 =	_____	
Sentence Structure _____		_____	
Vocabulary _____		_____	
Conventions _____		_____	
<b>TOTAL</b>		_____ =	%

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**Part 3: Follow-up Activities**

**✓ To the Student**



**3.7 *Jacob Have I Loved* Novel Unit Study Evaluation**

**7.1 Dialogue Journals**

Prologue, Chapters 1 - 4	<u>    </u>	Chapters 5 -10	<u>    </u>
	10		10
Chapters 11 - 16	<u>    </u>	Chapters 17 - 20	<u>    </u>
	10		10

**7.2 Quizzes**

40

Quiz 1		Quiz 2	
Prologue, Chapters 1 - 4	<u>    </u>	Chapters 5 -10	<u>    </u>
	10		10
Quiz 3		Quiz 4	
Chapters 11 - 16	<u>    </u>	Chapters 17 - 20	<u>    </u>
	10		10

**7.3 Individual / Group Projects**

Project 1	<u>    </u>
	7
Project 2	<u>    </u>
	7

**7.4 Business Letter**

      
10

**7.5 Final Essay**

      
35

## Windows to Authentic Teaching

### Part 4: Curriculum Link

#### √ To the Teacher



- **Teaching Tools and Techniques**
  - 4.1. **Grade 9 Achievement Exam**
  - 4.2. **Western Canadian Protocol**
  - 4.3. **Program of Studies for English Language Arts**

Each activity in the novel study guide is keyed to the objectives and outcomes of the grade nine achievement exam, western Canadian protocol and program of studies for English Language Arts. This is to illustrate that the outcomes and objectives can be fulfilled while structuring ‘authentic’ learning that empowers students to succeed on the grade nine achievement exam.

# Windows to Authentic Teaching

## Part 4: Curriculum Link √ To the Teacher



### 4.1 Grade 9 - Language Arts Achievement Exam

Scoring Categories / Reading	Informational	Narrative Poetic
Main ideas / details	2.1 2.4 3.1 3.2 3.5	2.1 2.4 2.6 3.1 3.2 3.5
Organization of Ideas	2.1 2.4 2.6 3.1 3.2 3.5	2.1 2.4 2.6 3.1 3.2 3.5
Associating Meaning	2.1 2.5 2.6 3.1 3.2 3.5	2.1 2.5 3.6 3.1 3.2 3.5
Synthesizing Ideas	2.1 2.6 3.1 3.2 3.5	2.1 2.6 3.1 3.2 3.5

<b>4.2 Western Canadian Protocol</b>			
<b>General Outcome 1</b>			
Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.			
<b>1.1 Discover and Explore</b>			
<ul style="list-style-type: none"> <li>• <b>Express Ideas</b> question and reflect on personal responses and interpretations; apply personal viewpoints to diverse situations or circumstances</li> </ul>	2.1 3.3	2.3 3.5	3.1 3.1
<ul style="list-style-type: none"> <li>• <b>Consider Others' Ideas</b> acknowledge the value of others' ideas and opinions in exploring and extending personal interpretations and viewpoints</li> </ul>	2.1 2.5 3.5	2.3 3.1	2.4 3.3 3.3
<ul style="list-style-type: none"> <li>• <b>Experiment with Language and Forms</b> use memorable language effectively and experiment with different personas for dynamic self-expression</li> </ul>	2.1 2.6 3.5	2.3 3.1	2.5 3.3 3.3
<ul style="list-style-type: none"> <li>• <b>Express Preferences</b> discuss with peers preferences for texts and genres by particular writers, artists, storytellers, and filmmakers</li> </ul>	2.1	3.1	3.3
<ul style="list-style-type: none"> <li>• <b>Set Goals</b> reflect on attainment of personal goals for effective language and learning</li> </ul>	2.2 3.2 3.7	2.4 3.4	2.7 3.6 3.6
<b>1.2 Clarify and Extend</b>			
<ul style="list-style-type: none"> <li>• <b>Develop Understanding</b> reflect on new understanding in relation to prior knowledge and identify gaps in personal knowledge</li> </ul>	2.1 3.3	2.3 3.6	3.1 3.1
<ul style="list-style-type: none"> <li>• <b>Explain Opinions</b> review and refine personal viewpoints through reflection, feedback, and self assessment</li> </ul>	2.1 3.2 3.5	2.4 3.3 3.6	2.7 3.4 3.7
<ul style="list-style-type: none"> <li>• <b>Combine Ideas</b> structure and restructure ideas and information to extend current understanding and to broaden personal perspectives of the world</li> </ul>	2.1 3.4	2.3 3.5	3.1 3.1
<ul style="list-style-type: none"> <li>• <b>Extend Understanding</b> consider diverse opinions, explore ambiguities, and assess whether new information clarifies understanding</li> </ul>	2.1 3.3	2.3 3.5	3.1 3.1
<b>General Outcome 2</b>			
Students will listen, speak, read, write, view, and represent to comprehend personally and critically to oral, print and other media texts.			
<b>2.1 Use Strategies and Cues</b>			
<ul style="list-style-type: none"> <li>• <b>Prior Knowledge</b> analyse and explain connections between previous experiences, prior knowledge, and a variety of texts</li> </ul>	2.1	2.3	3.1
<ul style="list-style-type: none"> <li>• <b>Comprehension Strategies</b> use comprehension strategies [such as recognizing main ideas and significant supporting details, paraphrasing ideas . . .] appropriate to the type of text and purpose; enhance understanding by rereading and discussing relevant passages</li> </ul>	2.1 3.3	2.3 3.5	3.1 3.1

<ul style="list-style-type: none"> <li>• <b>Textual Cues</b> use textual cues [such as common literary experience, expository, and media text structures . . . ] and prominent organizational patterns [such as chronology, cause and effect, comparison and contrast, problem solving . . . ] to construct and confirm meaning and interpret texts</li> </ul>	2.1 3.1	2.3 3.3	2.5 3.5	2.6
<ul style="list-style-type: none"> <li>• <b>Cueing Systems</b> use syntactic, semantic, graphophonic, and pragmatic cueing systems [such as context clues; structural analysis to identify foreign roots, prefixes, suffixes . . . ] to construct and confirm meaning and interpret texts [including meaning of specialized and technical vocabulary]</li> </ul>	2.5	2.6	3.1	
<b>2.2 Respond to Texts</b>				
<ul style="list-style-type: none"> <li>• <b>Experience Various Texts</b> experience texts from a variety of genres [such as essays, broadcast advertisements, romances, westerns . . . ] and cultural traditions; explain various interpretation of the same text</li> </ul>				
<ul style="list-style-type: none"> <li>• <b>Connect Self, Texts, and Cultures</b> examine how personal experiences, community traditions, and Canadian perspectives are presented in a variety of oral, print, and other media text</li> </ul>				
<ul style="list-style-type: none"> <li>• <b>Appreciate the Artistry of Texts</b> discuss how word choice and supporting details in oral, print, and other media texts [including drama and oral presentations] affect purpose and audience</li> </ul>	2.1	2.3	2.5	3.1
<b>2.3 Understanding Forms and Techniques</b>				
<ul style="list-style-type: none"> <li>• <b>Forms and Genres</b> explain preferences for particular genres of oral, print, and other media texts</li> </ul>				
<ul style="list-style-type: none"> <li>• <b>Techniques and Elements</b> examine the use of a variety of techniques [such as establishing setting, character portrayal, stereotyping . . . ] to portray gender, cultures, and socio-economic groups in oral, print, and other media texts</li> </ul>	2.1	2.3	3.1	
<ul style="list-style-type: none"> <li>• <b>Vocabulary</b> appreciate variations in language, accent, and dialect in Canadian communities and regions; recognize the derivation and use of words, phrases, and jargon</li> </ul>	2.1	2.3	2.5	2.6
<ul style="list-style-type: none"> <li>• <b>Experiment with Language</b> examine creative uses of language in popular culture [such as advertisements, magazines . . . ]; recognize how figurative language and techniques create impression, mood, tone, and style</li> </ul>	2.1	2.3	3.1	
<ul style="list-style-type: none"> <li>• <b>Create Original Texts</b> create original texts [such as reader's theatre, video scripts, debates, editorials, audiotapes with voice and music, advertisements . . . ] to communicate and demonstrate understanding of forms and techniques</li> </ul>	2.1	2.3	3.1	



<b>General Outcome 3</b>					
Students will listen, speak, read, write, view, and represent to manage ideas and information.					
<b>3.1 Plan and Focus</b>					
<ul style="list-style-type: none"> <li>• <b>Use Personal Knowledge</b> determine depth and breadth of personal knowledge of a topic to identify possible areas of inquiry or research</li> </ul>	2.1	2.3	3.1	3.3	3.5
<ul style="list-style-type: none"> <li>• <b>Ask Questions</b> develop focused questions to establish a purpose for reading, listening, and viewing information sources</li> </ul>	2.1	2.3	3.1	3.3	3.5
<ul style="list-style-type: none"> <li>• <b>Participate in Group Inquiry</b> generate and access ideas in a group and use a variety of methods to focus and clarify inquiry or research</li> </ul>	2.1	2.3	3.1		
<ul style="list-style-type: none"> <li>• <b>Create and Follow a Plan</b> prepare and use a plan to access, gather, and evaluate ideas and information from a variety of human, print, and electronic sources</li> </ul>	2.2 3.4	2.4 3.6	2.7 3.7	3.1	3.2
<b>3.2 Select and Process</b>					
<ul style="list-style-type: none"> <li>• <b>Identifying Personal and Peer Knowledge</b> access, record, and appraise personal and peer knowledge of a topic and evaluate it for breadth and depth to establish an information base for inquiry or research</li> </ul>	2.1	2.3	3.1		
<ul style="list-style-type: none"> <li>• <b>Identifying Sources</b> obtain information and varied perspectives when inquiring or researching using a range of information sources [such as expository essays, radio and television scripts, charts, tables, graphs, diagrams . . . ]</li> </ul>	3.1	3.5			
<ul style="list-style-type: none"> <li>• <b>Evaluating Sources</b> evaluate information sources for possible bias using criteria designed for a particular inquiry or research plan</li> </ul>					
<ul style="list-style-type: none"> <li>• <b>Access Information</b> expand and use a variety of skills [including visual and auditory] to access information and ideas from a variety of sources [such as on-line catalogues, periodical indices, broadcast guides, film libraries, electronic databases . . . ]</li> </ul>	3.5				
<ul style="list-style-type: none"> <li>• <b>Make Sense of Information</b> identify a variety of factors [such as organizational patterns of texts, page layouts, fonts, colour, voice-over, camera angles . . . ] that affect meaning of oral, print, and other media texts; scan to locate specific information quickly; summarize, report, and record main ideas of extended texts</li> </ul>	3.5				
<b>3.3 Organize, Record, and Evaluate</b>					
<ul style="list-style-type: none"> <li>• <b>Organize Information</b> organize information and ideas by developing and selecting appropriate categories and organizational structures</li> </ul>	2.1 3.5	2.3	2.6	3.1	3.3
<ul style="list-style-type: none"> <li>• <b>Record Information</b> summarize and record information in a variety of forms in own</li> </ul>	2.1	2.3	2.5		

words, paraphrasing and/or quoting relevant facts and opinions; reference sources	
<ul style="list-style-type: none"> <li>• <b>Evaluate Information</b> distinguish between fact and theory and between main and supporting information to evaluate usefulness, relevance, and completeness; address information gaps for particular forms, audiences, and purposes</li> </ul>	2.1 2.3 3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Develop New Understanding</b> reflect on new knowledge and its value to self and the wider community; determine personal inquiry and research strengths and learning goals</li> </ul>	3.1
<b>General Outcome 4</b> Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.	
<b>4.1 Generate and Focus</b>	
<ul style="list-style-type: none"> <li>• <b>Generate Ideas</b> use a variety of techniques to generate and select ideas for oral, print, and other media texts</li> </ul>	2.1 2.3 3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Choose Forms</b> adapt specific forms [such as book and film reviews, editorials, multimedia presentations, newscasts . . . ] appropriate for content and audience</li> </ul>	3.1
<ul style="list-style-type: none"> <li>• <b>Organize Ideas</b> identify and use a variety of organizational patterns [such as problem and solution, flashbacks . . . ] in own oral, written, and visual texts; use effective transitions</li> </ul>	3.1
<b>4.2 Enhance and Improve</b>	
<ul style="list-style-type: none"> <li>• <b>Appraise Own and Others' Work</b> share and discuss particular qualities of samples from own collection of work; accept and provide constructive suggestions for revising own and others' work</li> </ul>	2.4 2.7 3.2 3.4 3.6 3.7
<ul style="list-style-type: none"> <li>• <b>Revise Content</b> review previous draft and revise to refine communication and enhance self-expression</li> </ul>	3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Enhance Legibility</b> format for legibility and use word processing effectively and efficiently when composing and revising; use electronic design elements to combine print and visuals</li> </ul>	3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Enhance Artistry</b> experiment with a variety of sentence patterns and figurative language; use supporting details when revising to enhance clarity and artistry</li> </ul>	3.1
<ul style="list-style-type: none"> <li>• <b>Enhance Presentation</b> prepare compositions, presentations, reports, essays, and inquiry or research projects in a meaningful order and with adequate detail for audience understanding</li> </ul>	3.1 3.5
<b>4.3 Attend to Conventions</b>	

<ul style="list-style-type: none"> <li>• <b>Grammar and Usage</b> edit for parallel structure, use of transitional devices, and clarity</li> </ul>	3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Spelling</b> know and apply a repertoire of Canadian spelling conventions when editing and proofreading; use a variety of resources when editing and proofreading</li> </ul>	2.1 3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Capitalization and Punctuation</b> know and apply capitalization and punctuation conventions in dialogues, quotations, footnotes, endnotes, and references when editing and proofreading</li> </ul>	2.1 3.1 3.3 3.5
<b>4.4 Present and Share</b>	
<ul style="list-style-type: none"> <li>• <b>Share Ideas and Information</b> plan and conduct peer-involved class activities to share individual inquiry or research and understanding on a topic</li> </ul>	2.1 2.3 3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Effective Oral and Visual Communication</b> choose vocabulary, voice production factors, and non-verbal cues to communicate effectively to a variety of audiences; use a variety of media and display techniques to enhance the effectiveness of oral presentations</li> </ul>	3.1
<ul style="list-style-type: none"> <li>• <b>Attentive Listening and Viewing</b> demonstrate critical listening and viewing behaviours [such as following the train of thought, noting main points and details, evaluating presentation techniques . . . ] and show respect for the presenter</li> </ul>	3.1
<b>General Outcome 5</b>	
Students will listen, speak, read, write, view, and represent to celebrate and build community.	
<b>5.1 Encourage, Support and Work With Others</b>	
<ul style="list-style-type: none"> <li>• <b>Cooperate with Others</b> recognize the importance of effective communication in working with others</li> </ul>	2.1 2.3 3.1
<ul style="list-style-type: none"> <li>• <b>Work in Groups</b> plan, organize, and participate in presentations of group findings</li> </ul>	3.1
<ul style="list-style-type: none"> <li>• <b>Use Language to Show Respect</b> use inclusive language and actions that support people across races, cultures, genders, ages, and disabilities</li> </ul>	2.1 2.3 3.1 3.3 3.5
<ul style="list-style-type: none"> <li>• <b>Evaluate Group Process</b> establish and use criteria to evaluate group process and personal contributions, and propose suggestions for development</li> </ul>	3.2
<b>5.2 Develop and Celebrate Community</b>	
<ul style="list-style-type: none"> <li>• <b>Share and Compare Responses</b> recognize that differing perspectives and unique reactions enrich understanding</li> </ul>	2.1 2.3 3.1
<ul style="list-style-type: none"> <li>• <b>Relate Texts to Culture</b> explain ways in which oral, print, and other media texts reflect topics and themes in life</li> </ul>	

<p>• <b>Appreciate Diversity</b>  reflect on ways in which word choices and motives of individuals presented in oral, print, and other media texts provide insight into those of self and others</p>	2.1 2.3 3.1 3.5
<p>• <b>Celebrate Special Occasions</b>  participate in organizing and celebrating special events, recognizing the importance and significance of the influence of language</p>	3.1

### 4.3 Alberta Education - Program of Studies for English Language Arts

#### General Outcome 1

Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.

#### 1.1 Discover and Explore

##### Express ideas and develop understanding

- talk with others and experience a variety of oral, print and other media texts to explore, develop and justify own opinions and points of view
- explore and explain how interactions with others and with oral, print and media texts affect personal understanding
- extend understanding by taking different points of view when rereading and reflecting on oral, print and other media texts

2.1 2.3 3.1

##### Experiment with language and forms

- develop and extend understanding by expressing and responding to ideas on the same topic, in a variety of forms of oral, print and media texts
- explain preferences for texts and genres by particular writer's, artists, storytellers and filmmakers
- reflect on own growth in language learning and use, by considering progress over time and the attainment of personal goals

2.1 2.3 3.1 3.3  
3.5

#### 1.2 Clarify and Extend

##### Consider others' ideas

- integrate own perspectives and interpretations with new understandings developed through discussing and through experiencing a variety of oral print and other media texts

2.1 2.3 3.1

##### Combine ideas

- examine and re-examine ideas, information and experiences from different points of view to find patterns and see relationships

2.1 2.3

##### Extend understanding

- assess whether new information extends understanding by considering diverse opinions and exploring ambiguities

2.1 2.3

#### General Outcome 2

Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print and other media texts.

#### 2.1 Use Strategies and Cues

##### Use prior knowledge

- discuss how interpretations of the same text might vary, according to the prior knowledge and experience of various readers
- use previous reading experiences, personal knowledge as a basis for reflecting on and interpreting ideas encountered in texts

2.1 2.3 3.1 3.3  
3.5

##### Use comprehension strategies

- identify explicit and implicit ideas and information in texts; listen and respond to various interpretations of the same text
- select appropriate reading rate and strategies for comprehending texts less closely connected to prior knowledge and personal experience

2.1 2.3 3.1 3.3  
3.5

<p>periences.</p> <ul style="list-style-type: none"> <li>• preview complex texts as to their intent, content and structure, and use this information to set a purpose and select strategies for reading</li> </ul>	
<p><b>Use textual cues</b></p> <ul style="list-style-type: none"> <li>• use knowledge of visual and textual cues and structural features when skimming and scanning various print and other media texts to locate relevant information effectively and efficiently</li> <li>• analyse and discuss how the structural features of informational materials, such as textbooks, bibliographies, databases, catalogues, web sites, commercials and newscasts, enhance the effectiveness and efficiency of communication</li> </ul>	2.1 2.3 3.1
<p><b>Use phonics and structural analysis</b></p> <ul style="list-style-type: none"> <li>• apply and explain effective procedures for identifying and comprehending words in context; adjust procedures according to the purpose for reading and the complexity of the texts</li> </ul>	2.5 2.6
<p><b>Use references</b></p> <ul style="list-style-type: none"> <li>• use reference materials, including a writer's handbook, to verify correct usage, answer uncertainties and solve problems that arise</li> </ul>	3.1 3.3 3.5
<p><b>2.2 Respond to Texts</b></p>	
<p><b>Experience various texts</b></p> <ul style="list-style-type: none"> <li>• experience oral, print and other media from a variety of cultural traditions and genres, such as essays, broadcast advertisements, novels, poetry, documentaries, films, electronic magazines and realistic fiction</li> <li>• identify and discuss how timeless themes are developed in a variety of oral, print and other media texts</li> <li>• consider historical context when developing own points of view or interpretations of oral, print and other media texts</li> <li>• compare and contrast own life situation with themes of oral, print and other media texts</li> <li>• express the themes of oral, print or other media texts in different forms or genres</li> <li>• consider peers' interpretations of oral, print and other media texts, referring to the texts for supporting or contradicting evidence</li> </ul>	2.1 2.3 3.1 3.3 3.5
<p><b>Construct meaning from texts</b></p> <ul style="list-style-type: none"> <li>• analyse how the choices and motives of characters portrayed in oral, print and other media texts provide insight into those of self and others</li> <li>• identify and discuss theme and point of view in oral, print and other media texts</li> <li>• discuss and explain various interpretations of the same oral, print or other media text</li> <li>• relate the themes, emotions and experiences portrayed in oral, print and other media texts to issues of personal interest or significance</li> </ul>	2.1 2.3 3.1 3.3 3.5
<p><b>Appreciate the artistry of texts</b></p>	

<ul style="list-style-type: none"> <li>• discuss how techniques, such as irony, symbolism, perspective and proportion, communicate meaning and enhance effect in oral, print and other media texts</li> <li>• discuss character development in terms of consistency of behaviour and plausibility of change</li> <li>• describe how theme, dominant impression and mood are developed and sustained through choices in language use and the interrelationship of plot, setting and character</li> <li>• identify features that define biarticular oral, print and other media texts; discuss differences in style and their effects on content and audience impression</li> </ul>	2.1 2.3 3.1 3.5
<b>2.3 Understanding Forms, Elements and Techniques</b>	
<b>Understanding forms and genres</b> <ul style="list-style-type: none"> <li>• explain the relationship between purposes and characteristics of various forms and genres of oral, print and other media texts</li> <li>• evaluate the effectiveness of different types of media texts for presenting ideas and information</li> </ul>	2.1 2.3 3.1 3.2 3.5
<b>Understanding techniques and elements</b> <ul style="list-style-type: none"> <li>• compare the development of character, plot and theme in two oral, print or other media texts</li> <li>• evaluate the effectiveness of oral, print and other media texts, considering the believability of plot and setting, the credibility of characters, and the development and resolution of conflict</li> <li>• compare the main character in one text to the main character in another text from different era, genre or medium</li> <li>• identify ways that a change in narrator might affect the overall meaning of oral, print and other media texts</li> <li>• summarize the content of media texts, and suggest alternative treatments</li> </ul>	2.1 2.3 3.1 3.3 3.5
<b>Experiment with language</b> <ul style="list-style-type: none"> <li>• analyse creative uses of language and visuals in popular culture such as advertisements, electronic magazines and the Internet ; recognize how imagery and figurative language, such as metaphor, create a dominant impression, mood and tone</li> </ul>	2.1 2.3 3.1 3.5
<b>2.4 Create Original Text</b>	
<b>Generate ideas</b> <ul style="list-style-type: none"> <li>• generalize from own experience to create oral, print and other media texts on a theme</li> </ul>	3.1 3.5
<b>Elaborate on the expression of ideas</b> <ul style="list-style-type: none"> <li>• create oral, print and other media texts on common literary themes</li> </ul>	3.1
<b>Structure texts</b> <ul style="list-style-type: none"> <li>• create oral, print and other media texts that interrelate plot, setting and character, and reveal the significance of the action</li> <li>• create oral, print and other media texts that include main and minor characters, and show how the main character develops and changes as a result of the action and events</li> </ul>	2.1 2.3 3.1

<b>General Outcome 3</b>	
Students will listen, speak, read, write, view, and represent to manage ideas and information.	
<b>3.1 Plan and Focus</b>	
<b>Focus attention</b> <ul style="list-style-type: none"> <li>• synthesize ideas and information from a variety of sources to develop own opinions, points of view and general impressions</li> <li>• assess adequacy, accuracy and appropriateness of text details to support or further develop arguments, opinions or points of view</li> </ul>	2.1 2.3 3.1 3.3 3.5
<b>Determine information needs</b> <ul style="list-style-type: none"> <li>• select types and sources of information to achieve an effective balance between research information and own ideas</li> </ul>	3.1 3.5
<b>Plan to gather information</b> <ul style="list-style-type: none"> <li>• select information sources that support, convincing argument or unique perspectives</li> </ul>	3.1 3.5
<b>3.2 Select and Process</b>	
<b>Use a variety of sources</b> <ul style="list-style-type: none"> <li>• obtain information reflecting multiple perspectives from a variety of sources, such as expository essays, graphs, diagrams, online catalogues, periodical indices, film libraries, electronic databases and the Internet, when conducting research</li> </ul>	3.1
<b>Asses information</b> <ul style="list-style-type: none"> <li>• expand and use a variety of tools and text features, such as organizational patterns of texts, page layouts, font styles and sizes, colour and voice-overs, to access information</li> <li>• distinguish between primary and secondary sources, and determine the usefulness of each for research purposes</li> <li>• follow up on cited references to locate additional information</li> </ul>	3.1
<b>Evaluate sources</b> <ul style="list-style-type: none"> <li>• evaluate sources for currency and possible bias of information for particular research projects</li> </ul>	3.1
<b>3.3 Organize, Record and Evaluate</b>	
<b>Organize information</b> <ul style="list-style-type: none"> <li>• organize ideas and information by developing and selecting appropriate categories and organizational structures</li> <li>• balance all sections of oral, print and other media texts and ensure sentences, paragraphs and key ideas are linked throughout</li> <li>• develop coherence by relating all key ideas to the overall purpose of the oral, print or other media text</li> </ul>	2.1 2.2 3.1 3.3 3.5
<b>Record information</b> <ul style="list-style-type: none"> <li>• use own words to summarize and record information in a variety of forms; paraphrase and/or quote relevant facts and opinions; reference sources</li> <li>• select and record ideas and information that will support an opinion or point of vies, appeal to the audience, and suit the tone and length of the chosen form of oral, print or media text</li> <li>• choose specific vocabulary, and use conventions accurately and effectively to enhance credibility</li> </ul>	2.1 2.3 2.5 2.6 3.1



<b>Evaluate information</b> <ul style="list-style-type: none"> <li>• evaluate usefulness, relevance and completeness of gathered information; address information gaps</li> <li>• reflect on new understanding and its value to self and others</li> </ul>	2.1 2.3 3.1 3.5
<b>3.4 Share and Review</b>	
<b>Share ideas and information</b> <ul style="list-style-type: none"> <li>• communicate ideas and information in a variety of oral print and other media scripts, multimedia presentations, panel discussions and articles</li> <li>• integrate appropriate visual, print and/or other media to reinforce overall impression or point of view and engage the audience</li> <li>• reflect on the research process, identifying areas of strength and ways to improve further research activities</li> </ul>	2.1 2.3 3.1 3.2
<b>General Outcome 4</b>	
Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication	
<b>4.1 Enhance and Improve</b>	
<b>Appraise own and others' work</b> <ul style="list-style-type: none"> <li>• share sample treatments of a topic with peers, and ask for feedback on the relative effectiveness of each</li> <li>• work collaboratively to make appropriate revisions based on feedback provided by peers</li> </ul>	2.1 2.3 2.4 3.1 3.2
<b>Revise and Edit</b> <ul style="list-style-type: none"> <li>• revise to ensure effective introductions, consistent points of view, effective transitions between ideas and appropriate conclusions</li> <li>• revise to enhance effective transitions between ideas and maintain a consistent organizational pattern</li> <li>• revise to combine narration, description and exposition effectively</li> </ul>	2.1 2.3 2.4 3.1 3.2
<b>Enhance legibility</b> <ul style="list-style-type: none"> <li>• develop personal handwriting styles appropriate for a variety of purposes</li> <li>• identify and experiment with some of the principles of design that enhance the presentation of texts</li> </ul>	2.1 2.3 3.1
<b>Expand knowledge of language</b> <ul style="list-style-type: none"> <li>• distinguish between the denotative and connotative meaning of words and discuss effectiveness for achieving purpose and affecting audience</li> <li>• explore the derivation and use of words, phrases and jargon, including variations in language, accent and dialect in Canadian communities and regions</li> </ul>	2.1 2.3 2.5 3.1
<b>Enhance artistry</b> <ul style="list-style-type: none"> <li>• experiment with the language and components of particular forms to communicate themes or represent the perspectives of a variety of people or characters</li> </ul>	3.1
<b>3.4 Attend to Conventions</b>	
<b>Attend to grammar and usage</b> <ul style="list-style-type: none"> <li>• identify and use parallel structure in own writing</li> </ul>	2.1 2.3 3.1 3.3 3.5

<ul style="list-style-type: none"> <li>• identify and use coordination, subordination and apposition to enhance communication</li> <li>• use a variety of strategies to make effective transitions between sentences and paragraphs in own writing</li> </ul>	
<p><b>Attend to spelling</b></p> <ul style="list-style-type: none"> <li>• demonstrate the deliberate, conscientious and independent application of a variety of editing and proofreading strategies to confirm spellings in own writing</li> <li>• identify situations in which careful attention to correct spelling is especially important</li> <li>• identify and use variant spellings for particular effects, depending on audience, purpose, content and context</li> </ul>	2.1 2.3 3.1 3.3 3.5
<p><b>Attend to capitalization and punctuation</b></p> <ul style="list-style-type: none"> <li>• use quotation marks to distinguish words being discussed in own writing</li> <li>• use dashes to show sentence breaks or interrupted speech, where appropriate in own writing</li> <li>• know that rules for punctuation can vary, and adjust punctuation use for effect in own writing</li> </ul>	2.1 2.3 3.1 3.3 3.5
<b>4.3 Present and Share</b>	
<p><b>Present information</b></p> <ul style="list-style-type: none"> <li>• select, organize and present information to appeal to the interests and background knowledge of various readers or audiences</li> </ul>	2.1 2.3 3.1
<p><b>Enhance presentation</b></p> <ul style="list-style-type: none"> <li>• choose appropriate types of evidence and strategies to clarify ideas and information, and to convince various readers and audiences</li> </ul>	3.1
<p><b>Use effective oral and visual communication</b></p> <ul style="list-style-type: none"> <li>• integrate a variety of media and display techniques, as appropriate, to enhance the appeal, accuracy and persuasiveness of presentations</li> </ul>	3.1
<p><b>Demonstrate attentive listening and viewing</b></p> <ul style="list-style-type: none"> <li>• follow the train of thought, and evaluate the credibility of the presenter and the evidence provided</li> <li>• provide feedback that encourages the presenter and audience to consider other ideas and additional information</li> </ul>	3.2
<b>General Outcome 5</b>	
Students will listen, speak, read, write, view, and represent to respect, support and collaborate with others	
<b>5.1 Respect Others and Strengthen Community</b>	
<p><b>Appreciate diversity</b></p> <ul style="list-style-type: none"> <li>• examine how personal experiences, cultural traditions and Canadian perspectives are presented in oral, print and other media texts</li> <li>• take responsibility for developing and sharing oral, print and other media texts and for responding respectfully to the texts of others</li> </ul>	2.1 2.3 3.1
<b>Relate texts to culture</b>	

<ul style="list-style-type: none"> <li>• analyse how oral, print and other media texts reflect the traditions, beliefs and technologies of different culture, communities or periods in history</li> </ul>	
<p><b>Celebrate accomplishments and events</b></p> <ul style="list-style-type: none"> <li>• explore and experiment with various ways in which the language arts are used across cultures, age groups and genders to honour and celebrate people and events</li> </ul>	
<p><b>Use language to show respect</b></p> <ul style="list-style-type: none"> <li>• create or use oral, print and other media texts in ways that are respectful of people, opinions, communities and cultures</li> </ul>	3.3
<b>5.2 Work Within a Group</b>	
<p><b>Cooperate with others</b></p> <ul style="list-style-type: none"> <li>• contribute to group efforts to reach consensus or conclusions, by engaging in dialogue to understand the ideas and viewpoints of others</li> <li>• discuss and choose ways to coordinate the abilities and interests of individual group members to achieve group goals</li> </ul>	2.1 2.3 3.1
<p><b>Work in groups</b></p> <ul style="list-style-type: none"> <li>• generate and access ideas in a group, and use a variety of methods to focus and clarify topics for research or investigations]</li> <li>• share responsibility for the completion of team projects by establishing clear purpose and procedures for solving problems, monitoring progress and making modifications to meet stated objectives</li> <li>• establish and use criteria to evaluate group process and personal contributions; set goals and make plans for improvement</li> </ul>	2.1 2.2 2.3 2.4 2.6 3.1 3.2 3.4 3.6 3.7

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**Appendix 1**

**√ Introduction to the Genre - Novel**



# Introduction to the Genre

## Novel

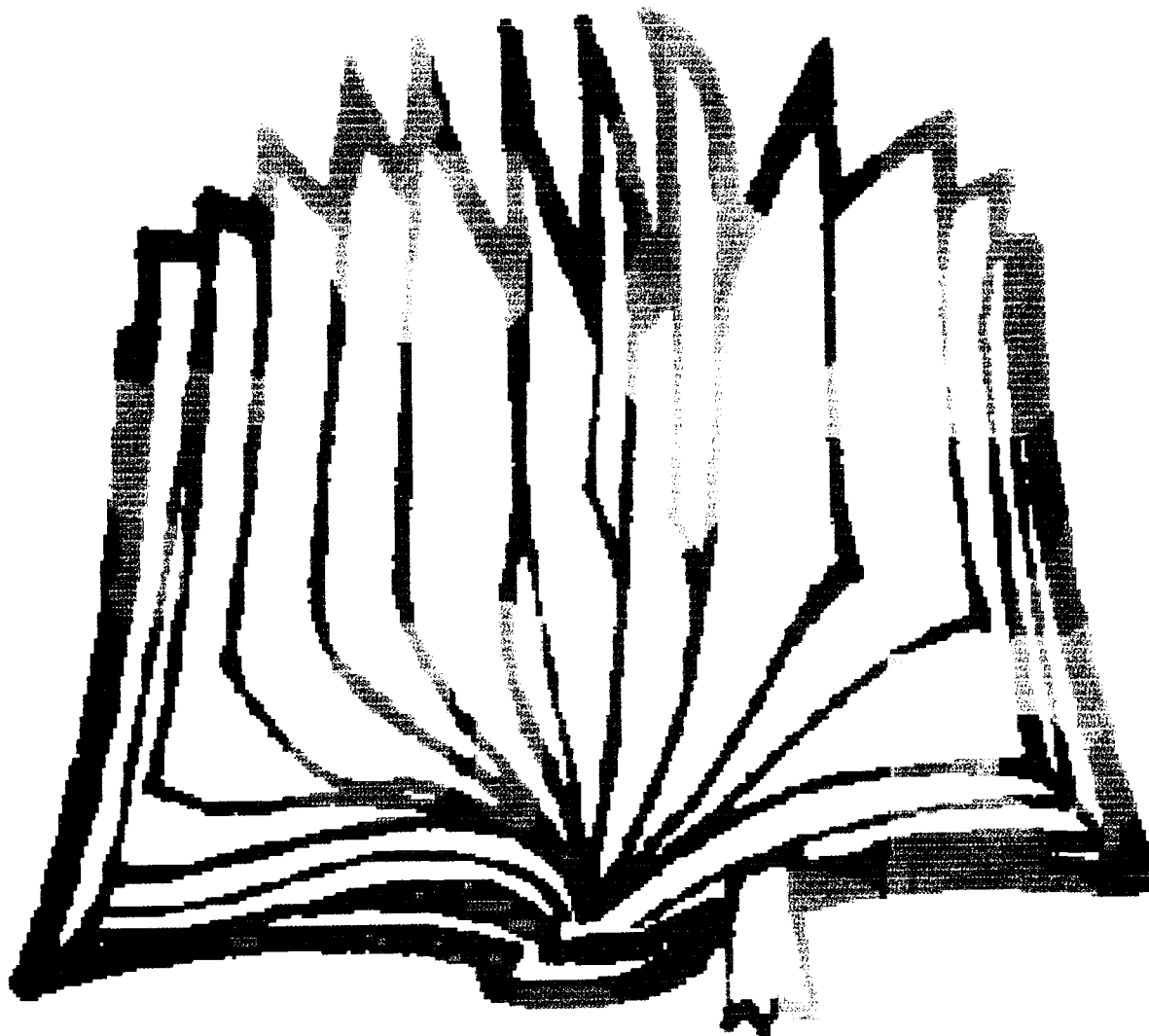
A novel is a prose narrative of considerable length. It tells a story, reveals character, allows us to eavesdrop on all kinds of conversations and it often reveals to us a particular time and place of human society. It often points out a moral, and a few delve into human psychology. And of course, it entertains us; it gives us a substitute world into which we can escape and from which we sometimes emerge with a greater understanding of the human animal. At other times, and this has to be said, the novel drives us to sleep or drives us to distraction. In fact the novel does almost everything and I don't think that there is any form of literature that doesn't at some time turn up in a novel. The pedigree is enormous and its ambitions are without limits. If you look up the word "novel" in the concise Oxford dictionary you will find this: "fictitious prose narrative of sufficient length to fill one or more volumes, portraying characters and actions representative of real life in continuous plot." Notice the vital phrase "real life". In other words, life as we know it, so that when we are reading we might think we are actually living in the book. What is required is not the sublime, not the fantastic, not the gross, not the abstract, not the general, not the universal, not the inspiring, but something as down to earth as an income tax return, a pimple on a nose, the creak of a rocking chair or an old newspaper blowing across a field. "Real Life" means daily life observed in detail in its own right.

The novelist deals with day to day behaviour. Usually he takes a whole spectrum of humdrum facts and puts them in order by means of plot and narrative. He tells a significant story and he does his best to make us care about what comes next. The novel goes then, in its observations and researches from man as a silhouette, through a stage as realistic as a photograph of a busy city at its rush hour, into something that often looks like the sanctum of the psychologist.

(Paul West, *The Growth of the Novel*)  
Source Unknown

### Key components of a novel:

- \_\_\_\_\_ narrative, it relates happenings and tells a story
- \_\_\_\_\_ has plot, characters and setting
- \_\_\_\_\_ usually has a theme
- \_\_\_\_\_ many contain a number of literary devices
- \_\_\_\_\_ is of considerable length
- \_\_\_\_\_ is usually written in prose
- \_\_\_\_\_ may be fictitious in part or whole
- \_\_\_\_\_ must be close enough to real life to be believable



# Glossary of Literary Terms

<http://www.bell.k12.ca.us/BellHS/Departments/English/apRead.Me>

- Genre:** A kind, sort or style of writing. The largest commonly agreed upon categories are poetry, drama, fiction and non fiction. The term subgenre is sometimes used to classify types of fiction, types of poetry etc.
- Fiction:** Narrative writing drawn from the imagination of the author, rather than history or fact. Fiction based on history is called historical fiction; fiction based on scientific facts or hypotheses is called science fiction, etc.
- Nonfiction:** Literature that is not based on imaginary people and events. Histories and biographies are nonfiction.
- Biography:** The story of a person's life written by someone else.
- Autobiography:** The story of a person's life written by himself
- Realism:** A type of fiction that avoids fictional devices- coincidence, the happy ending, the rewarding of the good characters and punishment of wicked characters, etc. - in favour of a more true to life approach. Realistic writer's often choose to focus on character and, thus on the psychology of the individuals in their stories.
- Plot:** Plot consists of actions performed by characters; these actions arise from a conflict set up in the story. A typical sequence involves a series of casually connected incidents that ride in tension until the climax is reached; thereafter, the action falls: the conflict reaches a resolution, and the ending follows.
- Motivation:** The basic idea or reason which gives rise to action or to the story.
- Narrator:** The person "telling" the story. It is usually the author, who writes the story using third-person forms, but often there is a first-person narrator; that is a character in the story who tells the story from his point of view.
- Point of View:** The mental outlook from which the events of the story are related.
- Omniscient:** Commonest point of view with the greatest point flexibility and scope; told in the third person by an author who sees all, knows all and hears all.
- Limited Omniscient:** Told in the third person by the author who has become one of the characters.
- First Person:** The author disappears into one of the characters and tells the story in the first person.
- Objective:** The author gives only what is seen and heard, he cannot comment, interpret, or enter a character's mind.
- Style:** How a thing is said, as distinguished from what is said. It could be witty, humorous, whimsical, satirical or direct.



**Formal:** Speculative language in which the author uses long, high sounding words and writes in long, involved sentences.

**Informal:** Transactional language written in the first person that uses many contractions, slang terms and conversations.

**Tone:** The author's attitude toward's his material.

**Dialogue:** Conversation between two or more people as reproduced in writing. In good writing dialogue usually advances the action; is consistent with the character of each speaker and gives the impression of naturalness without recording every word that might have been said.

**Sarcasm:** A remark made with the intent of hurting someone's feelings by taunting, ridiculing, mocking or sneering.

**Foreshadowing:** The careful inclusion by the author of hints or cues about the main events of the story or about the ending of the story.

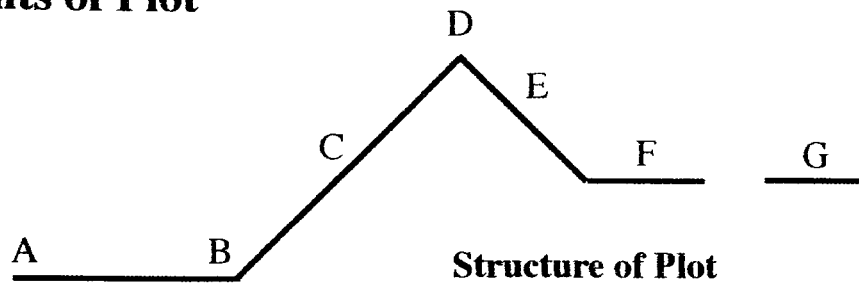
**Dilemma:** Presented to the protagonist, two courses of action, equally favourable.

**Suspense:** The reader's feeling of tension or uncertainty as to the outcome of events in the story. It is created as a logical outcome of two equally feasible or equally opposing forces.

**Theme:** The central idea or unifying generalization about life that is made concrete in the characters and the action. This controlling idea of central insight can be stated or implied.

**Irony:** The use of language or situation in which the intent is contrary to the direct sense.

# Elements of Plot



## A. **Exposition / Introduction**

In the exposition the author outlines either directly or indirectly background information which the reader must be aware of in order to understand the story. The exposition acts as an introduction to the story, characters and setting. It may be included in various places throughout the story, as the need arises or at the beginning. The following are parts of the exposition:

1. **Setting:** the background against which the action of a story takes place. It includes a place (geographical location). Lifestyle (the daily life of the characters), time (period of history, season of the year), climate and weather. The description of the setting often creates the atmosphere of the story.
2. **Antecedent Action:** this part of the exposition is one of the most important because it provides the reader with the knowledge of events which occurred prior to the opening of the story and which have lead up to the situation or event beginning the story itself. The author will be selective, including only those which have a bearing on the story.
3. **Atmosphere:** the mood or emotional aura of a story, usually invoked by the setting. The mood may change as the story progresses.

## B. **Initial Incident**

The initial incident begins the story proper. It is the first incident which introduces the conflict and begins the suspense.

## C. **Rising Action**

The major part of the story is made up of the rising action. It is comprised of a series of complications which cast doubt on the eventual solution of the conflict.

### **Types of Conflict**

#### 1. **External Conflicts**

- a. man vs man: the protagonist finds himself pitted against another person or group of people.
- b. man vs environment: the protagonist is pitted against some larger force, such as nature, society or fate.
- c. man vs supernatural - the protagonist is pitted against an unnatural force

## 2. **Internal Conflicts**

- a. **man vs himself:** the protagonist is pitted against himself or some element of his own nature.
- D. **Climax:** The climax occurs when the conflict which was introduced in the initial incident and built up in the rising action is resolved. There are three types of endings:
  - a. **Happy Ending:** the protagonist solves the conflict successfully
  - b. **Unhappy Ending:** the forces against the protagonist prevail
  - c. **Indeterminate Ending:** the conflict is not resolved. It could be a Cliff Hanger ending.
- E. **Falling Action / Resolution:** A series of incidents wrapping up of the story where the author may explain the climax or tells what happens to the main characters following the climax.
- F. **Conclusion:** The final incident in the story.
- G. **Denouement:** When the author comes in after the story has concluded and explains what happens after the story ends.

# Elements of Character

## Character

Characterization, or the development of character will depend on the importance of the character in the story. A person's character may be presented in two ways:

**Indirect presentation:** What a person says  
What a person does  
What a person thinks

**Direct presentation:** What others say about the person  
What the author says about the person

The first method of character presentation is the most effective, for the reader generally prefers to reach his own conclusions about the character from what he say, does and thinks, rather than to be told directly by the author or someone else in the story what he is like.

Characters may be described by using the following terms:

**Flat:** may be summed up in one or two character traits; has been developed only to a limited extent

**Stock / Stereotypical:** a special type of flat character; one who is stereotyped, that is his characteristics are immediately known because of common conceptions ( or misconceptions) about people. i.e. wicked step mother, strong silent sheriff.

**Round:** complex and many sided, and thus realistic; has been fully developed

**Static:** a character who is the same at the end of the story as he was at the beginning

**Developing / Dynamic:** a character who undergoes a permanent change as a result of the situation presented in the story

**Dramatic Character Foil:** a character whose purpose is to emphasize the characteristics of some other person by exhibiting contrasting features

## Figures of Speech

Author's use of figurative language to add colour, freshness and strength to the story.

**Metaphor:** an implied comparison not using "like" or "as". i.e.. He is a whirlwind of energy. If a metaphor is extended throughout a work and is elaborated upon it is called a conceit.

**Simile:** an indirect comparison using "like" or "as". i.e.. eyes as black as night. If a simile extends throughout a work and is elaborated upon it is called an analogy.

**Personification:** attributes human qualities, feelings or behaviours to objects or ideas i.e. The leaves danced in the wind.

**Hyperbole:** extreme exaggeration not to be taken literally. i.e. He nearly died laughing.

**Euphemism:** using a pleasant expression to express something unpleasant. i.e. He went to meet his maker.

**Onomatopoeia:** use of words whose sounds suggest the sense or words that they imitate. i.e. buzz, hiss, gurgle

**Pun:** humorous use of word that suggests two interpretations. i.e.. Mistakes are equal to the sum of the squares employed.

**Paradox:** a seemingly contradictory statement. i.e. Men who deserve monuments do not need them.

**Anti-climax:** a series set of examples followed by a funny, light-hearted ending. i.e. A dog teaches a boy responsibility, perseverance and to turn around three times before lying down.

**Allusion:** reference to a person, place or event from history, literature, religion, mythology or any other field of knowledge. i.e.. It was a Freudian slip.

**Symbol:** something concrete, something you can see, touch, or feel, representing something abstract, something you can not see, touch or feel. i.e. a white dove symbolizing peace.

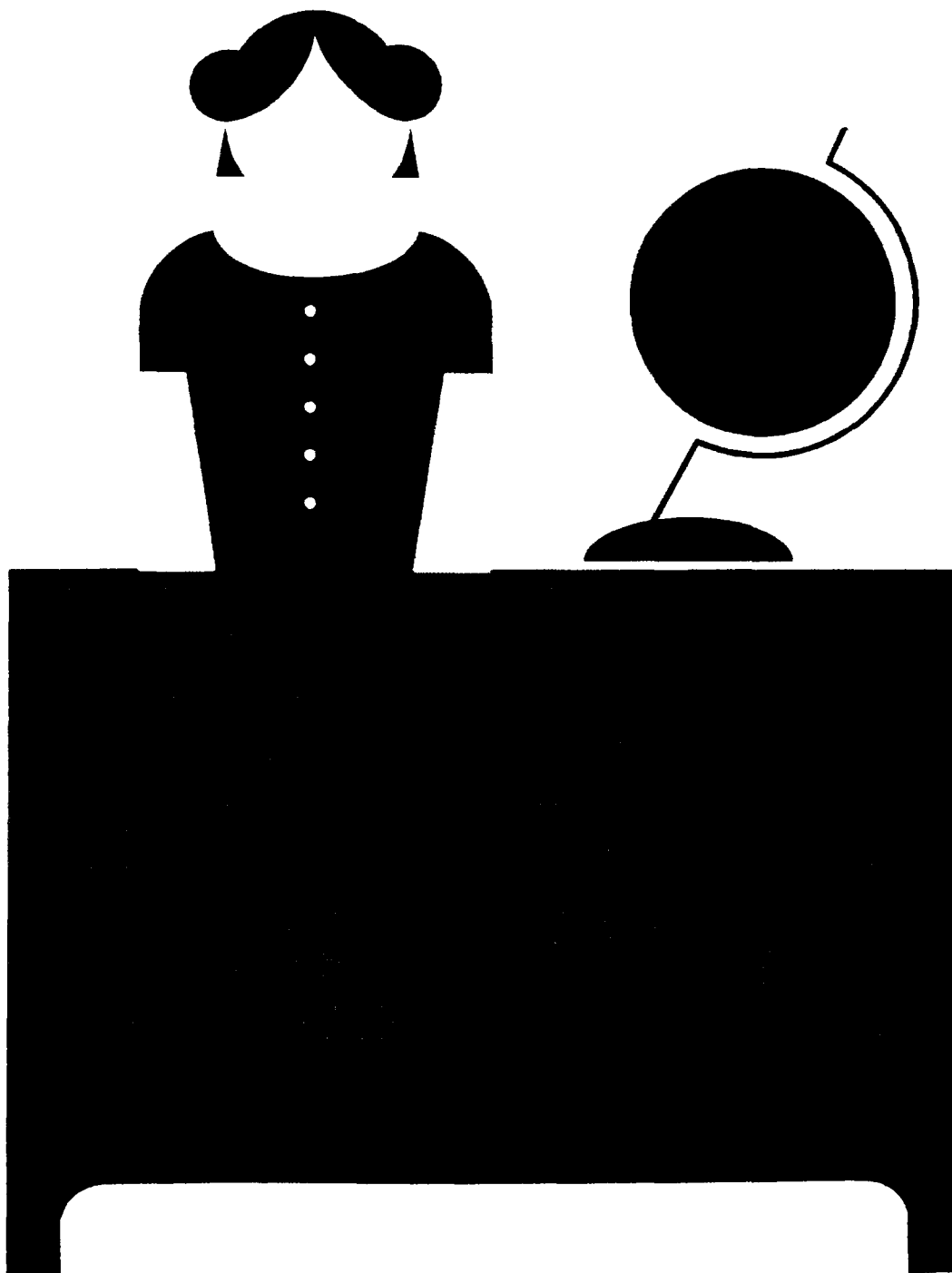
**Motif:** a recurrent device, formula or situation which deliberately connects or unifies a story. i.e. temptation in the garden, flights into a country or journeys into experience.

**Synecdoche:** using the part to represent the whole. i.e.. All hands on deck.

**Alliteration:** the repetition of sound, usually the initial consonants in closely succeeding words. Alliteration is used to help establish mood or atmosphere. i.e. How he teeters, skitters, tingles and teases.

**Metonymy:** naming something associated with what is being talked about rather than the thing itself. i.e.: "crown" for "king".

**Litotes:** a form of understatement that makes an assertion by denying it's opposite. i.e. calling an elephant "Tiny".



# Answer Keys

## Windows to Authentic Teaching

### *Jacob Have I Loved*

#### Quiz 1

Prologue,

Chapters 1 - 4

1. c
2. b
3. b
4. a
5. d
6. b
7. a
8. d
9. b
10. c
11. a
12. b
13. c
14. b
15. b
16. a
17. d
18. b
19. a
20. c
21. b
22. c
23. d
24. e
25. a

#### Quiz 2

Chapters 5 - 10

1. a
2. c
3. d
4. b
5. d
6. b
7. c
8. a
9. b
10. c
11. d
12. b
13. c
14. a
15. a
16. c
17. d
18. b
19. d
20. b
21. a
22. d
23. c
24. e

#### Quiz 3

Chapters 11 - 16

1. b
2. a
3. d
4. b
5. d
6. d
7. b
8. a
9. c
10. b
11. c
12. d
13. b
14. a
15. c
16. a
17. d
18. b
19. c
20. a
21. e
22. b
23. a
24. c
25. d

#### Quiz 4

Chapters 17 - 20

1. a
2. c
3. b
4. d
5. b
6. b
7. d
8. b
9. a
10. d
11. d
12. b
13. d
14. b
15. d
16. c
17. b
18. b
19. a
20. b
21. c
22. e
23. d
24. b
25. a