English Language Arts 10-1 full slide deck

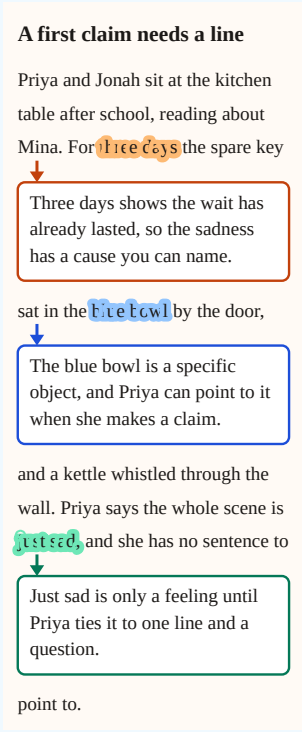
English Language Arts 10-1

Unit 1: Explore thoughts and experiences

Tentative understandings

A first reaction to a scene

- Priya and Jonah sit at the kitchen table after school, reading about Mina. For three days the spare key sat in the blue bowl by the door, and a kettle whistled through the wall. Priya says the whole scene is just sad, and she has no sentence to point to.
- Three days shows the wait has already lasted, so the sadness has a cause you can name.
- The blue bowl is a specific object, and Priya can point to it when she makes a claim.
- Just sad is only a feeling until Priya ties it to one line and a question.



Claims with open questions

- A tentative understanding says what the scene might mean and which line suggested it.
- Jonah's question holds off prejudgement, so the next line can still change the claim.
- When Jonah talks about the kettle, Priya hears a detail her first reading missed.

Key terms

tentative understanding

A first interpretation that stays open because a question is still attached to a line or detail.

interpretation

A reasoned account of what a text is doing, tied to lines, images, or details from that text.

prejudgement

A decision about meaning made before the reader has looked closely at the wording.

Parts of a tentative reading

- Claim box: write one sentence about what Mina seems to be doing.
- Line box: copy the sentence that made you say that.
- Question box: write what you still need the next sentence to show.

Annotated example

- Priya and Jonah sit at the kitchen table after school. For three days the spare key sat in the blue bowl by the door, and a kettle whistled through the wall. Priya says the whole scene is just sad.
- Claim: Mina has been waiting, because three days means the key has stayed in the bowl longer than one afternoon.
- Line: the spare key sat in the blue bowl by the door. Question: would an empty bowl the next morning mean she waited too long?

Practice with a new line

- Mina stands at the sink while a kettle whistles in the next apartment. She keeps one hand on the blue bowl and leaves the key where it is. Jonah asks what the whistle adds.
- Use the same move: write a claim about the whistle, quote the line that supports it, and add one question a second reading could answer.

Review

- After the club meeting, the hallway light stayed on and the blue bowl of keys sat on the office desk. Everyone else had gone down the stairwell. Priya still stood by the door.
- Write a claim, the wording you use, and a question that could change the claim.

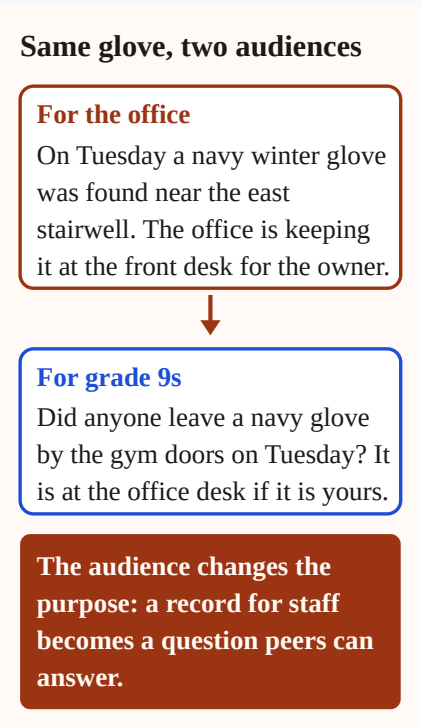
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Unit 1: Explore thoughts and experiences

Language for a new audience

An office notice and its audience

- For the office. On Tuesday a navy winter glove was found near the east stairwell. The office is keeping it at the front desk for the owner.
- For grade 9s. Did anyone leave a navy glove by the gym doors on Tuesday? It is at the office desk if it is yours.
- The audience changes the purpose: a record for staff becomes a question peers can answer.



One topic in two styles

- The audience is the person who has to act: the office staff, or the grade 9s in the chat.
- Structure is the order. Staff see the place first. Peers see a question first.
- Free verse lets you sit with the lost glove before you write the notice that tells people what to do.

Key terms

audience

The people a text is meant to reach, whose knowledge and needs shape the language.

free verse

Poetry that follows the rhythm of speech and image, with line breaks doing work that rhyme might do in another poem.

structure

The order and grouping of parts in a text, such as a headline plus details, or a series of short lines.

Changes in the peer version

- Lead with the question peers would ask: Did anyone see a navy glove by the gym doors?
- Swap the formal place name for the name students use, and add the image of one glove on the radiator.
- Keep the request to describe the glove, so the owner still has to prove it.

Annotated example

- On Tuesday a navy winter glove was found near the east stair-well. The office is keeping it at the front desk. One line of free verse reads: one navy finger, still bent on the radiator, like it is waving someone back.
- The line break after bent makes the reader pause on the shape, so the glove still looks busy.
- For the office: a navy glove is at the front desk. For grade 9s: Did anyone leave a navy glove by the gym doors?

Two versions of one fact

- On Wednesday a green metal bottle was left on the window ledge in the library loft. The water ring is still on the wood, and the cap sits beside it.
- Write four lines of free verse that stay with the bottle, then a two-line note for classmates and one sentence for the library desk.

Review

- On Friday a black choir folder with the name A. Singh inside was left on the music-room piano. The pencil line is smudged, and the folder is still open.
- Write an office sentence and a peer version, plus one exploratory line about the open folder.

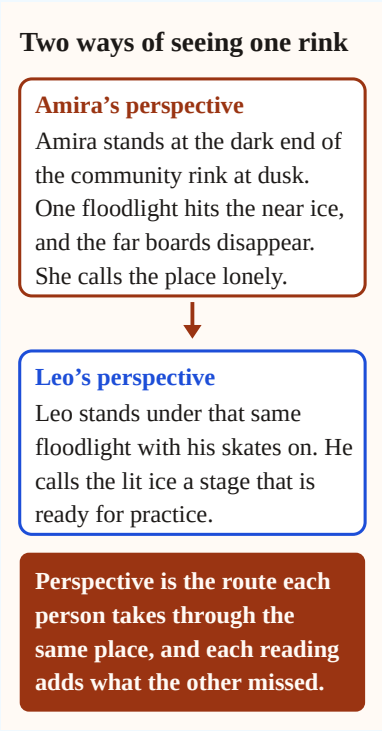
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Unit 1: Explore thoughts and experiences

New perspectives on a text

Two first impressions

- Amira’s perspective. Amira stands at the dark end of the community rink at dusk. One floodlight hits the near ice, and the far boards disappear. She calls the place lonely.
- Leo’s perspective. Leo stands under that same floodlight with his skates on. He calls the lit ice a stage that is ready for practice.
- Perspective is the route each person takes through the same place, and each reading adds what the other missed.



Perspective and preference

- A perspective is the route your eye takes through an image or a text.
- A preference is a route you repeat because it has worked for you before.
- A reading inventory makes the repeated route visible so you can choose a next try.

Key terms

perspective

A way of seeing a text or image, shaped by experiences, values, and what the person notices first.

preference

A text or genre a reader returns to because of taste, habit, or past success.

reading inventory

A personal list of texts and genres a reader seeks, avoids, and might try next.

Appraising a response

- A helpful response points to a visible feature and says what question it raises.
- Name the influence: a memory, a value, or a habit that sent your eye there.
- A response that only says, “I hate winter,” stops the looking.

A reading inventory

- Amira stands at the dark end of the community rink at dusk. One floodlight hits the near ice, and the far boards disappear. She calls the place lonely. Leo, under the same light with his skates on, calls the lit ice a stage.
- Amira's perspective follows the dark boards. Leo's perspective follows the lit ice he came to use.
- A reading inventory might say: seek sports comics, avoid poems after a harsh test, try one short public-domain poem with a question in the margin.

Personal reading inventory

- A school doorway at night has one lamp on and a poster torn halfway down the glass. From the sidewalk the doorway looks shut. From the step, a student can see a light still on in the office.
- Write your first notice, a notice a classmate might make from the step, and whether that second notice helps you see more of the doorway.

Review

- In the cafeteria at 8:10, one tray rail is jammed and the far window is still dark. A server sees the jam. A student in line sees the dark window and the empty tables.
- Write both notices and say whether the second one adds a feature the first one missed.

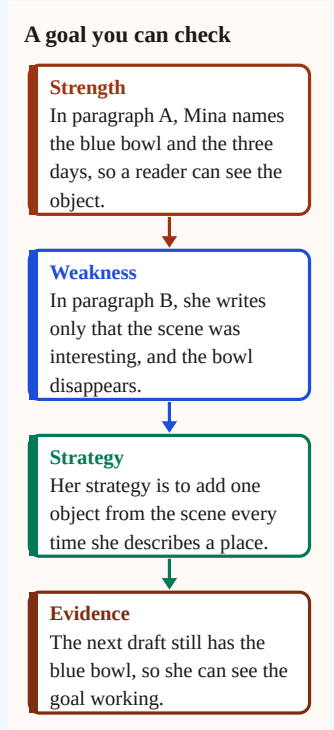
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Unit 1: Explore thoughts and experiences

Language growth goals

Two portfolio paragraphs

- Mina keeps two paragraphs in one portfolio about the same kitchen. Paragraph A says the spare key sat in a blue bowl by the door for three days, and she could hear the kettle through the wall. Paragraph B says only that the story was interesting and the character did things.
- Strength. In paragraph A, Mina names the blue bowl and the three days, so a reader can see the object.
- Weakness. In paragraph B, she writes only that the scene was interesting, and the bowl disappears.
- Strategy. Her strategy is to add one object from the scene every time she describes a place.
- Evidence. The next draft still has the blue bowl, so she can see the goal working.



Measurable goals

- A language goal says what will change in writing or in talk.
- A strategy is the action you will repeat, such as one concrete detail before a judgement.
- A portfolio reflection records the evidence and the next check.

Key terms

language goal

A specific change in speaking, listening, reading, or writing, paired with a strategy and a way to check it.

portfolio reflection

A note that looks at a sample of your own work, names what is strong, and chooses a next strategy.

strategy

A repeatable action, such as asking a question before offering a claim, that you can count or point to.

Parts of a growth goal

- Strength: paragraph A uses time and objects a reader can picture.
- Weakness: paragraph B judges the story with words that fit any plot.
- Strategy and check: add one object before any judgement word, and circle those objects on Friday.

Annotated goal for group talk

- In a group talk about Mina’s kitchen, a student says the theme is loss before anyone has looked at the bowl. The goal is to understand the scene before announcing a theme.
- Strategy: ask one question about a line, such as why the key is still in the bowl, before offering a claim.
- Check: a tally mark each time the question comes first, reviewed when the discussion ends.

Portfolio goal card

- Paragraph B says the kitchen scene was interesting and leaves the bowl unnamed. Paragraph A says the spare key sat in the blue bowl by the door for three days.
- Name one strength and one weakness using a sentence from these paragraphs, then add a strategy and a Friday check.

Review

- You will explain a fundraiser plan to the school club on Thursday. The plan is a bake sale at the gym doors, and you tend to start with the theme before the price and the time.
- Write a language goal, a strategy, and a check for that talk.

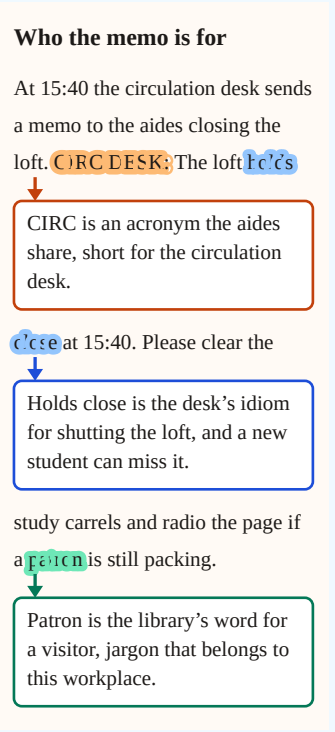
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Unit 2: Comprehend and respond to texts

Context and situation

A memo for a narrow audience

- At 15:40 the school library’s circulation desk sends a memo to the student aides who close the loft, the upstairs study area. CIRC DESK: The loft holds close at 15:40. Please clear the study carrels and radio the page if a patron is still packing.
- CIRC is an acronym the aides share, short for the circulation desk.
- “Holds close” is the desk’s idiom for shutting the loft, and a new student can miss it.
- Patron is the library’s word for a visitor, jargon that belongs to this workplace.



Audience and shared vocabulary

- The purpose is to get the loft closed safely at 15:40.
- The audience is the student aides who already use the desk's labels.
- Jargon, an acronym, and an idiom are clues to that situation, and the situation explains the clues.

Key terms

context

The situation in which a text is made and used, including purpose, audience, place, and shared knowledge.

jargon

Specialized wording that a particular group uses for its own work, clear to insiders and opaque to newcomers.

acronym

A short label built from the first letters of a longer name, such as CIRC for circulation.

Annotated example

- Purpose line: direct aides to close the upper study area.
- Audience line: student workers who know carrel, patron, and the page radio.
- Language line: CIRC is an acronym, patron is jargon, and “holds close” is the desk’s idiom for shutting.

Example

- At 15:40 the circulation desk sends this memo to the aides: CIRC DESK: The loft holds close at 15:40. Please clear the study carrels and radio the page if a patron is still packing.
- Purpose: get the loft closed safely. Audience: aides who already know carrel, patron, and the page radio.
- CIRC is their acronym for the desk, “holds close” is their idiom for shutting, and patron is their word for a visitor.

Practice with a note

- At 18:50 the stage manager pins this note by the door: STAGE: House lights go to half at 18:50. ASMs, sweep the wings and call the SM if a guest is still in the vom.
- Name the purpose, the audience, and what ASM, SM, and vom mean in this theatre.

Review

- At 11:10 the cafeteria lead posts this note: LINE: The special starts at 11:10. Servers, plate the feature and flag the cashier if the tray rail jams.
- Write the purpose, the audience, and the workplace meaning of flag and feature.

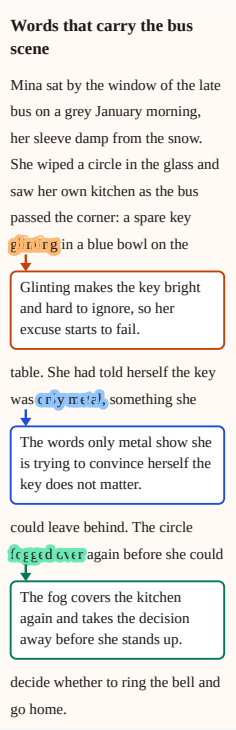
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Unit 2: Comprehend and respond to texts

Close reading and paraphrase

A short passage for close reading

- Mina sat by the window of the late bus on a grey January morning, her sleeve damp from the snow. She wiped a circle in the glass and saw her own kitchen as the bus passed the corner: a spare key glinting in a blue bowl on the table. She had told herself the key was only metal, something she could leave behind. The circle fogged over again before she could decide whether to ring the bell and go home.
- Glinting makes the key bright and hard to ignore, so her excuse starts to fail.
- The words only metal show she is trying to convince herself the key is unimportant.
- The fog covers the kitchen again and takes the decision away before she stands up.



From annotation to paraphrase

- A question, a prediction, and a note on diction are tools for staying with the sentences.
- Connotation is the extra feeling in a word, beyond its dictionary meaning. Only tries to make the key sound unimportant.
- The controlling idea is the main understanding the details build. A paraphrase says that idea in your own words and keeps one supporting detail.
- Subtext is a meaning suggested under the events. The unfinished decision about the bell suggests Mina is still tied to that kitchen.

Key terms

controlling idea

The main understanding a passage is building, the point the details work together to support.

connotation

The feeling or association a word carries beyond its plain dictionary meaning.

subtext

A meaning suggested underneath the stated events, available through detail and tone.

Annotation frame

- Ask a question the sentences can face: why does Mina call the key only metal?
- Predict only what the passage will let you check. Here, you can predict she stays on the bus because the fog returns before she rings the bell.
- The words only metal show she is trying to convince herself the key is unimportant.
- Glinting makes the key bright and hard to ignore, so the excuse starts to fail when the bus passes her kitchen.

Worked paraphrase

- Worked move on the bus passage: mark the word, say its effect in a full sentence, then paraphrase.
- The words only metal show she is trying to convince herself the key is unimportant.
- Glinting makes the key bright and hard to ignore, so that excuse fails as the kitchen goes past the window.
- Paraphrase: Mina wants the spare key to feel unimportant, but the blue bowl and the fogged circle show she is still tied to that kitchen.

Paraphrase practice

- Jordan stood alone in the choir room after rehearsal, beside the piano. The black folder lay open, and a name was written inside in pencil. Jordan shut the cover, then opened it again. The pencil line looked freshly pressed, as if someone had just left.
- Use the same move: mark one word, say its effect in a full sentence, and paraphrase the controlling idea with one detail from the room.

Review

- The new passage below is the text for this check. Work from these sentences.
- Amira stood at the empty community rink after the other skaters had gone. One floodlight stayed on. Her skates knocked together in her bag, and she told the dark boards she was fine. The light made a small stage of the ice.
- Paraphrase the controlling idea in your own words and name one supporting detail.

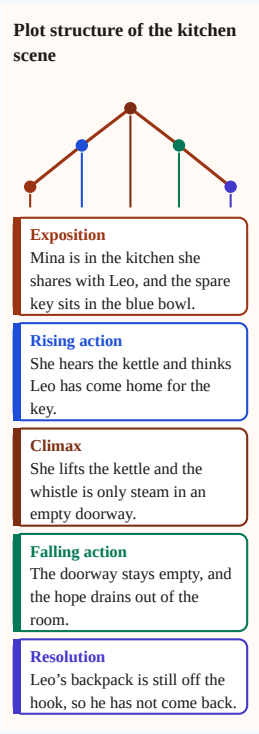
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Unit 2: Comprehend and respond to texts

Narrative and character

An opening scene

- Mina stood in the kitchen of the house she shares with her brother Leo. The spare key sat in the blue bowl on the table. She heard the kettle and thought Leo had come home for the key, because she had promised their mother she would keep the house ready. When she lifted the kettle, the whistle was only steam in an empty doorway. Leo's backpack was still missing from the hook.
- Exposition. Mina is in the kitchen she shares with Leo, and the spare key sits in the blue bowl.
- Rising action. She hears the kettle and thinks Leo has come home for the key.
- Climax. She lifts the kettle and the whistle is only steam in an empty doorway.
- Falling action. The doorway stays empty, and the hope drains out of the room.
- Resolution. Leo's backpack is still off the hook, so he is still out.



Plot and character

- Plot structure is the shape of the events: exposition, rising action, climax, falling action, and resolution.
- Exposition is who and where at the start. Rising action builds the tension. The climax is the turning point. Falling action follows it, and the resolution is how the scene settles.
- Conflict is the pull between Mina's promise and Leo's absence. Motivation is why she acts: she promised their mother she would keep the house ready.
- Tone is the quiet attitude of the sentences, heard in empty doorway. Mood is the lonely feeling that kitchen creates for a reader.
- An archetype is a familiar character pattern. Mina fits the caretaker, the person who keeps a place ready for someone else.

Key terms

conflict

The tension between two pulls in a narrative, such as a promise and an absence.

archetype

A familiar character pattern, such as the caretaker, that readers recognize across many stories.

tone

The attitude a text creator takes toward the subject, heard in word choice and shaped for a purpose and an audience.

Character frame

- A trait needs an action. Responsible fits because Mina lifts the kettle and checks the hook.
- Her motivation is the promise to their mother, and she treats keeping the house ready as a duty.
- She is Leo’s older sibling. That relationship, and the caretaker archetype, come from what she does.

Worked theme and tone

- Worked move on the kitchen scene. Exposition: Mina is in the kitchen, and the spare key is in the blue bowl.
- Rising action: she hears the kettle and thinks Leo has come home. Climax: the whistle is only steam.
- Falling action: the doorway stays empty. Resolution: the backpack is still off the hook, so Leo is still away.
- Conflict is the promise against Leo’s absence. Her motivation is that promise. The theme is that care can stay in the objects after the person leaves.
- The tone is quiet, heard in empty doorway, for classmates who know a small kitchen.

Practice with a scene

- Amira stood under the one floodlight at the community rink after the other skaters had gone home. She had told her coach she would run the drill alone. She tied her skates, and the dark boards gave nothing back.
- Use the same move: name the exposition, rising action, climax, falling action, and resolution. Then state the conflict, one trait with an action, and the tone with a phrase from the scene.

Review

- The new passage below is the text for this check. Work from these sentences.
- Jordan stood in the empty choir room after rehearsal and set a black folder on the piano. The name inside was written in pencil. Jordan had promised the folder would be safe. The empty chair faced the music.
- Name the conflict, one trait with evidence, the relationship or archetype, and the tone.

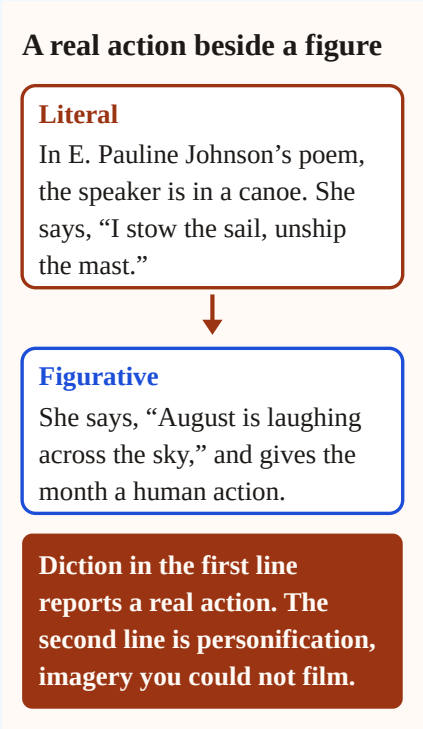
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Unit 2: Comprehend and respond to texts

Figurative language and performance

Figurative language in a poem

- Literal. In E. Pauline Johnson's poem, the speaker is in a canoe. She says, "I stow the sail, unship the mast."
- Figurative. The same speaker says, "August is laughing across the sky," and gives the month a human action.
- Diction in the first line reports a real action. The second line is personification, a picture no camera could film.



Figures and readings

- Literal statements report what could occur, and figurative statements ask you to carry meaning across.
- A symbol is a thing, such as the paddle, that stays itself and gathers a further meaning.
- An audience can admire a poem's content and still struggle with a performance, or the reverse.

Key terms

figurative language

Wording that asks a reader to understand one thing through another, as when a month is said to laugh.

symbol

A concrete thing in a text that also carries a further meaning the text supports.

allusion

A brief reference to a person, place, or text the audience is expected to recognize.

Kinds of meaning

- Literal: “Be strong, O paddle! be brave, canoe!” still addresses tools, and the bravery asked of them starts to figure.
- Symbol: the paddle remains a blade in the water and also gathers courage and song.
- Allusion: calling a bright afternoon “my summer’s day” borrows Shakespeare’s comparison if the class has just read “Sonnet 18.”



Text and performance

- In E. Pauline Johnson's poem the speaker is in a canoe and says, "I stow the sail, unship the mast." The same speaker says, "August is laughing across the sky."
- The first line is literal: a person could do it. The second is personification: the month is given a human action.
- A shouted reading of Be strong, O paddle! makes the poem's soft opening, gentle as a lullaby, hard to remember, so the performance changes the response.

Practice with a river sentence

- Between classes, Maya writes: The hallway current tugged our sleeves, and the bell was a thin whistle downstream. She then reads the line in a rush, almost shouting the bell.
- Label the literal tug and the figurative current and whistle, then say how the rushed reading changes a listener’s response.

Review

- After practice, Maya writes this line: The scoreboard moon hung over centre court, and Maya tied her laces. One classmate whispers the line, then another classmate shouts it.
- Say which part is literal, which part is a figure, and how the whisper and the shout ask for different responses.

Image credits

Unknown photographer, Grand River, Onandaga, where E. Pauline Johnson (Tekahionwake) wrote “Paddle Song” (I0023615), public domain

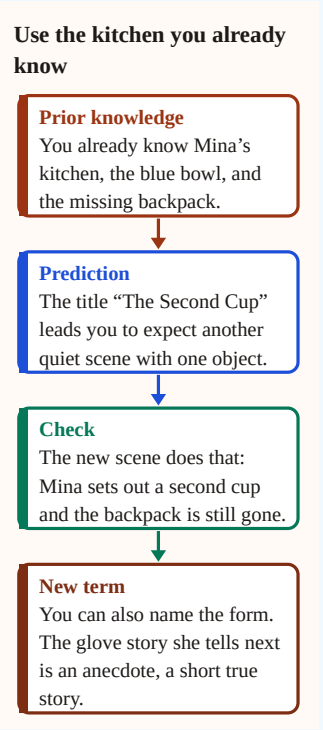
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Unit 2: Comprehend and respond to texts

Prior knowledge

Familiar settings

- You have already read Mina’s kitchen scene. In it, Mina waits at home for her brother Leo, the spare key sits in a blue bowl, and his backpack is missing from its hook. The new scene is titled “The Second Cup.” Mina sets a second cup on the table in that same kitchen, and the backpack is still off the hook.
- Prior knowledge. You already know Mina’s kitchen, the blue bowl, and the missing backpack.
- Prediction. The title “The Second Cup” leads you to expect another quiet scene with one object.
- Check. The new scene does that: Mina sets out a second cup and the backpack is still gone.
- New term. You can also name a form inside the scene. Mina tells a one-minute story about the morning Leo forgot his gloves, and that short true story is an anecdote.



Monitoring a reading strategy

- Previewing a title and recalling a similar text are strategies, and so is listing devices you have already studied.
- Expectations about context, content, and form come from those memories.
- After reading, you keep the strategy that helped and modify the one that missed.

Key terms

prior knowledge

What you already know from experience and from texts you have studied, available to help you understand a new text.

point of view

The position from which events are told, such as a narrator close to one character's thoughts.

anecdote

A brief story told inside a text to illustrate a point or to spark a response.

Expectations from a first story

- Form expectation: a very short narrative built from ordinary objects.
- Content expectation: a promise, an absence, and a character shown by an action.
- Device expectation: characterization and a close point of view, plus a possible anecdote or rhetorical question.

Worked prediction check

- You already know Mina's kitchen, the blue bowl, and the missing backpack. The new scene is titled "The Second Cup." Mina sets a second cup on the table, and the backpack is still off the hook.
- Prediction from the title: another quiet scene built on one object. The cup and the missing backpack match that expectation.
- She also tells a one-minute story about the morning Leo forgot his gloves. That short true story is an anecdote.

Practice with a new title

- The new title is “Bus Window, January.” You have already read the paragraph where Mina sees the spare key in the blue bowl from the late bus, then watches the circle she wiped on the window fog over.
- Write one strategy, one expectation and where it comes from, and one device you will watch for.

Review

- The only words on the page are the title “Pencil Name.” You have already studied Jordan in the choir room, a black folder, and a name written in pencil.
- Write the strategy, the expectation with its source, the device you will watch for, and how you would check the strategy after reading.

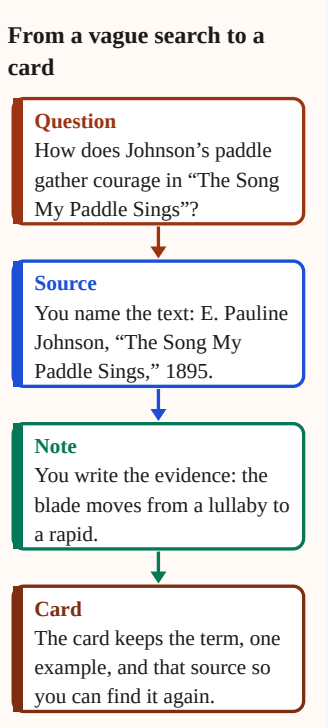
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Unit 2: Comprehend and respond to texts

Reference strategies

A question too broad for a search

- A student wants to know how the paddle gathers courage in E. Pauline Johnson’s 1895 poem “The Song My Paddle Sings.” The first search, “poetry stuff about hidden meaning,” is too wide for the catalogue.
- Question. How does Johnson’s paddle gather courage in “The Song My Paddle Sings”?
- Source. You name the text: E. Pauline Johnson, “The Song My Paddle Sings,” 1895.
- Note. You write the evidence: the paddle blade moves from soft lullaby lines to a rapid, a stretch of fast rough water.
- Card. The card keeps the term, one example, and that source so you can find it again.



Research notes

- A reference strategy includes the question, the tool, and the note you leave for yourself.
- A works-cited line has the author and the title so the text can be found again.
- A personalized glossary uses your words plus one example from a text you have actually read.

Key terms

reference strategy

A deliberate way of looking something up or recording it so a future reading is easier, such as a refined question or a note with a source.

works cited

A list of the texts and sources a writer actually used, with enough detail for someone else to find them.

personalized glossary

Your own list of terms and definitions, written in words you can reuse on the next text.

Model card for subtext

- Term: subtext. In my words: a meaning the details suggest beyond the stated events.
- Example: Mina's unfinished decision about the bell suggests she wants to go back, in the bus-window paragraph.
- Source: class text, Bus Window paragraph. Related work to follow: Johnson, "The Song My Paddle Sings," in the book Flint and Feather.

Worked note with a citation

- A student asks how the paddle gathers courage in E. Pauline Johnson’s 1895 poem “The Song My Paddle Sings.” The note says the paddle blade moves from soft lullaby lines to the rough water of a rapid.
- Works cited: Johnson, E. Pauline. “The Song My Paddle Sings.” The book Flint and Feather. 1912.
- The note and the citation stay on the same card so the line can be found again.

Practice card for archetype

- In the kitchen story, Mina keeps the house ready for Leo and checks the hook when she hears the kettle. A classmate calls her a caretaker, a familiar character pattern.
- Write a glossary card for archetype: your definition, Mina as the example, the class story as the source, and one place you could find another caretaker.

Review

- Amira stands under one floodlight at the empty rink and tells the dark boards she is fine. The sentences stay quiet.
- Create a glossary entry for tone: your definition, one example phrase, a source line, and one place you would look next.

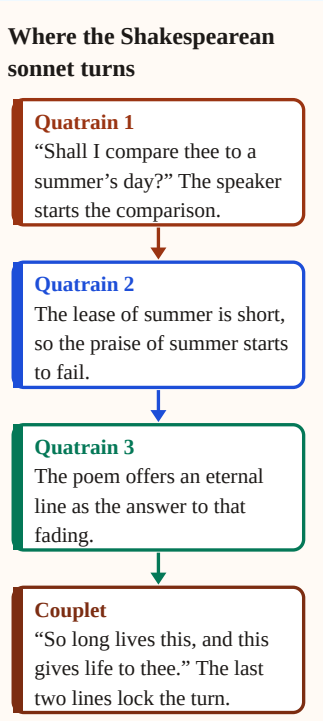
English Language Arts 10-1

Unit 2: Comprehend and respond to texts

Form and medium

One subject in three forms

- The same spare key can be a memo, a short poem, or a shot in a film. Shakespeare shapes praise as a sonnet, a fourteen-line poem. “Sonnet 18” turns in four parts you can map.
- Quatrain 1. “Shall I compare thee to a summer’s day?” The speaker starts the comparison.
- Quatrain 2. The lease of summer is short, so the praise of summer starts to fail.
- Quatrain 3. The poem offers an eternal line as the answer to that fading.
- Couplet. “So long lives this, and this gives life to thee.” The last two lines lock the turn.



Form and medium

- Letters, memos, poems, narratives, and dramatizations are forms with different jobs.
- A Shakespearean sonnet uses three quatrains and a closing couplet; a Petrarchan sonnet uses an octave and a sestet.
- Medium means page, film, or screen, and headlines, menus, and tabs are features of those channels.

Key terms

form

The kind of text, such as a memo, a poem, a narrative, or a dramatization, with patterns readers expect.

medium

The channel that carries a text, such as a printed page, a feature film, or a web page.

Shakespearean sonnet

A 14-line poem in three quatrains and a closing couplet, a structure Shakespeare uses to turn an idea.

The sonnet and other forms

- Shakespeare, “Sonnet 18,” closes: “So long as men can breathe or eyes can see,” / “So long lives this, and this gives life to thee.”
- Those two lines are the couplet, after three quatrains have compared a beloved to a summer’s day.
- A Petrarchan sonnet would split into an octave of eight lines and a sestet of six, a different turn.

Example

- A paddler enters a rapid. A feature film can show the wide river, the music, and the paddler's body. E. Pauline Johnson's poem carries the same kind of moment in short lines: "Dip, dip," and the crash.
- The film uses image and sound. The poem uses line breaks and repeated words. Each form fits a reader who needs a different way in.

Headline and tablature practice

- The school site leads with the headline Key returned before the late bus. Under it, three tabs read Schedule, Lost items, and Contact. A grade 9 student is looking for a glove.
- Say what form or media feature each item is, and what need it meets for that student.

Review

- Text A is a letter: Dear office, I can describe the navy glove. It has a torn thumb. Text B is four short lines: torn thumb, navy wool, on the radiator, still warm.
- Name each form, one structural feature, and one audience each form fits.

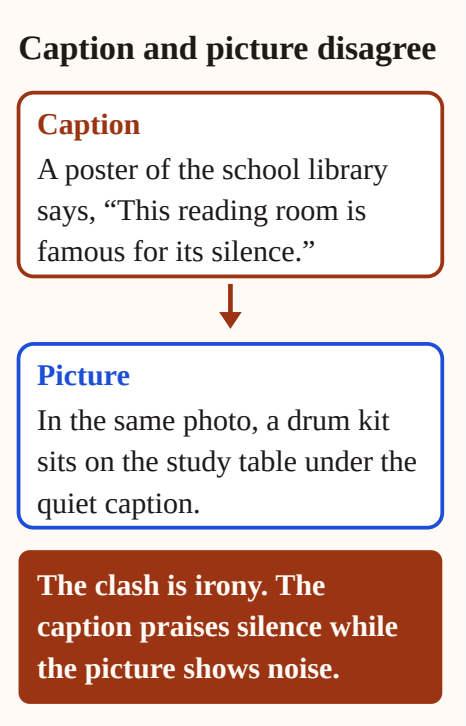
English Language Arts 10-1

Unit 2: Comprehend and respond to texts

Craft and effect

Caption and image contrast

- Caption. A poster of the school library says, “This reading room is famous for its silence.”
- Picture. In the same photo, a drum kit sits on the study table under the quiet caption.
- The clash is irony. The caption praises silence while the picture shows noise.



Choices and their effects

- Parallel structure and repetition hammer a sound, as in “Blow, blow.”
- A straightforward sentence such as Stow the sail uses the plain dictionary meaning, the denotation, of sail.
- Irony, satire, image, motif, and an expert’s name each leave a different effect.

Key terms

parallel structure

Repeating the same shape of words so the ear hears the match, as in “Dip, dip” and “Blow, blow.”

irony

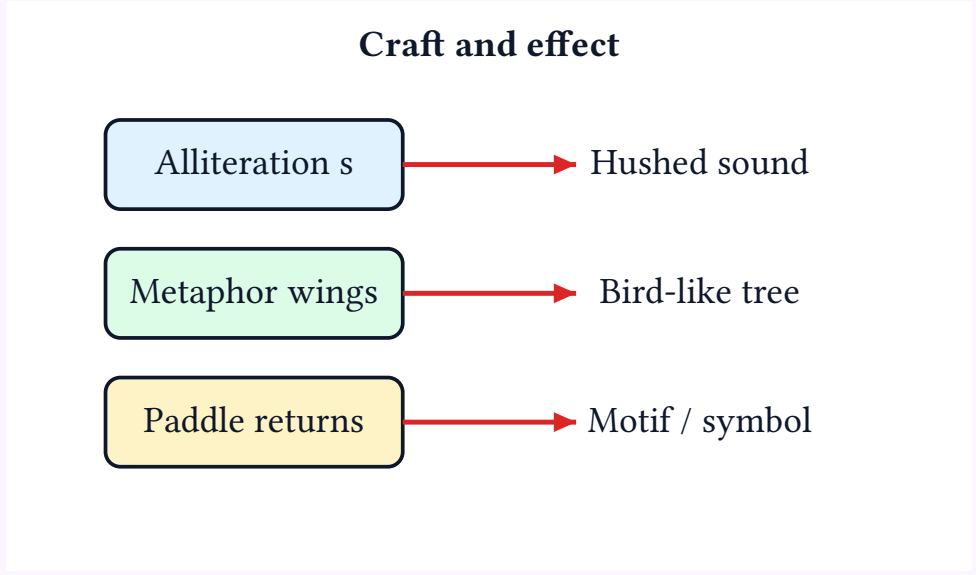
A gap between what a text says and what the picture or situation shows, as when a silence caption sits over a drum kit.

pathos

An effect that draws a feeling of sorrow or tenderness from concrete details, such as poppies growing between crosses.

Annotated example

- Choice: “Soft is the song my paddle sings.” Effect: the s sounds, alliteration, make the line feel hushed.
- Choice: a fir tree with emerald wings. Effect: metaphor and colour give the tree a bird-like picture.
- Choice: the paddle comes back in line after line, from the calm lullaby lines to the crash of the rapids. Effect: that return is a motif, and the blade can also work as a symbol of courage.



Irony and pathos

- E. Pauline Johnson writes, “Soft is the song my paddle sings,” and the repeated s sound makes the line feel hushed. John McCrae opens “In Flanders Fields” with poppies blowing between the crosses, row on row.
- Alliteration in Johnson’s line hushes the paddle. McCrae’s image of poppies and crosses asks for quiet grief. That feeling is pathos.
- A poster caption says the library is famous for silence, while the photo shows a drum kit on the study table. The clash is irony.

Practice with a poster

- A hallway poster says, “Our hallways are perfectly calm.” The photo shows three students running, one shoe in the air, and the late bell drawn as a lightning bolt.
- Name the device, say the effect in a full sentence, and say what the lightning bolt adds.

Review

- A new library poster says, “We honour quiet study.” The picture shows yellow cymbals stacked on an open book.
- Name the device, the effect, and whether the yellow cymbals also work as an image.

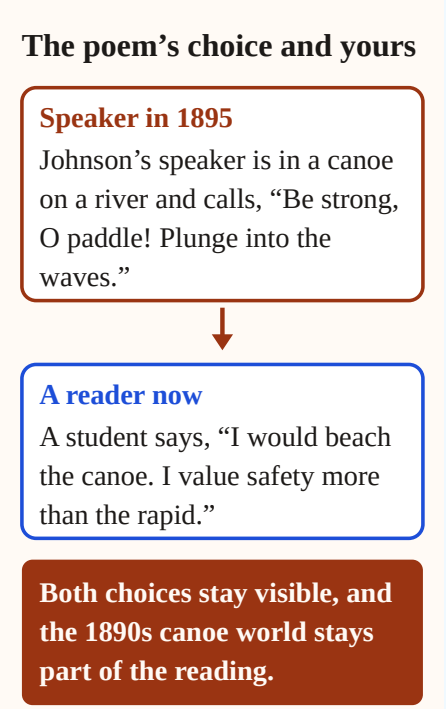
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Unit 2: Comprehend and respond to texts

Self and culture

A character’s choice

- Speaker in 1895. In E. Pauline Johnson’s poem “The Song My Paddle Sings,” the speaker is in a canoe on a river and calls, “Be strong, O paddle! Plunge into the waves.”
- A reader now. A student in this class says, “I would beach the canoe. I value safety more than the rapid.”
- Both choices stay visible, and the 1890s canoe world stays part of the reading.



Stance and context

- Perspective is the stance you bring, including what you think is brave or reckless.
- A comparison needs both choices: the paddler's plunge, and the choice you would make.
- Milieu is the world around the text: 1890s canoe travel, or a wartime field of crosses, or a school bus.

Key terms

perspective

The stance you read from, shaped by your experiences, your values, and the culture you know.

milieu

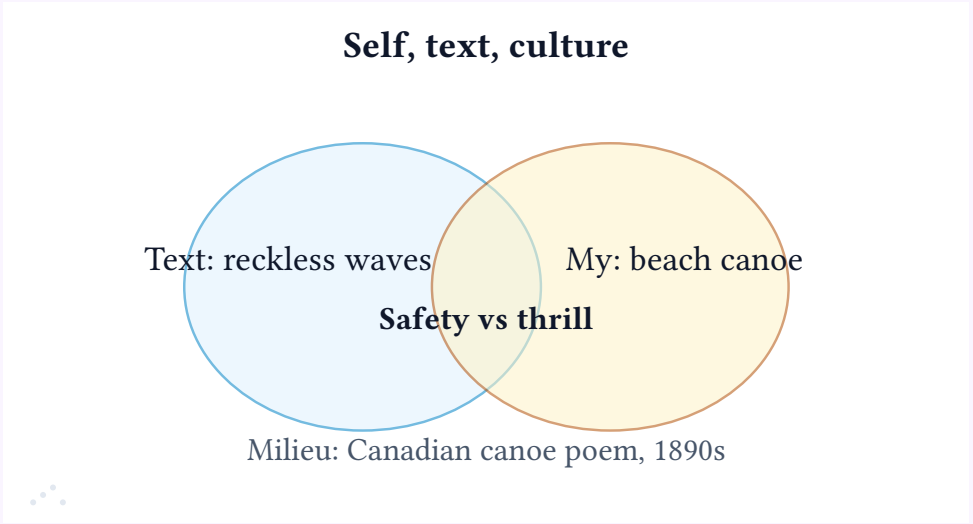
The social and historical world around a text, such as canoe travel in the 1890s or a school bus today.

Canadian text

A text by a Canadian writer or deeply set in Canadian places and history, such as Johnson's paddle poem or McCrae's Flanders poem.

Comparing choices

- Text choice: the speaker sends the canoe into the reckless waves.
- My choice: I would beach a canoe in waves that size, because I put safety ahead of the thrill.
- Milieu: a Canadian poem of canoe travel, with prairie wind earlier in the same poem, published in the 1890s.



Example

- John McCrae, a Canadian doctor and poet, opens “In Flanders Fields” on poppies blowing between crosses, row on row. One student would read those lines at a Remembrance assembly because the objects ask for quiet respect.
- Another student would choose a different public poem because the crosses feel heavier than the assembly they were given.
- Both choices can be spoken, and the wartime field stays part of the reading.



Comparison practice

- Mina rides a city bus in January, sees the spare key in the blue bowl through a wiped circle, and keeps her hand on the bell. She could ring and go home, or she could stay on the bus.
- Write the scene's choice, the choice you would make in her place, and one detail of this scene's world.

Review

- Amira stays under one floodlight at a community rink in a Canadian town to finish a drill she promised her coach. The other skaters have gone home.
- Write her choice, your choice with a value, and the milieu detail that is already in the scene.

Image credits

JackyM59, Camomille sauvage (Matricaria chamomilla), coquelicots (Papaver rhoeas) au bord d’un champ d’orge (Hordeum vulgare), CC BY-SA 4.0

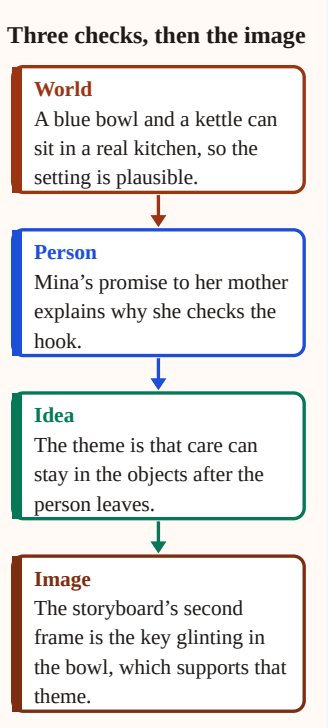
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Unit 2: Comprehend and respond to texts

Evaluating texts with criteria

Plausible detail

- Mina is in the kitchen she shares with Leo. The spare key sits in a blue bowl, the kettle whistles, and Leo's backpack is off the hook. She promised their mother she would keep the house ready.
- World. A blue bowl and a kettle can sit in a real kitchen, so the setting is plausible.
- Person. Mina's promise to her mother explains why she checks the hook.
- Idea. The theme is that care can stay in the objects after the person leaves.
- Image. A storyboard is a row of sketched frames for a short film of a scene. In a storyboard of this kitchen, the second frame is the key glinting in the bowl, which supports that theme.



Plausibility checks and literary terms

- Check the world: could these objects sit in a real place?
- Check the person: do the actions come from one motive?
- Check the idea: does a quoted detail support it, and which term names the craft?

Key terms

criteria

The checks you use to judge a text, such as whether the detail is believable, relevant, and enough to support the idea.

verisimilitude

The sense that a made world could happen, as when a kettle and a blue bowl belong in a real kitchen.

artistry

The skill of the making, visible when tone, image, and structure do the job the text set out to do.

Criteria card

- World: a blue bowl and a kettle are ordinary kitchen objects, so the setting is plausible.
- Person: Mina lifts the kettle and checks the hook because of one promise, so the character stays consistent.
- Idea: care remains in the objects. The key in the bowl and the missing backpack are relevant support.

Example

- A second storyboard shows Mina on the late bus as it passes her house, while she decides whether to ring the bell and get off. Frame 1: a grey window and a sleeve wiping a circle. Frame 2: through the circle, the key glinting in the blue bowl at home. Frame 3: the circle fogging over, Mina's hand still on the bell.
- World: a bus window and a kitchen bowl can exist together when the bus passes the house. Person: her hand stays on the bell while she is still deciding. Idea: the key still ties her to that kitchen.
- The glinting key is the image that supports the idea.

Revising a weak frame

- A fourth frame shows a fireworks burst over the same bus, with no link to the key, the bowl, or the bell. Mina is still at the window.
- Say which check fails, world, person, or idea, and replace the fireworks with a detail that supports her hesitation.

Review

- Amira stands under one floodlight with her skates in a bag and tells the dark boards she is fine. The ice is empty.
- Judge the world and the person with one detail each, then use tone or image to praise one choice.

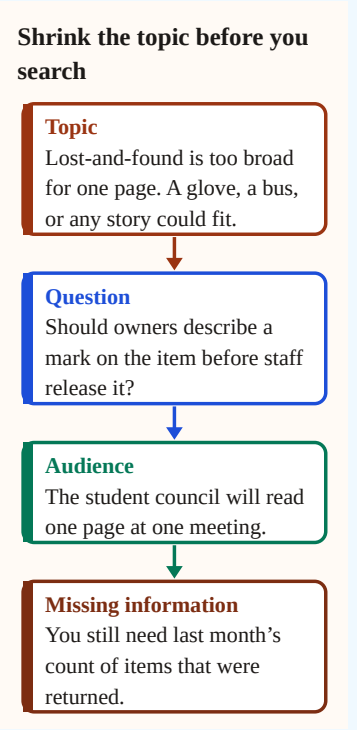
English Language Arts 10-1

Unit 3: Manage ideas and information

Inquiry plans

A topic too broad for one page

- The student council has one page and one meeting. The topic they were handed, lost-and-found, is too broad for that page.
- Topic. Lost-and-found is too broad for one page. A glove, a bus, or any story a student wants to tell could fit.
- Question. Should owners describe a mark on the item before staff release it?
- Audience. The student council will read one page at one meeting.
- Missing information. You still need last month’s count of items that were returned.



Parts of an inquiry plan

- Focus question: Should the office keep asking owners to describe a mark on the item before they claim it?
- Audience and form: the student council, reading a one-page report.
- Prior knowledge is the rule you already know. A gap is a fact you still need, such as how many items were returned last month.

Key terms

focus question

The single question that limits an inquiry, such as whether a written description helps return lost items.

scope

How wide and how deep the inquiry goes, including what you will leave for another day.

inquiry plan

A written path that names the question, the audience, the form, the timeline, and the information you still need.

Plan card

- Question: Should owners describe a mark before they claim a lost item?
- Purpose, audience, form: inform the council in a one-page report before Thursday's meeting.
- Know: the office asks for a description now. Need: last month's return count, and the handbook sentence that states the rule.

Narrowing a topic

- The wide topic is phones at school. It covers every class, every hallway, and every argument a student can remember. The student council has one page.
- Focus question: Should grade 10 students park phones in a basket during work time?
- Audience: the grade 10 teachers. Form: a one-page brief. Gap: how many classes already use a basket.

Practice with a topic

- The wide topic is the late bell. Students mention the warning tone, the stairwells, the office slips, and every morning for a month. The council still has one page and one meeting.
- Write one focus question, the audience, the form, one thing you already know, and one gap.

Review

- The wide topic is who may use the choir room after school. Clubs, solos, and the janitor’s schedule all crowd the same door. You have one page for the music teacher.
- Write a focus question, the audience, the form, and one gap a plan would list.

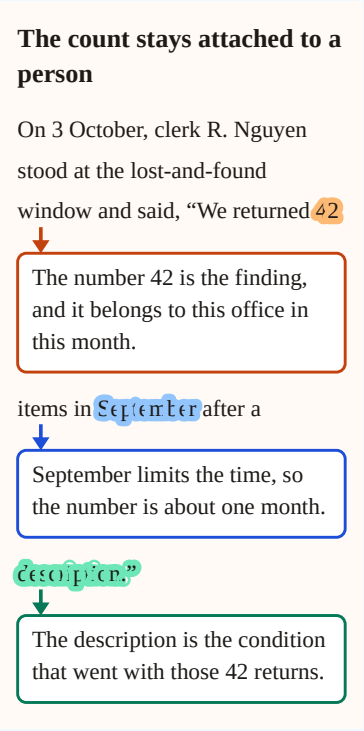
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Unit 3: Manage ideas and information

Recording and organizing notes

Sources for statistics

- On 3 October, clerk R. Nguyen stood at the lost-and-found window and said, “We returned 42 items in September after a description.”
- The number 42 is the finding, and it belongs to this office in this month.
- September limits the time, so the number is about one month.
- The description is the condition that went with those 42 returns.



Parts of a note card

- Quotation marks hold Nguyen’s exact sentence.
- The source line holds the name, the role, and the date.
- School internet rules: keep passwords private, visit the pages you were assigned, and cite the page.

Key terms

direct quotation

The exact words from a source, copied with quotation marks and the speaker or title attached.

plagiarism

Presenting someone else's words or ideas as if you wrote them, which a missing source line allows.

source note

A record that pairs your point with the author, title, and date so another person can find it.

Four-line note card

- Question: Does a description help returns?
- Quote: “We returned 42 items in September after a description.”
- Source: R. Nguyen, office clerk, 3 October.
- My line: The count ties descriptions to items that went home.

Worked note card

- The handbook says, “Owners describe a mark before staff release the item.” The page is titled “Lost items,” and the sentence sits on page 6.
- Question: What does the rule require? Quote: the handbook sentence. Source: School handbook, “Lost items,” page 6.
- The quote, the question, and the source stay on one card.

Practice with a quotation

- On 8 October, music teacher A. Singh stood in the choir-room doorway and said, “The choir room had 11 sign-outs in September.”
- Make a four-line card: a question about after-school access, the quote, the source with the name and the date, and your one-sentence note.

Review

- An office note reads, “Late slips fell from 30 to 18 after the warning bell moved.” Clerk P. Adeyemi wrote it on 2 October.
- Write the quote, the source, and a question heading.

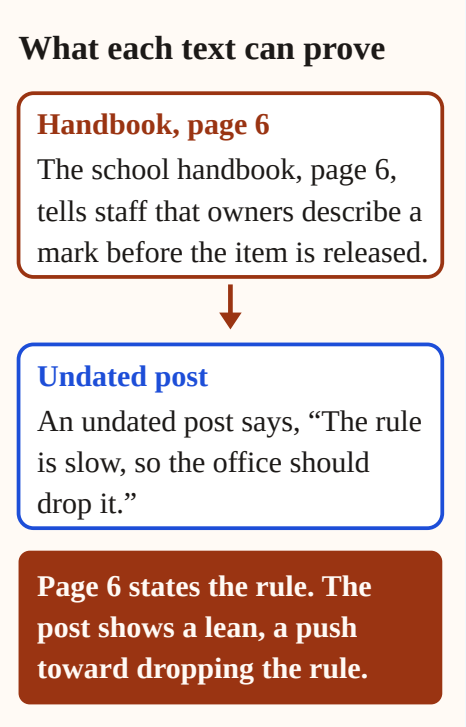
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Unit 3: Manage ideas and information

Evaluating sources

Two sources with different purposes

- Handbook, page 6. The school handbook, page 6, sets a rule for the lost-and-found: an owner describes a mark on a lost item before staff release it.
- Undated post. An undated post says, “The rule is slow, so the office should drop it.”
- Page 6 states the rule. The post shows a lean, a push toward dropping the rule.



Source reliability checks

- A credible source shows who made it and when.
- Completeness asks whether the count or the example is there.
- Bias is the lean: the post wants the rule dropped.

Key terms

credibility

The reason a reader trusts a source, such as a named role, a date, and a count you can check.

bias

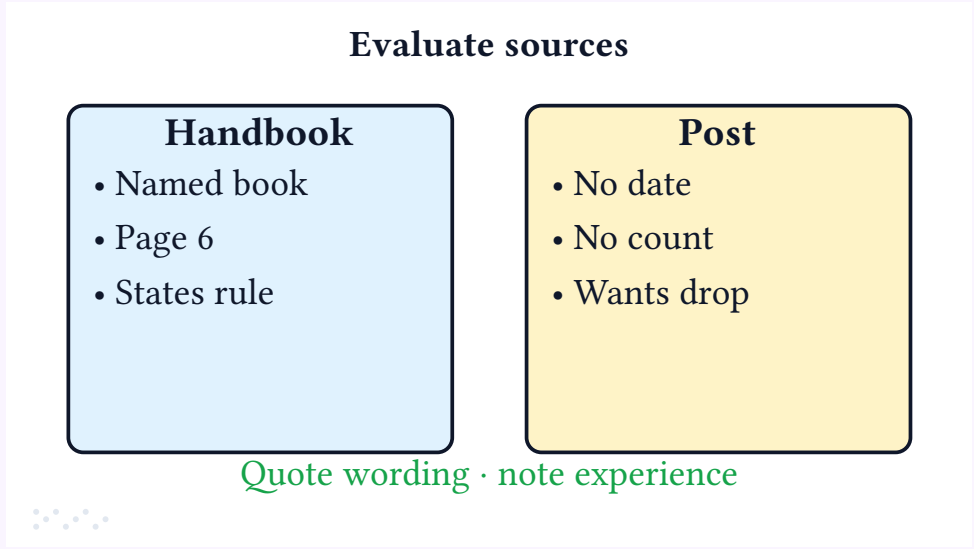
A lean in a source, such as a post that wants the rule dropped and leaves out the return count.

currentness

How recent the information is, judged by the date on the page or the interview.

Five source checks

- Handbook: named book, page 6, states the rule, little lean, fits the what-is-the-rule question.
- Post: no date, no count, wants the rule dropped.
- Use the handbook for the wording. Use the post as one student's experience of slowness.



Example

- On 3 October, clerk R. Nguyen said, “We returned 42 items in September after a description.” A hall rumour with no name says, “Nobody ever gets a glove back.”
- The clerk can support a count for this office in September. The rumour shows a story students tell, and it gives no date and no count.
- Bias: the rumour leans toward the idea that the office fails.

Source practice

- On 9 October, Coach Nguyen, a certified canoe instructor, said, “Most tips happen when paddlers stand.” A chat message with no name says, “Life jackets are a hassle.”
- Say what each source can support about canoe safety.

Review

- On 2 October, clerk P. Adeyemi said, “Late slips fell from 30 to 18.” An unsigned note on the same board says, “The new bell is unfair.”
- Say what each source can support, and name any lean.

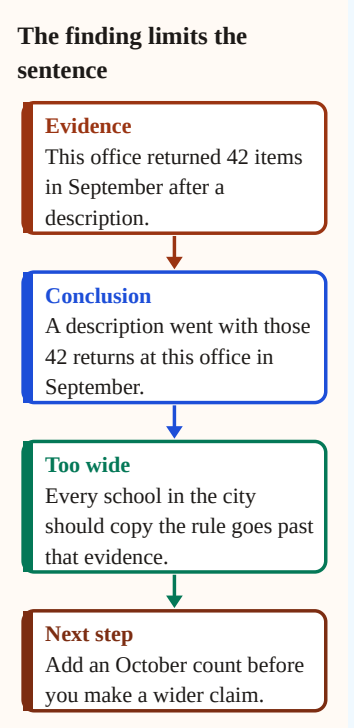
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Unit 3: Manage ideas and information

Conclusions and process review

Conclusions that fit the data

- Your school office has a rule: a lost item goes back to its owner once the owner describes it. On 3 October, clerk R. Nguyen said the office returned 42 items in September after a description. A classmate then writes that every school in the city should copy the rule.
- Evidence. This office returned 42 items in September after a description.
- Conclusion. A description went with those 42 returns at this office in September.
- Too wide. Every school in the city should copy the rule goes past that evidence.
- Next step. Add an October count before you make a wider claim.



Support and conclusions

- Support is Nguyen’s dated count of 42.
- The conclusion names September at this office, and it stops there.
- The review names time, who did which job, and one next step.

Key terms

generalization

A broader statement built from findings, such as descriptions matched returns in this September count.

review

A look back at the plan, the time, the roles, and the findings before you share or revise.

support

The finding that holds a generalization up, such as Nguyen’s count of 42.

Three findings

- The inquiry has three findings. Nguyen's 42 supports a September result at this office.
- The student handbook prints the rule on page 6, so it supports the wording of the rule.
- An undated online post by a student calls the rule slow. It supports a feeling of slowness, and it withholds a count.

Worked process review

- Clerk R. Nguyen said on 3 October that this office returned 42 items in September after a description. A classmate then writes that every school in the city should copy the rule.
- Conclusion that fits: a description went with those 42 returns at this office in September.
- The city-wide sentence goes past the evidence. Next step: add an October count before any wider claim. The interview happened, and the second source was rushed.

Practice with a count

- On 8 October, A. Singh reported 11 choir-room sign-outs in September. A partner wants to conclude that every music room in the district is overused.
- Write a conclusion that stays inside the finding, and add one process note about what you would do earlier next time.

Review

- On 2 October, P. Adeyemi reported that late slips fell from 30 to 18 after the warning bell moved. A draft says, “The new bell solved lateness for the whole year.”
- Write the conclusion that fits, and one review note about time or roles.

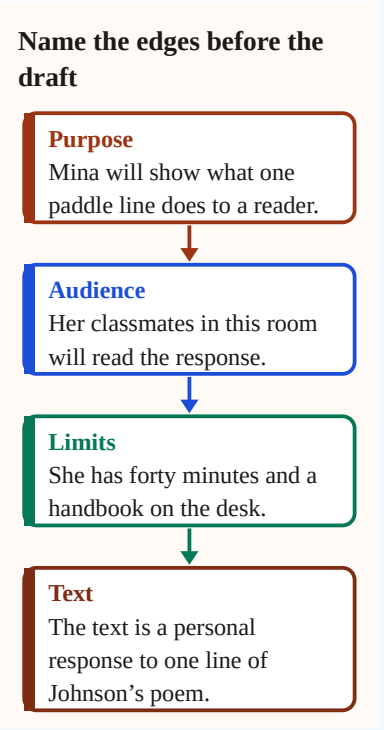
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Unit 4: Create and refine texts

Creation context

Constraints on a task

- Mina sits at a classroom desk with forty minutes, a handbook, and E. Pauline Johnson’s paddle poem. She has to begin a personal response before the period ends.
- Purpose. Mina will show what one paddle line does to a reader.
- Audience. Her classmates in this room will read the response.
- Limits. She has forty minutes and a handbook on the desk.
- Text. The text is a personal response to one line of Johnson’s poem.



Audience and constraints

- Mina’s purpose is to explain her reaction so classmates can say what the paddle line does.
- Her audience is the classmates, about fifteen, who heard the poem once and who will listen at the end of class.
- One constraint is the forty-minute clock, and another is the handbook on the desk beside a one-page personal response.

Key terms

purpose

The job a text is built to do, such as to inform, explain, persuade, or entertain classmates.

constraint

A limit you can point to in the room, such as forty minutes, the classmates, or the handbook on the desk.

audience

The people who will read, hear, or view the text, such as the classmates sitting near Mina.

Course requirements

- A course poster on the classroom wall lists the year's writing. It tells Mina she must create a personal response, a critical response to literature, a story, and informative and persuasive prose.
- The same poster lists a required poem and a required oral, visual, or multimedia presentation, and it marks a script as encouraged.
- Today the handbook, the clock, and the paddle line point to the personal response, while the story and the script wait on later tasks.

A focused purpose

- Mina first says she will write about nature poems for everybody on the planet. On the desk she has forty minutes, a handbook, and E. Pauline Johnson’s line, “For soft is the song my paddle sings.” Her classmates will hear the piece at the end of class.
- Purpose: explain one reaction to that line for the classmates in the room.
- Constraint: forty minutes, one page, and the handbook open on the desk.

Practice with a new audience

- A grade 9 visitor has twenty minutes and a paper copy of Johnson’s poem. The line to explain is “Dip, dip, while the waters flip.” The visitor will listen once.
- Write the purpose, name the visitor as the audience, and add one constraint from the room.

Review

- The office wants a persuasive paragraph about labeling a water-bottle bin. You have fifteen minutes and a poster board in the cupboard. The readers are students who walk past the gym doors.
- Write the purpose, the audience, and two constraints.

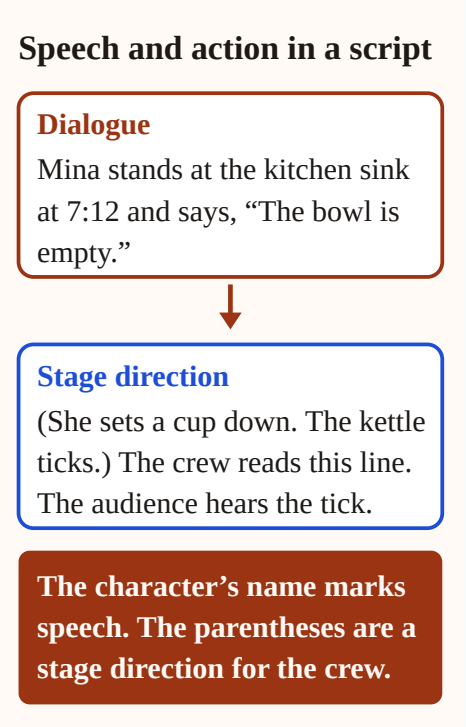
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Unit 4: Create and refine texts

Form and convention

A short narrative moment

- Dialogue. Mina stands at the kitchen sink at 7:12 and says, “The bowl is empty.”
- Stage direction. (She sets a cup down. The kettle ticks.) The crew reads this line. The audience hears the tick.
- The character’s name marks speech. The parentheses are a stage direction for the crew.



Choosing a form

- A story convention here is the kitchen setting, Mina as the character, the clink-to-door plot, and the conflict with the bus.
- A script convention puts MINA as the speaker name, then her spoken words, then a stage direction such as (The kitchen light snaps on.).
- A poem for the same key can use short lines and the image of metal resting in the blue bowl.

Key terms

convention

A shared habit of a form, such as a conflict in a story or a speaker name in a script.

chronological order

The telling of events in the time they happened, from the first clink of the key to the last step out the door.

stage direction

A parenthetical line for light, sound, or action, such as The kitchen light snaps on and a key clinks.

Story and script conventions

- Setting: the kitchen at 7:12.
- Plot: the clink of the key, then the walk to the door.
- Conflict: one spare key, and a bus that leaves on time.
- Script: MINA says, “The spare key is under the spoons,” and the parentheses say, “(The kitchen light snaps on. A key clinks.)”
- MOM answers, “Check the bowl before you run,” so the speaker names stay visible above each spoken line.

Example

- On the sidewalk the bus door opens, Mina's sleeve catches, and the spare key taps the blue bowl in her bag. A poster places a photo of the caught sleeve beside a photo of the key still in the bowl.
- That sequence is chronological order, the events in the time they happened.
- The side-by-side photos are juxtaposed images, and together they suggest hurry.

Practice with a scene

- At 3:10 Mina's navy glove slips behind the art-room radiator while the class lines up at the door. She reaches, the line moves, and the glove stays.
- Put the lineup, the slip, and the reach in chronological order, and plan two juxtaposed photos: the glove and the empty hook.

Review

- At 11:20 Mina’s lunch tray tips in the cafeteria, the blue bowl on the tray slides, and a spare key skitters under the salad bar.
- Choose a story or a script, name one convention you will use, and list the events in clock order.

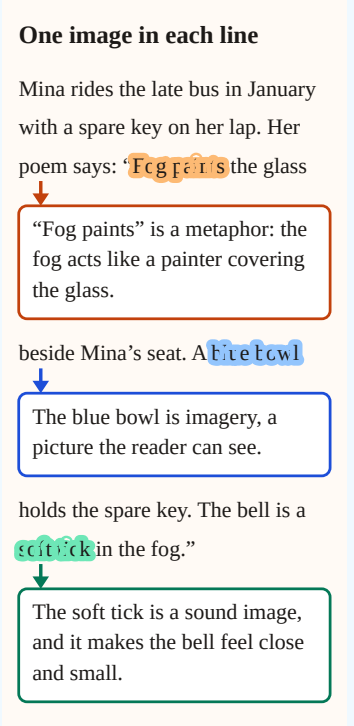
English Language Arts 10-1

Unit 4: Create and refine texts

Developing content

Imagery in a short poem

- Mina rides the late bus in January with a spare key on her lap. The first draft of her poem says: “Fog paints the glass beside Mina’s seat. A blue bowl holds the spare key. The bell is a soft tick in the fog.”
- “Fog paints” is a metaphor: the fog acts like a painter covering the glass.
- The blue bowl is imagery, a picture the reader can see.
- The soft tick is a sound image, and it makes the bell feel close and small.



Ideas and organizers

- Mina finishes the poem as four lines titled “Bus Window, January.” Its controlling idea is that the spare key feels heavier each time the bus nears Mina’s stop.
- Supporting details are the fog on the glass, the blue bowl on her lap, and the single tick of the key.
- A thought web puts the key in the center, and a storyboard gives each of the four lines its own box.

Key terms

controlling idea

The one idea that holds a text together, such as the spare key feeling heavier as the bus nears the stop.

thought web

A drawing with the topic in the middle and details on the spokes, such as fog, bowl, and window around the key.

supporting detail

A concrete piece that holds up the main idea, such as the blue bowl, the fog, or the tick of the key.

A model poem

- Line one: “Fog paints the glass beside Mina’s seat.” Line two: “A blue bowl holds the spare key on her lap.”
- Line three: “The key ticks once when the bus takes a turn.” Line four: “She watches the stop where the spare key belongs.”
- The controlling idea, the key growing heavier near the stop, is the sentence a reader could write in the margin.

Example

- Jamal's transit card is bent and sticks in his coat pocket on cold mornings. The doorway beeps when the card fails, and January air hits his face while he tries again.
- Controlling idea: the bent card makes every doorway a small test.
- The thought web puts transit card in the middle, with bent corner, coat pocket, doorway beep, and January air on the spokes.

Practice with an object

- Priya's phone case is cracked across the back, with a strip of blue tape on the corner. She checks the tape every time she sets the phone on a desk.
- Write a controlling idea in one sentence, and build a thought web with the case in the middle and three supporting details.

Review

- A library novel falls open on the bus seat, and a faded receipt marks a page Mina once needed for class. The ink on the receipt has gone grey.
- Write a controlling idea and three supporting details, as if they were spokes on a thought web.

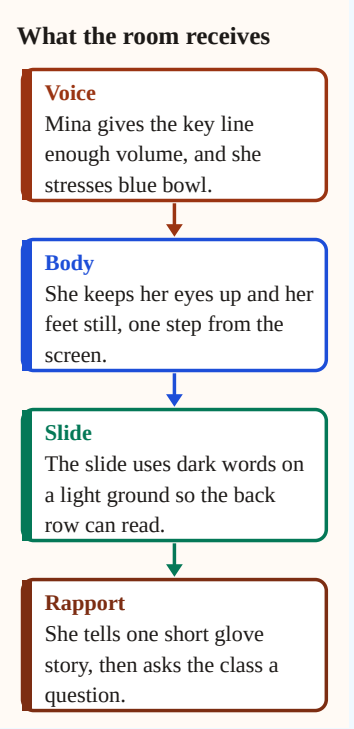
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Unit 4: Create and refine texts

Presenting a text

Presentation position

- Mina Cho is presenting her poem “Bus Window, January” to the class. The poem pictures a spare key in a blue bowl on her lap during a foggy bus ride, and her slide shows a photo of the key. She plans to open with a quick story about a lost glove. Mina stands one step from the screen, the poem page in her hand. The back row is waiting to hear her read the line about the blue bowl.
- Voice. Mina gives the key line enough volume, and she stresses blue bowl.
- Body. She keeps her eyes up and her feet still, one step from the screen.
- Slide. The slide uses dark words on a light ground so the back row can read.
- Rapport. She tells one short glove story, then asks the class a question.



Voice and slides

- The manuscript heading is Mina Cho, October 8, and “Bus Window, January,” in that order at the top.
- Her volume reaches the back row, her tone stays warm, and she stresses the words blue bowl.
- Feet planted, an open palm, and a look to the left, the middle, and the right keep the room with her.

Key terms

manuscript heading

The name, date, and title at the top of a page, such as Mina Cho, October 8, and “Bus Window, January.”

rapport

A connection with listeners, built here by a short anecdote about the bowl and a question they can answer.

contrast

A clear difference between colours on a slide, such as navy words on a cream background behind a key photo.

Audibility

- Mina reads, “A blue bowl holds the spare key on her lap,” with the stress on blue bowl and enough volume for the back row.
- She keeps her feet on the floor mark, one step from the screen, and turns her eyes left, then middle, then right.
- An open palm on the word bowl is the gesture, and the cream slide holds navy type beside the key photo.

Example

- Her page starts with the heading Mina Cho, October 8, “Bus Window, January.” She opens her talk with a ten-second story: she dropped a navy glove and found it because the cuff had a blue stripe.
- She asks, “Who has checked a pocket for a missing glove this month?” and pauses for hands.
- The slide behind the question uses navy letters on cream so the words blue stripe stay easy to see from the back row.

Thirty-second talk practice

- Priya will persuade the class to label a water-bottle bin. She has a photo of the bin and thirty seconds. Last week she left a bottle on the late bus and lost it for good.
- Plan a short anecdote, a question the class can answer, and a slide with dark words on a light background.

Review

- Jules will ask the music teacher for a clearer choir-room sign-out sheet. The talk is one minute, with a slide, and the teacher sits at the back of the room.
- Write a manuscript heading and one rapport move, either a short story or a question, plus one voice or body choice.

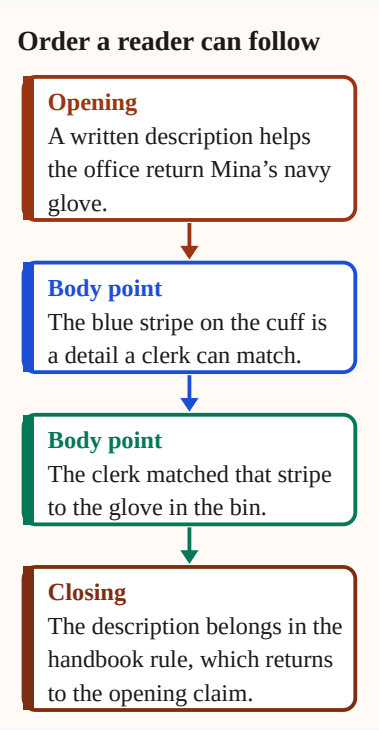
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Unit 4: Create and refine texts

Revising thought and order

An overgeneralized claim

- Mina lost her navy glove and wrote a description for the school office: navy, with a blue stripe on the cuff. The office clerk matched that stripe to a glove in the lost-and-found bin, and the glove came back to her. Now a classmate says, “Everyone loses gloves, so descriptions are useless.” Mina’s returned glove sits on her desk while she drafts a paragraph that answers that claim.
- Opening. A written description helps the office return Mina’s navy glove.
- Body point. The blue stripe on the cuff is a detail a clerk can match.
- Body point. The clerk matched that stripe to the glove in the bin.
- Closing. The description belongs in the handbook rule, which returns to the opening claim.



Revision goals

- The revised controlling idea is that a written description helps the office return a glove.
- The precise detail is a navy glove with a blue stripe on the cuff, matched by the clerk in the bin.
- The logical fallacy everyone loses gloves, so descriptions are useless, loses its force beside that one returned cuff.

Key terms

logical fallacy

A break in reasoning, such as claiming that everyone loses gloves, so descriptions are useless.

transition

A word or sentence that ties one point to the next, such as After Mina named the blue stripe.

closing

The ending that returns to the purpose with a finished understanding, such as the last line that keeps the description rule.

Evidence against an overgeneralization

- Mina replaces “a glove” with “a navy glove with a blue stripe on the cuff.”
- She writes that the clerk matched the stripe to the glove in the bin, so this description did its job.
- She sets the sentence “Everyone loses gloves, so descriptions are useless” beside the cuff and calls that leap a logical fallacy.

Paragraph order

- A classmate says, “Everyone loses gloves, so descriptions are useless.” On the desk is Mina’s navy glove with a blue stripe, the glove a clerk matched and returned.
- The opening says, “A written description helps the office return Mina’s navy glove.” Point one is the blue stripe. Point two is the clerk matching that stripe.
- The transition After Mina named the stripe ties the points, and the closing returns to the opening claim. The wide leap is a logical fallacy.

Practice with a response

- A draft about “The Song My Paddle Sings,” E. Pauline Johnson’s canoe poem, opens with a joke and ends with a new canoe fact from a website. The middle quotes nothing. The line on the desk is, “For soft is the song my paddle sings.”
- Revise the beginning so it quotes that line and names a reaction, revise the ending so it returns to the line, and add one transition.

Review

- A classmate says, “Every library book is overdue, so fines are useless,” after Mina paid a fine and got a novel back on Tuesday.
- Repair the leap with one precise detail, then sketch an opening, two points, a closing, and one transition.

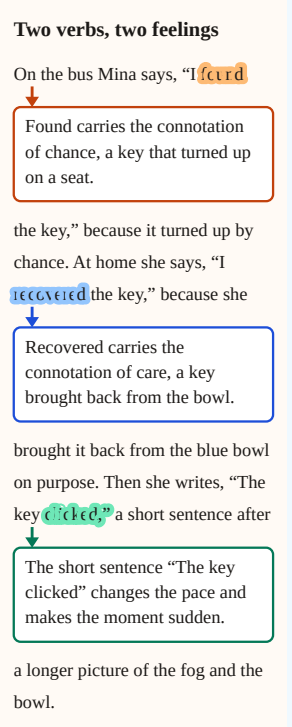
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Unit 4: Create and refine texts

Word choice and correctness

Connotation in word choice

- Mina loses track of her spare key on a foggy January morning, and she tells two versions of getting it back. On the bus seat Mina says, “I found the key,” because it turned up by chance. At home she says, “I recovered the key,” because she brought it back from the blue bowl on purpose. Then she writes, “The key clicked,” a short sentence after a longer picture of the fog on the bus window and the bowl.
- Found carries the connotation of chance, a key that turned up on a seat.
- Recovered carries the connotation of care, a key brought back from the bowl.
- The short sentence “The key clicked” changes the pace and makes the moment sudden.



Connotation and sentence structure

- Connotation is the care in recovered and the chance in found when the spare key and the blue bowl are the same.
- A short sentence, “The key clicked,” can follow a longer one that shows the fog and the bowl.
- A comma splice such as “The key clicked, Mina grabbed the bowl” still needs a period or a comma plus and.

Key terms

connotation

The feeling a word carries with its plain meaning, such as the care in recovered beside the chance in found.

comma splice

Two sentences joined with only a comma, such as The key clicked, Mina grabbed the bowl.

fragment

A word group that leaves the thought unfinished, such as When the key clicked in the blue bowl.

Sentence functions

- Sentence: Mina recovered her spare key from the blue bowl, and she held it tightly.
- Mina and key name a person and a thing.
- Recovered and held name the actions.
- Her, she, and it stand in for Mina and the key, spare and blue describe the key and the bowl, and from links the key to the bowl.
- The extra chill sits inside commas in “The spare key, cold from the window, sat in the blue bowl,” and the handbook list also names the dash.

Sentence errors

- On the bus Mina says, “I found the key,” because it turned up by chance. At home she says, “I recovered the key,” because she brought it back from the blue bowl on purpose.
- Found carries chance. Recovered carries care. The short sentence The key clicked makes the moment sudden after a longer picture of the fog and the bowl.
- Comma splice: The key clicked, Mina grabbed the bowl. Repair: The key clicked. Mina grabbed the bowl.

Sentence practice

- On the board: The glove was navy, the stripe was blue. Also: Because the clerk matched the stripe. A spell checker accepts The glove was their on the desk.
- Repair the comma splice and the fragment, and say what a human reader still has to catch in their.

Review

- Jules must log the choir-room key. Slipped suggests an accident. Vanished suggests a mystery. The draft says, “The sheet tore Mina taped the key line.”
- Choose the verb and say its feeling, then repair the run-on with a period or a comma plus and.

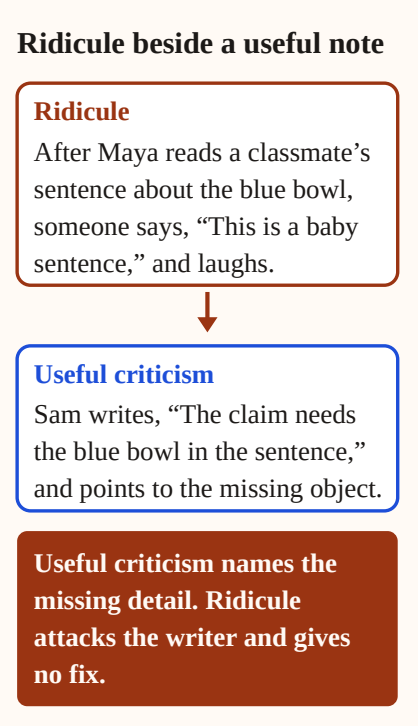
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Unit 5: Respect and collaboration

Respectful language

Ridicule and useful criticism

- Ridicule. After Maya reads a classmate's sentence about the blue bowl, someone says, "This is a baby sentence," and laughs.
- Useful criticism. Sam writes, "The claim needs the blue bowl in the sentence," and points to the missing object.
- Useful criticism names the missing detail. Ridicule attacks the writer and gives no fix.



Difficult news with a solution

- Euphemism: Maya keeps “let go” and erases “they canned that lazy cashier.”
- Inclusive wording: the new caption says students, they, and folks, and the old line “the quiet girl who only draws” sits in the margin.
- Constructive criticism: Sam’s slip says “The claim needs the blue bowl in the sentence.”

Key terms

euphemism

A gentler phrase for a hard event, such as let go for the end of a job.

constructive criticism

A comment that names the repair, such as adding the blue bowl to the claim sentence.

inclusive wording

Nouns and pronouns such as students, they, and folks that keep every person in the sentence.

Fair inferences and inclusive captions

- Implication: “She left early” sits on the board, and Maya writes “family appointment” beside it.
- Inclusive caption: “Students sketch the bowl, and they choose the subject” replaces the quiet-girl line.
- Body language: Maya turns her chair toward Priya and holds her hands still during the caption talk.

Labels for writing slips

- After Maya reads a sentence about the blue bowl, someone laughs and says, “This is a baby sentence.” Sam writes on a slip, “The claim needs the blue bowl in the sentence.”
- Sam’s slip names a fix. The laugh aims at the writer and gives no next step.
- A poster that says “Nice work, genius” under Jordan’s painting aims the joke at the person. A poster that says “Best hallway ever” under a dripping tile aims the joke at the tile.

Practice with a lab bench

- A lab note says, “They dumped that clumsy partner.” A second note says, “He left the bench.” A caption says, “The shy boy who only washes beakers.” A poster says, “Nice data, genius,” under a student’s photo, and “Perfect lab forever” under a cracked beaker.
- Replace the harsh news with wording that keeps the person in the room, open the caption, and say which poster joke lands on a person.

Review

- A bus note says, “They booted that hopeless driver.” A caption says, “The loud girl who only shouts.” A margin note says the bus had a flat tire. One poster says “Great weather, pal” under a student’s photo, and another says “Smooth ride always” under a flat tire.
- Rewrite the note and the caption so they keep people in the talk, use the flat tire, and say which poster aims at a person.

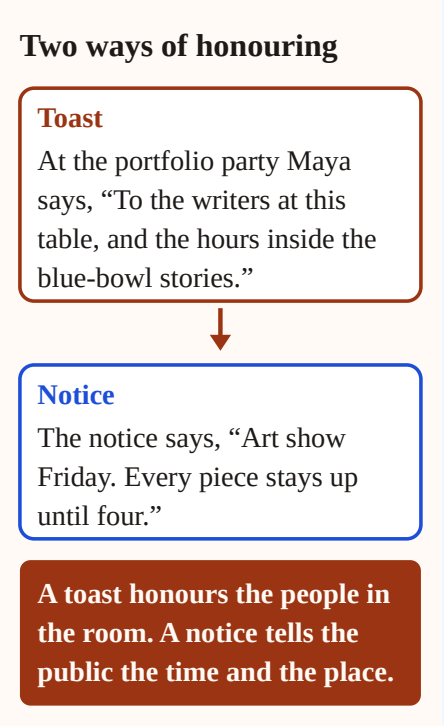
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Unit 5: Respect and collaboration

Diversity and honour

Two readings of one text

- Toast. At the portfolio party Maya says, “To the writers at this table, and the hours inside the blue-bowl stories.”
- Notice. The hallway notice says, “Art show Friday. Every piece stays up until four.”
- A toast honours the people in the room. A notice tells the public the time and the place.



Assumptions and recognition

- Underlying assumption: the guide treats “only homesickness” as the whole paddle poem.
- Toast: Luis raises his juice cup to the writers who closed their portfolios today.
- Eulogy: a study card honours a community volunteer who has died, in one respectful sentence about Saturday shelves.

Key terms

underlying assumption

A hidden idea a text treats as given, such as a guide that allows only a homesick reading.

toast

A short spoken honour for a finished task, such as closing a writing portfolio.

eulogy

A speech honouring someone who has died, used here as a dignified form to study.

Two readings

- The guide's last line says "Stop, homesickness is the whole poem."
- Amir's paragraph says the speaker misses home, and Priya's sketch shows the paddle working the current.
- Both pages stay on the desk, beside the juice cup for the closed portfolios.

Recognition in a school

- A guide’s last line says the paddle poem is only homesickness. Amir’s paragraph says the speaker misses home. Priya’s sketch shows the paddle working the current. Both pages stay on the desk.
- Toast: We lift our juice cups to the writers who closed their portfolios, and we thank them for the blue-bowl paragraph.
- Study sentence: We honour Ms. Singh, who stocked the food-bank shelves every Saturday, for the quiet hour she gave our town.

Practice with a mural

- A poster says the mural means only school pride. A clay tile in the same mural shows students sharing bread at a long table. The debate team has closed its binder, and the choir concert is Thursday in the hall.
- Name the assumption in the poster, a second reading from the tile, and one way to honour the debate team or invite people to the concert.

Review

- A yearbook line says the garden photo means only neat rows of beans. The photo also shows a trowel, a hose, and hands in the dirt. The photo club finished its booklet, and a neighbour who has died used to walk younger children to the library.
- Name the assumption, a second reading, a way to honour the photo club, and one respectful sentence about the neighbour.

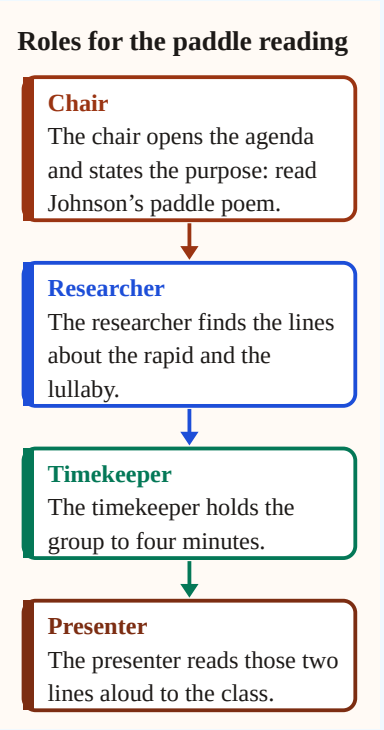
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Unit 5: Respect and collaboration

Group processes

Five roles for one poem

- Five students sit around a copy of E. Pauline Johnson's poem "The Song My Paddle Sings." They have four minutes to prepare a reading of two passages: the rough water of the rapid and the soft lullaby lines.
- Chair. The chair opens the agenda and states the purpose: read Johnson's paddle poem.
- Researcher. The researcher finds the lines about the rapid and the lullaby.
- Timekeeper. The timekeeper holds the group to four minutes.
- Presenter. The presenter reads those two lines aloud to the class.



Roles and tools

- Group role cards: chair, recorder, timekeeper, researcher, presenter.
- Teamwork tools on the table: checklist, timeline, agenda, meeting notes.
- Nia’s personal goal card says “I will ask one question and then wait.”

Key terms

group role

A named job in the team, such as chair, recorder, timekeeper, researcher, or presenter.

teamwork tool

A shared paper that tracks the work, such as a checklist, timeline, agenda, or meeting notes.

personal goal

One participation aim a student writes, such as asking a question and then waiting.

Workload and time

- The checklist shows researcher done and presenter still open.
- The timeline gives two minutes to the stanza and four minutes to the river image.
- The criteria card names division of labour and time beside the twelve-minute slot.

Example

- Five students sit around E. Pauline Johnson’s poem “The Song My Paddle Sings.” They have twelve minutes on Thursday, and a kitchen timer sits in the timekeeper’s hand.
- The chair opens the agenda. The researcher finds the rapid and the lullaby. The presenter will read those lines. Nia’s card says, “I will ask one question and then wait.”
- The checklist shows researcher done and presenter still open.

Practice with a fable

- A trio will present a short fable at Friday’s assembly. They have eight minutes. The quietest speaker holds a blank goal card, and the agenda on the table is still empty.
- Give each person a role, fill one agenda line, set the timer, and write one personal goal for the quietest speaker.

Review

- Four students will present a lantern story to the grade 9s next Tuesday. The bin holds a blank checklist, a blank timeline, and one unmarked goal card. They have ten minutes.
- Name four roles, one checklist item, one timeline split, and one personal goal.