

Progression of Learning at the Secondary Level

English Language Arts

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English Language Arts

Introduction

This document is a supplement to the *English Language Arts* (ELA) programs for Secondary Cycle One (SELA) and Cycle Two (SELA2). It neither replaces nor rewrites SELA or SELA2. The focus of the document is to provide more information about some of the requirements of SELA and SELA2 and their connection to the progressive development of critical literacy from the beginning to the end of secondary school. Teachers are encouraged to include this document in their planning for both short- and long-term pedagogical strategies and goals in order to help them fulfill the requirements of the SELA and SELA2 programs.

Progression from elementary to secondary school

By the end of elementary school, the average student demonstrates competency in English Language Arts at a developmentally appropriate level. Teachers of SELA can expect their first-year students to arrive with a range of self-expressive (i.e. journals, friendly letters), narrative, and literary texts in their literacy repertoire. Although they have had experience reading and writing information-based texts, specifically planning, explanatory and simple persuasive texts, as well as descriptive reports, their experience with them and with working with information in general is more limited in scope. As such, persuasion remains conceptually challenging for young adolescents. Students' experience with these types of texts is limited to those in their immediate environment, such as promotional ads and television commercials, where the focus is on how these texts are constructed rather than on producing them. Students have learned how to use the different language-learning processes to respond to the different texts they read and to use writing, collaborative and production processes when working alone or in a group. Talk for communicating and learning, with particular emphasis on the acquisition of appropriate social behaviours for working with and learning from others, plays a central role in their literacy profile. As writers, students are comfortable drafting and proofreading their work, but have limited experience in the development of revision and editing strategies. They are used to writing and producing texts for a familiar audience of family, friends, teacher and peers. Students have learned rules, patterns and generalizations related to spelling, grammar and usage conventions that are developmentally and conceptually appropriate for an average student entering high school.

As students develop from early to late adolescence, their capacity to adapt what they know about language to more intricate and mature communication contexts or situations progresses. Therefore, as they move from the SELA to the SELA2 programs of study, progressive linguistic and textual demands are made on them as they are asked to work in more challenging contexts. These include: the introduction of a greater range and variety of genres for reading and production; texts that feature more sophisticated concepts, structures and devices; and, production activities that ask them to move away from a familiar to a more distant audience.

The SELA and SELA2 program supplement

This document follows developmentally from the essential knowledge that students have acquired over their time in elementary school. As was the case with the Elementary English Language Arts (EELA) program of study, the SELA and SELA2 programs are first and foremost literacy programs in which the reading and production of spoken, written and media texts are learned in an **integrated** fashion. *This integration lies at the core of the development of critical literacy.* Similarly, the three sections that appear in this document assume a connection between the development of essential knowledge about language and texts, and the language-learning processes that mobilize this knowledge, giving it context, purpose and function.

The *first section* of the document describes the language-learning processes of reading, production and research that are vital insofar as they provide students with essential knowledge that will enable lifelong literacy and learning. Knowledge about the context in which a text is written or produced, the meaning(s)/message(s) it conveys and the audience to whom it is directed provide the foundation for the growth of critical and fluent speakers, listeners, readers, writers and producers. The *second section* of the document lists the required genres, together with their related structures, features, codes and conventions. Knowledge about genres and how they work is essential to being able to make sense of the world around us and communicate effectively in a variety of situations, as all texts have explicit and important social functions and/or purposes that serve our life in society. In a world in which texts are increasingly multimodal, or combine sound, image, and/or word, knowledge about the conventions of spoken, written and media language and how they are used to construct meaning is essential to the development of critical thinking. This knowledge comprises the *third section* of the document and represents the building blocks on which language as a system is constructed. It is understood that students' knowledge progresses through active engagement in integrated language contexts. In other words, students are presented with situations in which they apply the different language-learning processes to read and produce a variety of genres using spoken, written and media language – both alone and in combination (i.e. including multigenre and multimodal texts).

All of the existing content in SELA and SELA2 plays a key role in the development of critical literacy, whether or not it reappears in this document. It should be noted that the content of high school leaving exams, for example, is based on both the existing programs and the supplemental information found in this document. In other words, it is anticipated that teachers will integrate the existing program content in SELA and SELA2 with the additional information provided in this document as they plan for teaching. Teachers are responsible for assuring that the variety of genres to be read and produced over the five years of high school corresponds to the requirements of the SELA and SELA2 programs. As well, both programs include a page listing the common characteristics of teaching-learning-evaluating contexts associated with

the development of critical literacy and teachers are encouraged to refer to these, together with the required content, when planning for teaching. Finally, teachers are reminded that the SELA and SELA2 programs respect the need for differentiated instruction. Even though all students demonstrate developmental progress in their growth towards critical literacy, it is a myth that one unique standard for such development applies to all students in exactly the same way. Therefore, to meet the needs and abilities of their individual students, teachers are encouraged to adapt the content of the SELA and SELA2 programs in a manner that respects individual learners and differentiated instruction.

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Language-Learning Processes

Knowledge about the processes used to read, interpret and produce spoken, written and media texts is central to the development of critical literacy. The processes detailed in the following chart are: Reading process, Production process (i.e. integrating writing and media) and Research process. It is anticipated that students will develop these different processes throughout secondary school as they work with increasingly complex purposes, texts and contexts. Any process is by definition nonlinear in its development, as well as context- and text-dependent in its application, making it vital that students work consistently with these language-learning processes throughout each cycle of secondary school.

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge. ¹	Elementary	Secondary				
		Cycle One		Cycle Two		
		6	1	2	3	4
A. Reading Process: Interpreting Texts The student applies the stages of the reading process to interpret a spoken, written, media, multimodal and/or multigenre text.						
1. Reading profile²						
a. Considers the social function(s) of the text and the context ³ in which it was produced, as well as his/her own reading context, to determine appropriate reading stance	→ ★					
b. Adjusts reading stance(s) and strategies to determine possible meaning(s) or message(s) in spoken, written, media, multimodal and multigenre texts	→ ★					
c. Uses cues conveyed by the structure, features, codes and conventions of spoken, written and media genres to determine significance in a text while listening/reading/viewing (e.g. recognizes the conventions of television news that are associated with credibility; recognizes the structural devices used in an editorial that strengthen an argument)	→ →	★				
d. Draws on needed background knowledge and experiences related to the social and/or cultural and/or historical context in which the text was produced in order to read critically (e.g. consults other texts written at the same time)	→ →	→ →	★			
e. Produces a coherent first reading/initial response to a text. <i>See below for what constitutes a first reading/initial response to a text.</i>	→ →	→ →	★			
2. First reading/initial response⁴						
a. Extends/supports/scaffolds first reading/initial response by examining details in the text (e.g. draws on own reading profile; uses information gained through rereading, immersion into texts and exchanges with other readers and teacher)	→ →	→ →	★			
b. Keeps track of changes in own first reading/initial response as s/he works toward a more considered interpretation of the text (e.g. makes notes, highlights significant sections of text, begins a tentative outline)	→ →	→ →	★			
c. Demonstrates understanding of the difference between familiar open and closed written narrative⁵ texts by identifying:						
i. Known characteristics of a closed narrative text (e.g. the formulaic pattern in a heroic myth or in a serialized spy thriller such as James Bond)				→ →	★	
ii. Known characteristics of an open narrative text (e.g. figurative language in a short story or symbolism in a poem)				→ →	★	
d. Demonstrates understanding of how information is interpreted and communicated in different information-based (spoken, written, media) genres:						
i. Draws inferences about the view of the world presented in the text despite its apparent objectivity (e.g. in a research report that presents only one side of the greenhouse effect)	→ →	→ →	★			
ii. Draws generalizations and conclusions based on evidence in the text (e.g. synthesizes key ideas and information)	→ →	→ →	★			

iii. Locates evidence in the text of how the writer/producer creates a relationship between the text and its reader (e.g. identifies aspects that appeal more to women than to men in a magazine ad)	→	→	→	★		
iv. Identifies characteristics of writer/producer and how this influences the purpose of the text, its meaning(s)/message(s) and other aspects of the context in which it is produced and read (e.g. inherent values and how these are represented; influence of a social/cultural/historical context on their sensibility and/or central argument)		→	→	→	★	
v. Connects significant facts/information in relation to main idea(s), hypothesis, thesis statement or stance conveyed by writer/producer (i.e. means through which writer/producer interprets information or uses argument or persuasion to move the reader)				→	→	★
vi. Analyzes implications and/or impact and/or influence of stereotyping or cliché, false representation, gender bias and/or power relations within a text on the meaning(s)/message(s) communicated				→	→	★
vii. Identifies dominant discourses and how they shape the writer's/producer's intended meanings/messages (i.e. recognizes whose voices are heard and whose voices are ignored or marginalized in a given text)				→	→	★
3. Interpretation of the text⁶						
a. Interrelates aspects of his/her reading profile, the structure, features and content of the text, and its social/cultural/historical context	→	→	→	★		
b. Determines own working hypothesis, theory, controlling idea, or thesis statement	→	→	→	★		
c. Organizes elements of own interpretation in order to achieve coherence and communicate clearly	→	→	→	★		
d. Selects a mode and genre that conveys own interpretation to advantage in light of situation/context ⁷ (e.g. interprets the conflict faced by a central character through a journal that includes illustrations and print)		→	→	→	★	
e. Selects relevant evidence to illustrate and justify own interpretation:						
i. Cites evidence from the text to substantiate own ideas, statements, questions and opinions	→	→	★			
ii. Compares/contrasts with other texts that treat the same issue/topic/theme /event	→	→	→	★		
iii. Analyzes dominant features of the text, such as its point of view, use of persuasive language, connotation and denotation, etc.	→	→	→	★		
iv. Explains how real and imaginary are represented by the writer/producer and to what effect	→	→	→	★		
v. Explains how fact and opinion are represented by the writer/producer and to what effect	→	→	→	★		
vi. Analyzes how the text attempts to attract and hold the reader's attention (e.g. how continuity is established in an argument; how humour, sound or music is employed to special effect in film; how structural irony or vivid details are used to create suspense in a narrative)	→	→	→	→	★	
vii. Establishes interrelationships between the structure and features of the genre, the context in which the text is produced, and the impact of the text on self as reader (e.g. the use of dramatic irony in <i>Romeo and Juliet</i> allows Shakespeare to heighten the tragedy of their suicides, while reminding today's reader that in the 16th century, star-crossed lovers had very few choices as to how their situation might be resolved)		→	→	→	→	★
viii. Compares/contrasts own ideas, values and beliefs with those presented by writer/producer (e.g. notions of beauty promoted in a teen magazine; portrayal of the American South in novels written between 1920 and 1945)			→	→	→	★
ix. Analyzes how readers are positioned or situated by the text and how this can alter an interpretation (e.g. considers how "generation gap" stereotypes might affect different readers)				→	→	★
f. Draws coherent conclusions by making inferences and generalizations		→	→	★		

g. Uses vocabulary and terminology that apply to a specific topic and/or genre (e.g. scientific terms in a feature article; literary terms proper to an Elizabethan sonnet)		→	→	→	★	
B. Production Process⁸ The student applies the stages of the production process to produce spoken, written, media, multigenre and multimodal texts in a given context or situation.	6	1	2	3	4	5
1. Preproduction						
a. Examines model texts to guide production decisions, specifically:						
i. Unique structure(s), features, codes and conventions of a specific text type. <i>See also the Required Genres section of this document for specific structures, features, codes and conventions.</i>	→	→	→	★		
ii. Purpose and context in which the text was produced that influence features such as its style, rhetorical devices, textual conventions and content (e.g. an advertisement for sports equipment in a popular sports magazine; an airline safety pamphlet; a film review on a newspaper Web site)	→	→	→	★		
iii. How characteristics of the intended/target audience are represented such as their needs, expectations, age group, social status, etc.	→	→	→	★		
iv. How the meaning/message is represented and communicated	→	→	→	→	★	
v. Level of formality of the discourse (i.e. its register)	→	→	→	→	★	
vi. Aspects of the writer's/producer's stance and how these influence readers (e.g. intent, ideology, values, beliefs)	→	→	→	→	★	
b. Plans and drafts the text:						
i. (Media only) Uses collaborative strategies as part of a production team (e.g. adopts different roles, shares expertise, sets and meets deadlines, accepts different points of view, reaches consensus)						
ii. Selects a text in light of context, including purpose, meaning(s)/message(s) and intended/target audience	→	★				
iii. Determines criteria to judge the quality of the text in light of the production context, including purpose and intended/target audience	→	→	★			
iv. Characterizes needs and expectations of intended/target audience to make some decisions regarding content:						
– Familiar audience (e.g. provides additional details or information; sequences events or information to enhance reader's comprehension)	→	→	→	★		
– Distant but known audience, conceptually appropriate for an adolescent (e.g. considers audience knowledge and/or preconceived notions of topic)				→	→	★
v. Uses a range of stances derived from:						
– Personal experience(s) and knowledge	→	→	→	★		
– Distance between self as writer/producer, topic, purpose and intended/target audience				→	→	★
vi. Uses appropriate organizational devices in light of text, purpose, intended/target audience, meaning(s)/message(s) and context (e.g. outline, storyboard)	→	→	→	★		
vii. Researches to locate material, resources and/or expertise	→	→	→	★		
viii. Manages resources (e.g. makes appointments to administer surveys or conduct an interview; books AV equipment in advance)		→	→	★		
ix. Looks into issues of ownership, property and privacy common to the media industry (e.g. checks that copyright and/or legal permission can be obtained; reviews relevant intellectual property laws)		→	→	→	→	★
2. Production						

a. Uses relevant technology resources throughout the production process (e.g. uses a still or video camera in a Public Service Announcement (PSA); downloads digital images for a multimedia project)	★					
b. Uses structures, features, codes and conventions of a specific text to communicate clearly and enhance meaning(s)/message(s)	→	→	→	→	★	
c. Uses knowledge about spoken and/or written and/or media modes and genres to make production decisions that enhance the impact of the text on its intended/target audience (e.g. decides to place a dramatic photograph with a feature news story to move the audience)		→	→	→	★	
d. Uses rhetorical strategies and different registers in context (e.g. uses an active voice to project a sense of immediacy)		→	→	→	★	
e. Respects constraints of the media industry (e.g. length, ideology, copyright, layout)		→	→	→	★	
3. Postproduction⁹						
a. Evaluates draft/version critically, and makes relevant adjustments to enhance:						
i. Clarity and development of ideas, meaning(s)/message(s)	→	★				
ii. Internal organization of the content (e.g. changes order of images in a photo essay)	→	★				
iii. Precision in the use of details and/or information	→	→	→	★		
iv. Coherence in light of the production context, purpose, intended/target audience and production criteria	→	→	→	★		
v. Accuracy in the use of structure, features, codes and conventions of the text, including respect for media constraints (i.e. applies text grammars correctly)	→	→	→	★		
vi. Effectiveness of technology used (e.g. rerecording narration to fill in gaps and/or for audibility in a radio spot; slowing down transitions between images in a digital photo essay so the reader can process them)	→	→	→	→	★	
vii. Use of stylistic conventions for specific effect (e.g. sound effects to create mood; use of exaggerated gory details in a crime scene description)	→	→	→	→	★	
b. Proofreads draft/version for:						
i. Surface errors in written language (i.e. spelling and usage conventions, grammar and syntax)	→	→	★			
ii. Clarity regarding the layout and presentation of the final draft/version of the text (e.g. arranges the placement of charts, diagrams or images)	→	→	→	★		
iii. Continuity (e.g. ensures coherent visual style in a comic re: colour, character depiction; checks that formatting is consistent in a written text)	→	→	→	→	★	
c. Prepares for presentation:						
i. Selects the most effective way to present the text to intended/target audience	→	→	→	→	★	
ii. Uses the appropriate codes and conventions to present the text (e.g. uses a formal register when presenting a poster to the class)	→	→	→	→	★	
iii. Manages resources in a presentation (e.g. checks that software is compatible, CDs are cued up)		→	→	→	★	
iv. Transforms the information from one mode or medium to another (e.g. prepares a slideshow that synthesizes the data from an action research project)		→	→	→	→	★
d. Self-evaluates production process:						
i. Makes effective use of specific feedback throughout all stages of the production process, including rehearsal/dry run	→	→	★			
ii. Uses teacher- peer- and self-evaluation as a resource to consolidate and reinvest new knowledge, understanding and information (e.g. records peer responses in own Integrated Profile for reference in subsequent production tasks)	→	→	→	★		

iii. Uses a metalanguage ¹⁰ to explain production decisions (e.g. explains the symbolism of the colour red and the mood that patriotic music creates in a book trailer about war)		→	→	→	★	
C. Research Process The student demonstrates control over all required aspects of the research process ¹¹ to produce spoken, written, media, multigenre and multimodal texts in a given context or situation.	6	1	2	3	4	5
1. Inquiry process						
a. Uses problem solving to interpret data and information critically		→	→	→	★	
b. Uses action research to effect social change		→	→	→	→	★
c. Uses ethnography to study a social world relevant to an adolescent				→	→	★
2. Research strategies						
a. Distinguishes between primary and secondary sources, both print and non-print		→	★			
b. Narrows topic/subject in order to focus research (e.g. lists pros/cons, creates sub-questions)		→	→	★		
c. Selects a research protocol depending on purpose, context and inquiry process chosen (i.e. quantitative or qualitative method)		→	→	→	★	
d. Develops a system to keep track of data/information as s/he researches (e.g. notebook, bibliographic references)		→	→	→	★	
e. Uses a number of research tools to gather data/information:						
i. Primary sources (e.g. artefacts, interviews, autobiography, journals/diaries)		→	→	★		
ii. Secondary sources (e.g. reference texts, newspaper articles, books)		→	→	★		
iii. Own data collection instruments (e.g. interviews, surveys, questionnaires)				→	★	
f. Interprets data/findings:						
i. Categorizes data/information (e.g. collates results of surveys; looks for patterns in data; identifies common themes in interviews)		→	→	→	★	
ii. Makes generalizations (e.g. determines statistical significance; chooses relevant evidence to support thesis; summarizes or gives a précis to highlight key points)		→	→	→	★	
iii. Adopts a stance that promotes the smooth development of a hypothesis, thesis statement or controlling idea in own research				→	→	★

1. The blue bar signifies that students require the guidance of their teacher to *reinvest* the knowledge gained by the end of a certain grade level in progressively more demanding contexts, with increasingly more challenging material, to ensure that their understanding deepens over time.
2. The student's reading profile includes texts s/he has read, reading strategies, reading stance and other resources, such as personal knowledge. See *SELA*, pp. 113-114 and *SELA2*, pp. 41-42.
3. The context for reading, as described in the *SELA* and *SELA2* programs, includes both the purpose for reading and the social and/or cultural and/or historical and/or literary context in which a given text is produced.
4. See *SELA*, p. 115 and *SELA2*, pp. 39-40, 43-45.
5. See *SELA2*, p. 57.
6. Despite the linear appearance of this list, the process of constructing an interpretation is in fact selective and recursive, depending on the text that is being interpreted and the context in which the student is working.
7. See *SELA2* pp. 1-2, 22-23 for more information about affordances.
8. The *SELA* program includes separate Writing and Media competencies that are integrated into a single Production competency in *SELA2*.
9. The postproduction processes of revision and media editing involve working with an existing text (e.g. a written draft or raw footage). In both cases, attention is paid to revising/editing in light of elements such as order, coherence and continuity, and effective use of codes and conventions.

10. A metalanguage is a shared language used to describe or analyze some aspect of spoken, written or media language.
11. See *SELA, Inquiry Process, Problem Solving, and Action Research*, pp. 97-98; and, *SELA2, Strategies for Collecting Data*, pg. 23, pp. 25-26 for more information on action research and inquiry process; as well as p. 29 for ethnography.

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Required Genres: Structures, Features, Codes and Conventions

Genres shape our life in society, as they are the vehicles by which we communicate with one another. The following chart specifies the knowledge about the required genres that students are expected to develop by the end of secondary school. Students use this knowledge to construct meaning while reading and producing spoken, written, media, multigenre and multimodal texts in developmentally appropriate and increasingly more complex contexts. The complexity of a genre is achieved through the way its structures and features interact to create meaning in a given context. Examples include: the distance between a writer's/producer's stance, the topic and the intended/target audience; the level of abstraction of ideas; length and other media production constraints; the structures and features of specific texts; and, combinations of modes and genres. As such, a memoir can become quite sophisticated by grade 11 as students' ability to reflect on their past is more mature and distanced, as is their ability to draw on a repertoire of literary devices to engage the reader.

It is understood that students learn about different texts by actively engaging in reading, interpreting and producing texts, by examining their social function(s) and specific structures and features, rather than being asked to identify or define terms in an isolated fashion. See *SELA2, Required Genres, p. 9*.

→ Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge. ¹	Elementary	Secondary				
		Cycle One		Cycle Two		
A. Planning Texts Planning texts are used to plan and organize our thoughts, ideas and actions, and help us to monitor our own learning.	6	1	2	3	4	5
1. Required Planning Texts The student reads and produces the following texts:						
a. Reading (spoken, written and media):						
i. Notes and informal transcripts based on sources read and/or consulted, including class/instructional notes, and the results of individual and group brainstorming activities	→	→	★			
ii. Self-monitoring texts such as rubrics, checklists, project instructions and timelines	→	→	★			
iii. Models of planning texts (i.e. outlines for research, storyboards, action plans, proposals)		→	→	→	★	
b. Production (spoken):						
i. Discussions in media production groups (i.e. to establish roles, make decisions, etc.)	→	→	★			
ii. Conferences with peers and teacher (e.g. regarding action plan, outline, getting the 'green light')	→	→	→	→	★	
c. Production (written, media and multimodal):						
i. Notes and informal transcripts based on sources read and/or consulted, including class/instructional notes, and the results of individual and group brainstorming activities (i.e. field notes, minutes)	→	→	★			
ii. Graphic organizers such as mind maps, clusters, lists	→	→	★			
iii. Self-monitoring texts such as rubrics, checklists, timelines	→	→	★			
iv. Outlines and storyboards (i.e. for research, written essays and media productions)		→	→	★		
v. Action plans and proposals for projects (i.e. for action research and independent units of study)		→	→	→	★	
2. Structures, Features, Codes and Conventions of Planning Texts The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:						
a. List of actions to undertake or of ideas to discuss/examine (e.g. prioritize tasks, decide on a project's hypothesis and scope, create a thesis statement)	→	→	→	★		

b. Organization, categorization, collation and sequencing of ideas/information	→	→	→	★		
c. Conventions associated with thinking something through, such as informal/tentative language, pauses and hesitations, point form, use of capital letters and or other forms of annotation to differentiate ideas	→	→	→	★		
d. Visual conventions to articulate the hierarchy and relationships among ideas/actions (e.g. webbing, arrows, colour coding, layout)	→	→	→	→	★	
e. Genre-specific conventions (e.g. quotations from the text in an outline for a literary essay; proposed research resources in an action plan; selection of artefacts to present in a conference)	→	→	→	→	★	
B. Reflective Texts Reflective texts help us to reflect, think and/or wonder about life, current events, personal experiences, as well as to reflect on our actions and evaluate what we learn.	6	1	2	3	4	5
1. Required Reflective Texts The student reads and produces the following texts:						
a. Reading (spoken, written and media):						
i. Journals, real or fictional (e.g. multimedia journals, writer's notebooks and diaries)	→	→	★			
ii. Self-evaluations and reflections, including peer/teacher feedback conferences	→	→	★			
iii. Texts reflecting on values, experiences, ideas, opinions, state of society today (e.g. personal essay, magazine commentary, op-ed piece)	→	→	→	★		
b. Production (spoken):						
i. Class and small group discussions, including first readings/initial responses to texts (e.g. group plenaries)	→	→	★			
ii. Self-evaluation conferences (i.e. presenting contents of the Integrated Profile and peer/teacher feedback)	→	→	★			
iii. Postproduction discussions (e.g. in small groups, for peer evaluation)	→	→	★			
c. Production (written, media and multimodal):						
i. Journals, real or fictional, such as reading logs, media logs, learning/process logs, writer's notebook, diary	→	→	★			
ii. Written self-evaluations and reflections, including written feedback to peers	→	→	→	★		
iii. Texts reflecting on values, experiences, ideas, opinions, state of society today (e.g. responses and interpretations of texts)	→	→	→	★		
2. Structures, Features, Codes and Conventions of Reflective Texts The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:						
a. Focus on ideas/experiences/qualities that are selected and synthesized	→	→	→	★		
b. Organizational structure to prioritize, sequence and explore ideas from multiple perspectives (e.g. classification, cause/effect, compare/contrast, chronology)	→	→	→	★		
c. Evidence from own experience including personal, global and/or textual examples	→	→	→	★		
d. Conclusion which shares a realization, resolution or judgment	→	→	→	★		
e. Rhetorical strategies to build rapport, create a sense of intimacy and closeness, and diminish boundaries between reader and producer (e.g. use of first person (I or we), use of anecdotes, analogies, questions, and metaphors)	→	→	→	★		
f. Tone and register to suit the genre and engage the intended/target audience, including self (e.g. distant and contemplative about a social issue; personal and sombre about something sad that happened; reminiscent or lamenting about a loss/memory)	→	→	→	★		
g. Genre-specific conventions (e.g. use of anecdotes, flashback and humour in a personal essay; questions, sarcasm, examples from other texts in a response; figurative language and doodles in a journal)	→	→	→	★		

h. Multigenre conventions (e.g. poems in a journal; recount in a self-evaluation conference)	→	→	→	★		
i. Multimodal conventions (e.g. tentative language, gestures in a conference; decoupage/collage and/or personal photos in a journal)	→	→	→	★		
C. Narrative Texts Narrative texts are one of the oldest forms for recording and making sense of human experience, as well as articulating the world of the imagination.	6	1	2	3	4	5
1. Required Narrative Texts						
The student reads and produces the following texts:						
a. Reading (spoken, written and media):						
i. Young Adult Literature (YAL) in a range of genres including novels, graphic novels, memoirs and poetry	→	→	★			
ii. Popular mass-produced texts such as magazines, graphic novels, films and songs	→	→	→	★		
iii. Classic, modern and contemporary literature:						
– Written for children and young adolescents and reflecting the variety of texts in the literary tradition, including myths, fairy tales, legends, children’s literature, ballads and other poems	→	→	★			
– Written for adults and reflecting the variety of texts in the literary tradition, including novels, short stories, plays, poetry, memoir and biography/autobiography				→	→	★
b. Production (spoken):						
i. Personal stories (e.g. anecdotes, accounts of family life and autobiographical incidents)	★					
ii. Dramatizations of plays and other narrative texts (e.g. read-alouds, choral reading, scene selections)	★					
iii. Spoken performances (e.g. poetry reading, spoken word, storytelling, dialogues)	→	→	→	★		
iv. Improvisations (i.e. for problem solving, experimenting with different points of view, specifically Forum Theatre ² and role-play)	→	→	→	★		
c. Production (written, media and multimodal):						
i. Narratives in prose form:						
– Derived from personal experiences (own or others’) such as memoir, photo story, historical recount	★					
– Fictional narratives such as short story, script for a radio play	→	→	★			
ii. Narratives in poetic form (e.g. lyric poetry, free verse, ballad, poetry of social commentary/conscience)	→	→	→	★		
2. Structures, Features, Codes and Conventions of Narrative Texts						
The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:						
a. Setting: the physical landscape and social context in which the action of story occurs (i.e. its time and place, and the descriptive details that construct the world of the story)	→	→	★			
b. Characterization:						
i. Major and minor characters (e.g. protagonist, antagonist, anti-hero, foil)	→	→	→	★		
ii. Stock and/or flat characters (i.e. characters with only one or two qualities or traits, often stereotypes of individuals and/or groups)	→	→	→	★		
iii. Archetypes (e.g. hero, maiden, arch nemesis)	→	→	→	→	★	
c. Conflict and resolution of conflict (i.e. central problem around which a story is typically organized) such as man against man, man against nature, issues involving what is right or wrong	→	→	→	★		

d. Plot:						
i. Basic plot structure: rising action, climax, denouement and resolution	→	→	★			
ii. Features that move the story forward (i.e. incidents, scenes, episodes, and subplots)	→	→	→	★		
iii. Linear and nonlinear plotting (e.g. flashback, multi-narrative strands, meta-fiction)	→	→	→	→	★	
iv. Features to structure the plot (e.g. series of dramatic monologues in a script; flashbacks throughout a televised crime serial; interchapters in novels such as <i>Grapes of Wrath</i>)	→	→	→	→	★	
v. (Reading only) Structural irony (i.e. a double meaning established by a naive protagonist that continues throughout the text, such as in <i>Treasure Island</i> or <i>Gulliver's Travels</i>)				→	→	★
e. Theme:						
i. Overt or implied theme(s)	→	→	→	★		
ii. Archetypal and contemporary themes (e.g. Faustian bargain or deal with the Devil; human isolation in the technological age)				→	★	
iii. Recurring motifs, concepts, and other patterns				→	→	★
f. Techniques/devices derived from literature:						
i. Suspense (e.g. foreshadowing, use of action sequences, spooky music)	→	→	★			
ii. Character development (e.g. dialogue, dialect, pathos)	→	→	→	★		
iii. Figurative language: metaphor, simile, imagery, personification	→	→	→	★		
iv. Aesthetic qualities of language (e.g. alliteration, rhyme, rhythm, onomatopoeia)	→	→	→	★		
v. Connotation and denotation		→	→	→	★	
vi. Point of view (i.e. first person, second person, third person limited and/or omniscient narrator)		→	→	→	★	
vii. Tone and mood		→	→	→	★	
viii. Humour (e.g. verbal irony, comic relief, caricature, hyperbole and understatement)		→	→	→	★	
ix. Repetition and/or juxtaposition of symbols or motifs (e.g. allusion)		→	→	→	★	
x. Irony (e.g. situational, dramatic)		→	→	→	→	★
xi. Satire		→	→	→	→	★
g. Conventions of specific literary genres (e.g. use of mythical characters in an allegory; scene gathering all the suspects in a mystery; quest plot structure in a fantasy; plot twist in a tragedy)		→	→	→	→	★
h. Conventions of specific text types (e.g. use of gutters and panel shape/size in a comic; use of asides, soliloquy, stage directions in a play; use of stanzaic structure and enjambment in a poem)		→	→	→	→	★
i. Multigenre conventions (e.g. journal entries in a novel; historical footage in a contemporary film)				→	→	★
j. (Reading only) Multimodal conventions (e.g. use of theatrical elements such as costume, set design, makeup, blocking in a stage production; use of cinematic elements such as camera language, colour, lighting and soundtrack in a film)				→	→	★
D. Explanatory Texts Explanatory texts answer the questions “why” and “how.” Describing a procedure and/or explaining social/natural phenomena, these texts allow people to share their expertise in a range of fields and form the basis of many texts from which we learn throughout our lives, such as textbooks and reference books.	6	1	2	3	4	5

1. Required Explanatory Texts						
The student reads and produces the following texts:						
a. Reading (spoken, written and media):						
i. "How to" booklets/manuals/videos	→	→	★			
ii. Photo-essays with text (e.g. pamphlet)	→	→	★			
iii. Explanations of a process (e.g. presentation of a lesson by teacher and/or peers)	→	→	★			
iv. Reference texts (i.e. for research purposes)	→	→	★			
b. Production (spoken):						
i. Explanations of a process (e.g. teaching something to peers/class, sharing expertise with others)	→	→	→	★		
c. Production (written, media and multimodal):						
i. Photo-essay with text (e.g. pamphlet)	→	→	★			
ii. "How to" booklet/manual (e.g. expert paper)	→	→	★			
2. Structures, Features, Codes and Conventions of Explanatory Texts						
The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:						
a. Selection and synthesis of steps in a process	→	→	★			
b. Organizational structure to break down, categorize and sequence steps logically (e.g. classification, chronology)	→	→	★			
c. Conclusion which reviews the salient points	→	→	★			
d. Conventions which indicate cause and effect (e.g. clear and precise diction/word choice; causal conjunctions such as <i>because</i> , <i>consequently</i> and <i>therefore</i> ; temporal conjunctions such as <i>first</i> , <i>second</i> , <i>when</i> and <i>then</i> ; transitional phrases such as <i>for example</i> , <i>in other words</i> , <i>as a result</i>)	→	→	★			
e. Visuals to focus reader's attention on what is most important (e.g. headings, captions, labels, graphics, table of contents)	→	→	→	★		
f. Rhetorical strategies to engage the intended/target audience and assure their comprehension (e.g. expert to non-expert register, demonstration, checking for understanding, analogy, referents to audience knowledge and experience)		→	→	★		
g. Multigenre conventions (e.g. emotional appeals (persuasive) and testimonials (narrative) in a pamphlet explaining how to recycle)				→	★	
h. Multimodal conventions (e.g. use of resources such as blackboard, slideshow, video clips in a spoken explanation)				→	★	
E. Reports						
Reports describe the way things are or were, conveying information in a seemingly straightforward and objective fashion. They focus on the classification and/or synthesis of a range of natural, cultural or social phenomena in order to name, document and store it as information.	6	1	2	3	4	5
1. Required Reports						
The student reads and produces the following texts:						
a. Reading (spoken, written and media):						
i. Descriptive reports (e.g. recounts of an event/eye-witness report, preliminary research findings)	★					
ii. News reports in different media (e.g. television, radio, Internet, graphic reportage/journalism such as <i>9/11 Report</i>)	→	→	★			
iii. Research reports on areas of student interest and expertise (e.g. the media, environmental issues, health and well-being)	→	→	→	→	★	
iv. Interviews (e.g. in print, on radio and/or television)		→	→	→	★	

b. Production (spoken):						
i. Descriptive reports delivered in small groups or to whole class (e.g. plenaries)	★					
ii. Interviews, including written and/or audio and/or video transcriptions		→	→	→	★	
c. Production (written, media and multimodal):						
i. News reports:						
– Short breaking news stories on topics of personal and/or local interest, such as for an online newspaper or blog	→	→	★			
– Feature news stories on topics of local, national and/or international interest				→	★	
ii. Research reports:						
– on areas of student interest and/or expertise	→	→	★			
– on topics of local, national and/or international interest				→	★	
2. Structures, Features, Codes and Conventions of Reports						
The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:						
a. Information organized and sequenced using a structure such as chronology, classification, compare/contrast, problem/solution, cause/effect	→	→	→	★		
b. Layout which visually cues the reader (e.g. subheadings, call-outs, paragraphs, arrows, headline, by-line, composition of photos/images related to print)	→	→	→	★		
c. Information selected and synthesized to reflect the bias/stance of writer/producer	→	→	→	→	★	
d. Evidence to support details, ideas, concepts (e.g. via a variety of primary sources such as field notes, interviews, artefacts; and, secondary sources such as facts, statistics, contextual information)		→	→	→	★	
e. Conclusion(s) which highlight important facts or findings (e.g. via synthesis, interpretation of data, recommendations)		→	→	→	★	
f. Multigenre conventions (e.g. use of case studies in a research report; use of narration and/or description to synthesize interview responses into an in-depth profile or feature article)				→	→	★
g. Multimodal conventions (e.g. video clips or still images interspersed throughout a televised interview; sound effects in a radio news report)				→	→	★
h. Genre-specific conventions:						
i. News reports:						
– Inverted pyramid structure in short breaking news story (i.e. answering W5 in descending order of importance)		→	★			
– Features that give a sense of immediacy and prescience in a breaking news report: active voice, simple syntax and diction, eye-witness quotations and photo w/caption		→	★			
– Structure that suits the subject of a feature story (e.g. chronology in a profile/human interest story; cause/effect in an issues-based feature; parallel/convergent structure to interconnect two or more stories with the same theme)				→	★	
– Features that give a sense of depth and context in a feature news story: background information, flashback, anecdotes, interview data, research information from both sides of the issue				→	★	
– Respect for the production constraints that influence content (e.g. word limit, time restrictions, copyright, ideology)		→	→	→	★	
– Media conventions for specific effect (e.g. using camera angle and graphics to convey credibility; using on-site correspondent and hand held camera to create a sense of embeddedness)		→	→	→	★	
ii. Research reports:						

– Structure that matches the information reported and expectations of a specific discipline/field of study (e.g. science, social studies):						
■ Cause/effect and chronology	→	→	★			
■ Classification and compare/contrast				→	★	
– Visual conventions to convey information, meaning(s) and relationships among ideas such as in a timeline or mind map (e.g. key words and images, colour, lines, arrows, dimension and spacing)	→	→	→	★		
– Features that elucidate/develop the content: paraphrasing, using examples, description, quotations, definitions		→	→	→	★	
– Conventions that establish authority and expertise (e.g. formal register, technical/disciplinary diction/word choice, passive voice, proper referencing of sources)				→	→	★
iii. Interviews:						
– Question and answer (Q & A) structure, including short biographical introduction, open-ended and relevant questions, and follow-up questions				→	★	
– Rhetorical strategies to construct a relationship with the subject such as sharing short anecdotes, contextualizing, eye contact, paraphrasing, showing knowledge of subject				→	→	★
F. Expository Texts						
Expository texts are constructed in deliberate ways and interpret some aspect of the world in a particular way. Whereas fictional texts may occupy a prominent place in our leisure time, persuasive and argumentative texts are central not only to leisure activities, as in reading newspapers, but also play an important role in postsecondary institutions, different professions and in the world of work in general.						
F. (1) Exposition: Persuasive Texts						
Persuasive texts try to move people to act or behave in a certain way, including selling or promoting a product or ideology.	6	1	2	3	4	5
1. Required Persuasive Texts						
The student reads and produces the following texts:						
a. Reading (spoken, written and media):						
i. Advertisements, including public service announcements (PSAs), publicity campaigns, popular slogans, posters, book and film trailers	→	→	→	★		
ii. Reviews (e.g. of books, television programs, films, music)	→	→	→	★		
iii. Texts dealing with personal and social concerns (i.e. Internet sites, documentary films, speeches)	→	→	→	→	★	
b. Production (spoken):						
i. Speeches (e.g. pitch an ad campaign, book talk)	→	→	→	→	→	★
c. Production (written, media and multimodal):						
i. Advertisements, including public service announcements (PSAs), posters, book trailers	→	→	→	→	★	
ii. Reviews (i.e. book and film reviews)	→	→	→	→	★	
iii. Essays dealing with personal and social concerns (e.g. opinion column, position paper)				→	→	★
2. Structures, Features, Codes and Conventions of Persuasive Texts						
The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:						
a. Techniques/devices derived from literature:						
i. Humour (e.g. bathos, double-entendre, pun, parody, sarcasm)		→	→	→	★	
ii. Figures of speech (e.g. metonymy, euphemism, oxymoron, hyperbole and understatement)		→	→	→	★	

iii. Figurative language (e.g. imagery, metaphor, simile, personification)		→	→	→	★	
b. Persuasive language such as connotation, loaded words, modals (should, would, must), polarizing rhetoric, judging/quantifying/qualifying words		→	→	→	→	★
c. Respect for production constraints that influence the content of a newspaper/magazine/show (e.g. word limit, time restrictions, readership tastes and expectations, layout)		→	→	→	→	★
d. Rhetorical strategies such as anticipating and addressing opposing viewpoints, repetition, questions, gestures, intonation patterns, eye-contact and fallacies such as emotional appeals, circular reasoning, begging the question, slippery slope				→	→	★
e. Multigenre conventions (e.g. use of melodrama in a series of TV ads; use of fairy tale conventions in an opinion column)				→	→	★
f. Multimodal conventions (e.g. sound of grasshoppers to indicate deafening silence in a speech; manipulated images in an op-ed piece)				→	→	★
g. Genre-specific conventions:						
i. Advertisements (including PSAs):						
– Persuasive techniques such as appeals to basic needs (e.g. 'fitting in', 'luxury and style', 'doing good'; emotional appeals such as use of testimonials and sad music)		→	→	→	★	
– Media conventions such as camera language, layout, colour, sound (jingle, repetition, rhyme, voiceover)		→	→	→	★	
– Manipulation of familiar codes and conventions for specific effect				→	★	
– Transformation of ideas/concept from one mode/medium to another (e.g. creating a spoof PSA based on a current news story)				→	→	★
ii. Reviews:						
– Introduction that includes: the title and name of producer of the text being reviewed; an overview of the main topic, genre, critiques and issues raised		→	→	→	★	
– Content which includes: background on author and context; comparison with other texts in same genre; critique of producer's decisions (e.g. particular aspects of the plot, characters, setting, conflicts, theme(s), and/or various literary techniques)		→	→	→	★	
– Organizational structure that supports the reviewer's opinion/critique (e.g. compare/contrast, respecting narrative chronology)		→	→	→	★	
– Conclusion which contains a positive, negative or ambivalent recommendation		→	→	→	★	
– Conventions to establish credibility (e.g. informal but expert tone and diction, 1st person point of view)		→	→	→	★	
iii. Essays:						
– Thesis/controlling idea (i.e. thesis statement)				→	→	★
– Introduction with an engaging lead and an elaboration of topic				→	→	★
– Evidence organized as points in a logical sequence (i.e. using a structure such as classification, cause and effect, compare/contrast, chronology)				→	→	★
– Use of a variety of strategies to prove/illustrate point (e.g. anecdote, famous quotations, popular media examples)				→	→	★
– Conclusion which convinces reader either to behave (buy, donate, act – 'call to action') or to think a certain way				→	→	★
F. (2) Exposition: Argumentative Texts						
Argumentative texts try to convince people of a point of view about a topic or issue through a logical sequencing of ideas and/or propositions.	6	1	2	3	4	5
1. Required Argumentative Texts						
The student reads and produces the following texts:						

a. Reading (spoken, written and media):					
i. Texts dealing with personal and social concerns, such as political blogs, editorials, televised panel discussions, critical essays				→	→ ★
ii. Essays dealing with issues/topics arising from literature, popular culture and the media				→	→ ★
b. Production (spoken):					
i. Debates, formal and informal				→	★
c. Production (written, media and multimodal):					
i. Texts dealing with personal and social concerns (e.g. editorial, blog, research thesis)				→	→ ★
ii. Essays dealing with issues arising from literature (i.e. literary essay)				→	→ ★
2. Structures, Features, Codes and Conventions of Argumentative Texts					
The student understands the purpose of the following and uses this knowledge to construct meaning when reading and producing spoken, written, media, multigenre and multimodal texts:					
a. Rhetorical strategies to engage and convince reader (e.g. stating basis of argument (pros/cons) upfront, anticipating and addressing opposing viewpoints; using analogies; using historical and/or current events to situate topic; deductive/inductive reasoning, antithesis; and fallacies such as burden of proof, false dilemma/black and white thinking, false cause/non sequitur)				→	→ ★
b. Conventions to establish credibility and authority such as using a formal, academic register; 1st or 3rd person point of view; timeless present tense and passive voice; precise, factual, and/or technical language				→	→ ★
c. Conventions which establish relationships between ideas and serve to extend the argument (e.g. syntactic structures such as parallel structure and syllogism; transitional words and phrases such as <i>however</i> , <i>subsequently</i> , <i>on the other hand</i> ; correlative conjunctions such as <i>if, ... then ...</i> , <i>rather ... than</i>)				→	→ ★
d. Multigenre conventions (e.g. use of personal narrative in an essay; 'call to action' conclusion in an editorial)				→	→ ★
e. Multimodal conventions (e.g. video clips of recent news events in a panel discussion; satirical cartoon with an editorial on same topic)				→	→ ★
f. Genre-specific conventions:					
i. Debates:					
– Use of a procedure such as Parliamentary procedure				→	→ ★
– Basic structure: opening statement of the issue and a preview of main arguments, followed by arguments for a point of view with supporting evidence, then arguments against this point of view, time for rebuttal, and concluding with a recommendation in favour of one side				→	→ ★
– Rhetorical strategies to address and/or distract opponent such as rephrasing, paraphrasing, and/or redirecting to move debate forward; maintaining eye-contact; using a rational, unwavering tone; and fallacies such as red herring, ad hominem argument, guilt by association/bad company, straw man				→	→ ★
– Spoken conventions such as intonation patterns, pauses and silences, gestures, turn-taking, use of a moderator				→	→ ★
– (Reading only) Media conventions for specific effect (e.g. the use of close-up to create a sense of immediacy or involvement in a televised debate)				→	→ ★
ii. Essays:					
– Introduction which includes a lead, an elaboration of the topic, a clear thesis statement and a path statement				→	→ ★
– Evidence organized as points in a logical sequence (e.g. using a structure such as classification, cause and effect, compare/contrast, chronology)				→	→ ★

– Conventions to establish a sense of unity and coherence (i.e. paragraphs structured using a formulaic pattern: topic sentence, explanation of the example/idea, evidence to support that example/idea, and reasoning to link back to thesis)				→	→	★
– Conclusion which wraps up the argument by: generalizing the thesis/ideas to the human condition, elevating specific issues to a universal level, drawing on higher truths, etc.				→	→	★
– Proper citation(s) of reference material (e.g. ellipsis points, brackets, formatting, footnotes, bibliography)				→	→	★
iii. Editorials:						
– Focus on current issues and events in the news				→	→	★
– Introduction which situates issue within a local and/or national context				→	→	★
– Stance/role of editor is consistent with the ideology of a given news source				→	→	★
– Respect for production constraints that influence the editorial content of a newspaper/magazine/show (e.g. the influence of producer’s political ideology on content; word limit, time restrictions, copyright)				→	→	★

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1. The blue bar signifies that students require the guidance of their teacher to *reinvest* the knowledge gained by the end of a certain grade level in progressively more demanding contexts, with increasingly more challenging material, to ensure that their understanding deepens over time.
 2. See *SELA*, p. 98 for more information about *Forum Theatre*.

English Language Arts

Conventions of Language

Sounds, words and images are read and produced differently. The following chart specifies the knowledge students are expected to develop about these codes and conventions throughout their secondary education. As many texts today are multimodal, students are expected to integrate the knowledge of the affordances of spoken, written and media language to read and produce multimodal and multigenre texts. However, it is understood that students are not expected to locate or identify parts of speech in a discrete fashion, such as in an objective test. Rather, it is anticipated that students learn these codes and conventions in increasingly more complex contexts and in relation to more complex texts.

<ul style="list-style-type: none"> → Student constructs knowledge with teacher guidance. ★ Student applies knowledge by the end of the school year. Student reinvests knowledge.¹ 	Elementary	Secondary				
		Cycle One		Cycle Two		
A. Spoken Language The student understands and applies conventions of spoken language to express thoughts, ideas and information for a specific purpose and intended/target audience.	6	1	2	3	4	5
1. Rhetorical strategies						
a. Makes effective use of visual aids to support spoken language, such as handouts or photographs		→	★			
b. Adapts the rhetorical aspects of spoken language to purpose, intended/target audience and genre (e.g. uses a register that is appropriate in a formal context; uses intonation for dramatic effect in a poetry reading; links own ideas to previous speaker in an informal plenary)		→	→	★		
c. Adapts the rhetorical aspects of nonverbal language to achieve a particular effect, such as maintaining eye contact and using gestures for emphasis in a debate		→	→	→	★	
2. Affordances						
a. Exploits the possibilities of spoken language as a system in the context of learning (e.g. constructs or negotiates knowledge by searching for answers, practices active listening by paraphrasing)		→	★			
b. Uses the aesthetic qualities of spoken language to give added meaning and depth to specific spoken genres (e.g. rhythm, repetition, pacing, rhyme, alliteration, assonance)		→	→	★		
c. Uses knowledge of affordances of spoken language to achieve a specific effect in different contexts (e.g. exploits rhetorical conventions during a speech)				→	★	
B. Written Language The student understands and applies conventions of written language to express thoughts, ideas and information for a specific purpose and intended/target audience, in own reading and writing.						
1. Organization						
a. Uses a structure that fits the genre (e.g. letter format, narrative, play, essay)		→	→	★		
b. Employs a variety of paragraphing strategies (e.g. topical, chronological, spatial) appropriate to genre, intended/target audience and purpose		→	→	★		
c. Uses paragraph breaks to indicate an organizational structure		→	→	★		
d. Employs a strong beginning/introduction/lead to engage the reader		→	→	★		
e. Uses relevant details and elaborates on these to support the main idea		→	→	★		
f. Uses an ending that provides a sense of resolution or closure		→	→	★		
g. Uses smooth, effective transitions to maintain unity and coherence		→	→	★		
2. Syntax and usage						

a. Uses the following parts of speech correctly: nouns, verbs, adjectives, adverbs, pronouns, prepositions, conjunctions and interjections	→	★				
b. Uses different kinds of sentences (e.g. declarative, conditional, exclamatory)	→	★				
c. Uses a variety of phrases and clauses to add detail and depth (e.g. appositive phrase, adverbial clause)	→	→	★			
d. Uses a variety of sentence structures (simple, compound, complex and compound-complex) and transitional words or phrases to reinforce relationships among ideas and to enhance the flow of the writing	→	→	→	★		
e. Demonstrates consistent variation in sentence beginnings, lengths and patterns (i.e. sentence arrangement)	→	→	→	★		
f. Respects subject/verb agreement, including verb tense, point of view, pronouns, etc.	→	→	→	★		
g. Uses active and passive voice to good effect (e.g. uses a passive voice in a research report to create a sense of authenticity)	→	→	→	→	★	
h. Uses syntax to suit the genre (e.g. compound-complex in an argument; compound in a descriptive narrative)	→	→	→	→	★	
3. Mechanics						
a. Applies capitalization rules, including proper nouns, abbreviations and acronyms, literary titles and other titles in modern usage such as official titles, song titles, etc.	★					
b. Spelling:						
i. Applies spelling rules, including exceptions such as: <i>i</i> before <i>e</i> except after <i>c</i> ; dropping silent <i>e</i> and/or doubling the final consonant before adding a suffix beginning with a vowel; changing end <i>y</i> to <i>i</i> before adding any suffix except those beginning with <i>l</i> ; and, numbers/statistics/dates, etc.	★					
ii. Applies spelling patterns/generalizations correctly, including exceptions such as: word families; prefixes and suffixes; regular and irregular plurals; homonyms and homophones	★					
iii. Uses resources to correct own spelling (e.g. word lists, dictionaries, peers, spell check)	★					
c. Punctuation:						
i. Applies end punctuation rules: period, question mark, exclamation point	★					
ii. Uses apostrophes to punctuate contractions, singular and plural possessives	★					
iii. Applies rules for commas: items in a series, greetings, introductory words, direct address, compound sentences, phrases and clauses	→	★				
iv. Uses quotation marks to punctuate dialogue, title short works, cite excerpts from different sources	→	★				
v. Uses colons and semicolons correctly	→	→	→	★		
vi. Uses hyphens, dashes, parentheses, ellipses and brackets correctly	→	→	→	→	★	
vii. Uses punctuation to suit the genre (e.g. parentheses to indicate asides in plays; brackets and ellipses points for citations in an essay; ellipses points or asterisks to indicate passage of time in a novel)	→	→	→	→	★	
d. Uses relevant/required print cues (e.g. underlining or italicizing titles of major works; all caps or bold to add emphasis; increased font size for headlines or (sub)headings)		→	→	★		
e. Uses appropriate format to cite sources (e.g. Chicago, APA, MLA, UPI, any other recognized style manual)			→	★		
4. Word Choice/Diction						
a. Uses words that consistently support style, intended meaning and the organizational structure of the genre	→	→	★			
b. Uses a metalanguage to discuss own texts, own progress as a learner and/or literary texts	→	→	→	★		

c. Demonstrates an extensive, varied vocabulary (i.e. derived from experiences with a range of texts and contexts)	→	→	→	→	★	
d. Uses specific vocabulary and/or terminology and/or discourses from other disciplines or fields to convey meaning(s) and/or message(s) and/or information				→	★	
C. Media Language The student understands and applies the conventions of media language in a specific context when reading and producing texts.	6	1	2	3	4	5
1. Codes						
a. Identifies and analyzes the codes used in a media text to convey the producer's intentions (e.g. a popular logo in advertising; music to convey suspense in a movie; the colour red to signify embarrassment in a graphic novel). <i>See also SELA, p. 105 and SELA2, p. 62.</i>	→	→	★			
b. Identifies and analyzes how the codes of media language can be adapted to different purposes, texts and audiences:						
i. Depiction of products in advertising (e.g. magazine, television, web)	→	→	→	★		
ii. Adaptation of a genre in different media (e.g. a novel and its adaptation to film)	→	→	→	★		
iii. Coverage of same action or event by a single medium (e.g. two different radio stations reporting the same story)		→	→	★		
iv. Coverage of same action or event by different media (e.g. a baseball game that airs on radio and television)		→	→	→	★	
c. Demonstrates how specific codes and conventions combine to:						
i. Position an intended/target audience (e.g. prime-time programming is aimed at delivering the target audience to advertisers; appeals in a PSA position the reader to consider making a donation to a charity)		→	→	→	★	
ii. Communicate a producer's stance (e.g. an anti-whaling stance taken by <i>National Geographic</i> in a documentary on whaling)		→	→	→	★	
iii. Establish relevance (i.e. image/word/sound coexist and/or are juxtaposed to create meaning/message such as the image of a baby on a cigarette pack as a reminder that second-hand smoke poisons innocence)				→	→	★
2. Representation						
a. Explains how layout cues the reader to the social function of a text (e.g. posters highlight visual elements rather than print to catch a viewer's attention; captions are used in televised news reports to establish credibility, as in providing the personal credentials of an expert on the topic or issue)	→	→	★			
b. Explains how the conventions of sound:						
i. Create a sense of tone, mood, emotion, pacing (e.g. quick tempo to create a sense of urgency in a drama)		→	→	★		
ii. Situate viewer/listener in a context (e.g. canned laughter in a comedy, sound effects in a car chase scene)		→	→	→	★	
iii. Add depth and/or dimension to a text (e.g. voiceover in a narrative sequence depicting a hazardous voyage by sea in another century)		→	→	→	★	
c. Explains how the conventions of image:						
i. Capture and maintain a viewer's attention (e.g. camera shots and angles)		→	→	★		
ii. Create atmosphere (e.g. dark lighting)		→	→	★		
iii. Move action forward (e.g. camera movement and transitions, editing)		→	→	★		
iv. Establish continuity (e.g. repetitive use of the colour blue in a graphic novel to characterize a protagonist)		→	→	→	★	
v. Add depth and/or dimension to a text (e.g. camera shot and/or angle that makes a subject appear powerful or threatening; use of the colour pink to suggest a cancer survivor in a photo essay)		→	→	→	★	

d. Explains how symbols and signs connote more or less, respectively, than what they stand for (e.g. the symbol of the Canadian flag; the sign for hazardous materials)		→	→	→	★	
e. (Reading only) Analyzes how specific codes and conventions combine to convey concepts, message(s) and meaning(s):						
i. Bias or stereotyping		→	→	★		
ii. Promotion of a product, idea or action		→	→	★		
iii. Inferences (e.g. a surge of music to underscore the reunion of lovers in a movie; the downward glance of a villain to suggest secrecy or deceit)		→	→	★		
iv. Individuals, groups and cultures (e.g. gendered images in advertising campaigns; the use of camera shots/angles to create a sense that homeless people are powerless)		→	→	→	★	
v. Values, beliefs, ideologies (e.g. a close-up of a sleeping baby is associated with a new beginning; the manipulation of images and events in a political message reinforces the opinion that an opponent leans too much to the Left)		→	→	→	→	★

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1. The blue bar signifies that students require the guidance of their teacher to *reinvest* the knowledge gained by the end of a certain grade level in progressively more demanding contexts, with increasingly more challenging material, to ensure that their understanding deepens over time.