

speaking up, speaking out

FINDING A VOICE TO COMMUNICATE



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Speaking Up, Speaking Out: Finding a Voice to Communicate

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Unit Context

The goal of this unit is for students to find and share their unique voice. Using that voice, they choose to communicate an issue from their personal experience or the experiences of others.

Students demonstrate their understanding of the idea of finding a voice. They are given the opportunity to choose the manner, method, and form in which they share this voice. It is intended that students will move beyond using expository prose and explore other forms of self-expression. Some of these are:

- writing and performing poetry or song
- creating visual or performance art
- assembling a mash-up
- preparing and performing a dramatic monologue, dramatic presentation, mime, or tableau
- creating a video
- making a presentation

The resources listed in this unit are offered only as examples or suggestions. It is recognized that British Columbia schools serve students from diverse cultures and backgrounds. The multicultural nature of the BC school system is highly valued, as are all students' heritages and culture. Teachers should preview all suggested resources carefully to ensure that they are appropriate in the context of the students they teach and the communities they serve.

Similarly, activities and assignments are offered as suggestions. Teachers and students are encouraged to adapt them to them to their unique needs.

Teachers may also want to use only some of the lessons included in the unit. For example, Lessons 1 and 3 work well as an introduction to the concept of voice in a novel or short story study. Lessons in Unit B: Researching An Issue may be omitted if students possess the requisite research skills.

Essential Questions

- What is voice?
- Why do people share or hide their voice?
- Why is it important to share voice?
- Does everyone get to share his or her voice?
- What happens if people can't share their voice?
- How have you contributed your voice?

Planning Considerations

The unit has two components—teacher-directed instruction and inquiry-based individual research. It is therefore strongly recommended that teachers using the unit work in close cooperation with their teacher librarian to co-plan the research component (Lessons 6–8). The British Columbia Teacher Librarians’ Association has done a lot of research into inquiry-based learning and has developed an excellent resource, *The Points of Inquiry: A Framework For Information Literacy and The 21st Century Learner* (<https://bctla.ca/resources/point-of-inquiry/>), which includes excellent tools and guidelines for cooperative planning between classroom teachers and teacher librarians.

Core Competencies

Critical thinking (Lessons 2-5 / Project)

- Analyze and critique
- Question and investigate

Communication (Lessons 3, 6, 8 / Project)

- Acquire, interpret, and present information

Social Responsibility (Lessons 2-4 / Project)

- Valuing diversity

Curricular Competencies Table

Big Ideas

- The exploration of text and story deepens our understanding of diverse, complex ideas about identity, others and the world.
- Language shapes ideas and influences others.
- Voice is powerful and evocative.

SPOKEN LANGUAGE 10 CURRICULAR COMPETENCIES	CONTENT	SPEAKING UP, SPEAKING OUT LESSONS
Express an opinion and support	Text forms and genres	Lesson 1
Recognize how language constructs and reflects personal and cultural identities Recognize and appreciate how different forms, structures, and features of oral and other texts reflect diverse purposes, audiences and messages Recognize and appreciate the role of story, narrative, and oral tradition in expressing First Peoples perspectives, values, beliefs, and points of view	Text Features and Structures <ul style="list-style-type: none"> • form, function, and genre of oral and other texts • narrative structures, including those found in First Peoples oral and other texts 	Lesson 2A
Demonstrate speaking and listening skills in a variety of formal and informal contexts for a range of purposes	<ul style="list-style-type: none"> • metacognitive strategies • oral language strategies 	Lesson 3
Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts	<ul style="list-style-type: none"> • metacognitive strategies • oral language strategies • writing processes 	Lesson 4
Think critically, creatively, and reflectively to explore ideas within, between, and beyond texts Explore the impact of personal, social, and cultural contexts, values, and perspectives in oral texts	<ul style="list-style-type: none"> • form, function, and genre of oral and other texts 	Lesson 5
Respond to text in personal, creative, and critical ways	<ul style="list-style-type: none"> • metacognitive strategies 	Lesson 6
Explore the impact of personal, social, and cultural contexts, values, and perspectives in oral texts	<ul style="list-style-type: none"> • form, function, and genre of oral and other texts 	Lesson 7
Recognize intellectual property rights and community protocols and apply them as necessary	<ul style="list-style-type: none"> • citations and acknowledgements 	Lesson 8

Unit Scope and Sequence

	LESSON	CONNECTING	PROCESSING	TRANSFORMING	PREPARING STUDENT PROJECT
Part A—Learning About Voice	1	People express themselves in many ways.			
		<ul style="list-style-type: none"> prepare portfolios anticipation guide 	<ul style="list-style-type: none"> compare responses in anticipation guide determine most important idea 	<ul style="list-style-type: none"> introduce assignment begin <i>Pause and Reflect Journal</i> 	<ul style="list-style-type: none"> awareness of task work management system in place
	2A	“Voice” has many forms.			
		<ul style="list-style-type: none"> “voice” means different things importance of voice 	<ul style="list-style-type: none"> engaging with others’ voices reacting to voices 	<ul style="list-style-type: none"> recognizing topics, issues, and questions 	<ul style="list-style-type: none"> begin to select topic and/or issue
	2B	Researchers look for information in a variety of ways.			
		<ul style="list-style-type: none"> inventory of current student practices 	<ul style="list-style-type: none"> stations teaching different aspects of the research process 	<ul style="list-style-type: none"> teacher assessment and student self assessment of current practices and areas for growth 	<ul style="list-style-type: none"> plan for practicing unfamiliar research skills in Lesson 6
	3	People are not always able or willing to share their voice.			
		<ul style="list-style-type: none"> review previous class identify voices students do listen to 	<ul style="list-style-type: none"> reasons why people choose to speak up factors that prevent people from speaking up 	<ul style="list-style-type: none"> analyze underlying structures in communication 	<ul style="list-style-type: none"> begin to refine their topics
	4	People sometimes have an overwhelming need to be heard.			
		<ul style="list-style-type: none"> consequences of not speaking up (personal experience) 	<ul style="list-style-type: none"> analyze the effectiveness of different kinds of “voice” 	<ul style="list-style-type: none"> assess the suitability of different forms of voice to their own personality 	<ul style="list-style-type: none"> refine decisions about what type of voice they would like to use in their projects
5	People choose to express their voice in different ways.				
	<ul style="list-style-type: none"> experience different forms of “voice” 	<ul style="list-style-type: none"> analyze the effectiveness of different kinds of “voice” 	<ul style="list-style-type: none"> assess the suitability of different forms of voice to their own personality 	<ul style="list-style-type: none"> refine decisions about what type of voice they would like to use in their projects 	

	6	Focus makes the research task much easier.			
		<ul style="list-style-type: none"> summary of previous discussions about topic, issue, questions 	<ul style="list-style-type: none"> planning a topic, an issue, and some research questions 	<ul style="list-style-type: none"> testing the appropriateness of the planning 	<ul style="list-style-type: none"> reflecting on the choices made
	7	Quality research demands accurate, reliable information.			
		<ul style="list-style-type: none"> summary of previous discussions about topic, issue, questions 	<ul style="list-style-type: none"> planning a topic, an issue, and some research questions 	<ul style="list-style-type: none"> testing the appropriateness of the planning 	<ul style="list-style-type: none"> reflecting on the choices made
	8	Researchers have a moral and ethical obligation to credit their sources of information.			
		<ul style="list-style-type: none"> remembering personal experience 	<ul style="list-style-type: none"> citations: theory and practice 	<ul style="list-style-type: none"> application of theory in research 	<ul style="list-style-type: none"> integration of cited materials

Schedules and Timelines

Although the unit offers a sequence of learning activities, decisions about the scheduling and timelines for these activities is at the discretion of the teacher and teacher librarian. Students will need additional time to do the necessary research both to complete their “Inspiration Maps” and to prepare their final project. The required amount of independent working time will vary according to the unique characteristics of each class.

As teachers schedule time for the unit, it is important to note that the activities fall into three categories:

- Students learn about “Voice.”
- Students learn about how to do quality research.
- Students prepare to express themselves in a new way.

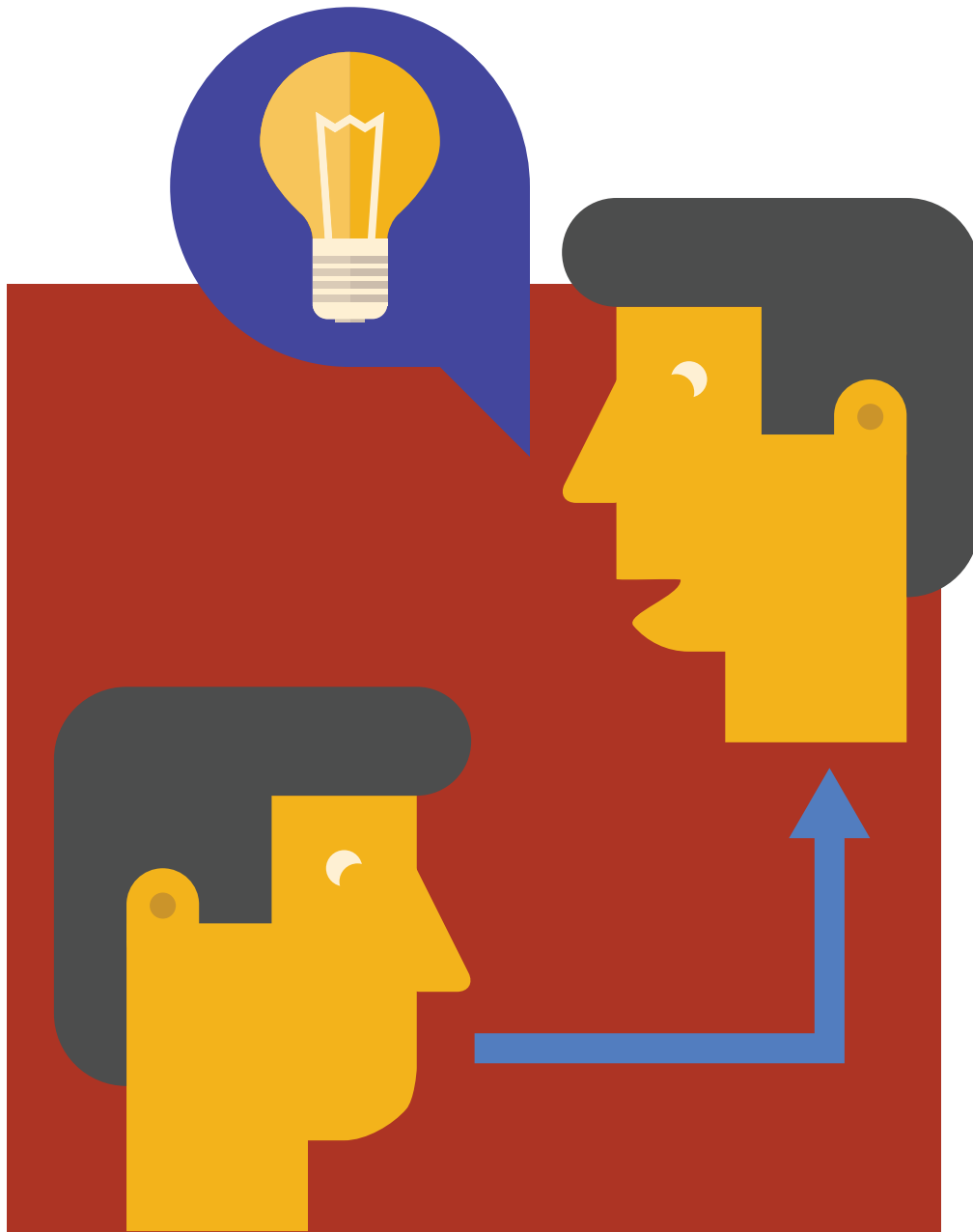
Finally, students will need scheduled class time to publicly present the products of their research: time for “Speaking Up, Speaking Out.”

Assessment

Assessment For Learning	Assessment As Learning	Assessment Of Learning
<ul style="list-style-type: none"> • Ongoing – <i>Pause and Reflect Journal</i> • Lesson 1 – Anticipation Guide • Lesson 2B – Introduction to Research 	<ul style="list-style-type: none"> • Lesson 2A – Self Assessment As learning: Critical Analysis • Lesson 6 – <i>Student Handout 6: Choosing Your Voice</i> • Lessons 6–8 – Self Assessments: Sticky Notes • Portfolio Assessment 	<ul style="list-style-type: none"> • Lesson 4 – Quick Scale: Grade 10 Writing Personal Views or Response • Summative Evaluation: Inspiration Map • Summative Evaluation: “Speaking Up, Speaking Out” • Summative Evaluation: Portfolio Assessment

Note: Assessment rubrics are provided in the Assessment Tools. They are provided as samples only and teachers are strongly encouraged to co-construct assessment criteria and rating scales with their students.

Lessons: Part A—Learning About Voice



Lesson 1: Introducing the Unit


Resources and Materials

- 11 × 17 paper for portfolios
 - one per student

Preparation

- One copy per student of each of:
 - *Student Handout 1: Assignment*
 - *Student Handout 2: Anticipation Guide*
 - *Assessment Tool: Pause and Reflect Journal*

Connecting

Teacher	Student
<p>(10 minutes)</p> <ol style="list-style-type: none"> Building Community and a Purpose for the Learning. <ol style="list-style-type: none"> Hand out the 11x17 paper. Have students fold it in half to create a portfolio for their work. Introduce the title of the unit: <i>Speaking Up, Speaking Out</i>. This title and their name must appear on the front of the folder. Ask students to use words or pictures to add ideas about voice to the front and back of the folder. Prompt with questions such as, “How do performers speak out?”, “How do protesters get their message across?”, “Have you ever left someone a note about something you found hard to say?” Encourage students to share ideas with each other. Encourage students to draw at least one image on the folder cover – this makes it easier for them to find their folder at the beginning of class next day. (Have the folders spread out on a counter or table at the beginning of class for students to easily retrieve.) 	<ul style="list-style-type: none"> • Create a portfolio in which to store all their classwork during the unit. These Working Portfolios should be stored in the classroom – handed in at the end of each class and retrieved at the beginning of each class. (May be assessed at the end of the unit.) 
<p>(5–10 minutes)</p> <ol style="list-style-type: none"> Activating Prior Knowledge. <ol style="list-style-type: none"> Distribute <i>Student Handout 2: Anticipation Guide</i>. Students complete the guide on their own without discussion. Reassure students that there are no right or wrong answers. The goal is to express their opinions and the reasons for those opinions. 	<ul style="list-style-type: none"> • Complete the anticipation guide.

Processing

Teacher	Student
<p>(20 minutes)</p> <ol style="list-style-type: none"> 1. Most Important Idea. <ol style="list-style-type: none"> a. Divide the class into small groups of 3–5. In turn, each student in the group suggests which of the statements on the anticipation guide was most significant to them (<i>most important, most personal, most frequently observed, etc.</i>) and explains why. b. When each student has had their turn, the group decides the most important idea discussed and reports to the class. 	<ul style="list-style-type: none"> • Participate in the discussion.

Transforming

Teacher	Student
<p>(10 minutes)</p> <ol style="list-style-type: none"> 1. Summarize what the students have said so far about <i>Speaking Up, Speaking Out and Voice</i>. 2. Hand out <i>Student Handout 1: Assignment</i>. 3. Introduce the assignment. 	<ul style="list-style-type: none"> • Students ask questions to clarify expectations.

Reflection/Assessment:

Teacher	Student
<p>(10–15 minutes)</p> <ol style="list-style-type: none"> 1. Hand out <i>Pause and Reflect Journal</i>. 2. Explain the purpose of the notebook. <ol style="list-style-type: none"> a. To help students make connections between what they do in class and their work on the assignment. b. To help students monitor their understanding. 	<ul style="list-style-type: none"> • Complete the <i>Pause and Reflect</i> entry and staple their writing to back of the page of prompts. • File all paperwork in their folder and hand it in.

Lesson 2A: Identifying Voice

Learning Intention: “Voice” has many forms.

Resources and Materials

- Chart paper and pens for writing wall activity (optional).
- Access to three different examples of voice. Some suggestions include:
 - Print
 - John Franklin Stephens, Special Olympian – An Open Letter to Ann Coulter
<https://specialolympicsblog.wordpress.com/2012/10/23/an-open-letter-to-ann-coulter/>
 - John Donne – Meditation 17
<http://www.online-literature.com/donne/409/>
 - Margaret Atwood – A Letter to America
<https://www.thenation.com/article/letter-america-3/>
 - Visual Art
 - Pablo Picasso – The Weeping Woman – <https://www.pablocicasso.org/the-weeping-woman.jsp>
 - Emily Carr – Scorned as Timber, Beloved o the Sky
http://www.museevirtuel.ca/sgc-cms/expositions-exhibitions/emily_carr/en/popups/pop_large_en_VAG-42.3.15-b.html
 - Video
 - Carrielynn Victor-Xemontalot – *On Her Artwork* – https://media.openschool.bc.ca/osbcmmedia/fns12/video/fn1234i1v_cvartwork_m.mp4
 - Butch Dick – *Traditional Teaching* – https://media.openschool.bc.ca/osbcmmedia/fns12/video/fn1243d1v_bdteaching_m.mp4
 - Martin Luther King – I Have A Dream
<https://www.youtube.com/watch?v=3vDWWy4CMhE>
 - Steve Jobs – Stanford Commencement Address 2005
<https://www.youtube.com/watch?v=UF8uR6Z6KLc>
 - Nelson Mandela – Prepared to Die
<https://www.youtube.com/watch?v=gQvIxnWELHM>
 - John F. Kennedy – First Inaugural Address
<https://www.youtube.com/watch?v=PEC1C4p0k3E>
 - Performance Art
 - Youth Street Dance Council – *Instructions for a Bad Day* – <http://www.youtube.com/watch?v=xRLQ54WNGaU>
 - Skeena Reece – *Skeena on her Performance Art* – https://media.openschool.bc.ca/osbcmmedia/fns12/video/fn1234s1v_srperformance.mp4

Preparation

- One copy per student of each of:
 - *Student Handout 3: Identifying Voice*
 - *Projector* for online resources
- One copy per student of each of:
 - *Self Assessment for Learning: Critical Analysis* in the Assessment Tools

Connecting

Teacher	Student
<p>(5 minutes)</p> <p>1. Remind students of their previous work. As a whole class, record some ideas that respond to these questions:</p> <p>a. <i>In what ways do we use this word “voice”?</i></p> <p>b. <i>What does the word “voice” mean?</i></p> <p>c. <i>How is “voice” demonstrated?</i></p>	<ul style="list-style-type: none"> • Offer responses to the questions.
<p>(10 minutes)</p> <p>2. Guide the students in responding to these questions.</p> <p>a. <i>Is it important for everyone to use his or her “voice”?</i></p> <p>b. <i>What happens when people are listened to?</i></p> <p>c. <i>What happens when people are not listened to?</i></p> <p>d. <i>Are you listened to? How does that make you feel?</i></p>	<ul style="list-style-type: none"> • Break into A/B partners to discuss the questions and record their response. <p>OR</p> <ul style="list-style-type: none"> • Students do short 5-minute free write responses. <p>OR</p> <ul style="list-style-type: none"> • Post the questions on charts around the room. Students wander the room writing responses to the questions or to other student comments (See Sample: Lesson 2 – Writing Wall).

Processing

Teacher	Student
<p>(20 minutes)</p> <p>1. Hand out <i>Student Handout 3: Identifying Voice</i>.</p> <p>2. Provide students with selected samples of “voice” and allow students time to respond on the handout after each one is presented.</p> <p>3. Allow students time to compare and discuss responses with each other. Encourage students to reflect on how the different types of voice do or do not suit their own personalities and talents.</p>	<ul style="list-style-type: none"> • Engage with the different types of voice, respond, and reflect. • Compare their reactions to the voices with those of other people.

Transforming

Teacher	Student
<p><i>(15 minutes)</i></p> <ol style="list-style-type: none"> 1. "Now let's re-examine the samples of voice that you have seen so far to see how what you have done so far today helps you complete your unit assignment." 2. Guide the students to the understanding that each of the voices dealt with a topic and an issue within that topic. Some examples are: <ul style="list-style-type: none"> ▪ John Franklin Stephens <ul style="list-style-type: none"> □ topic: respect □ issue: name-calling □ research: "What are the effects of name-calling?" ▪ John Donne <ul style="list-style-type: none"> □ topic: humanity □ issue: responsibility □ research: "What responsibility do we have for other members of our society?" ▪ Pablo Picasso <ul style="list-style-type: none"> □ topic: sadness □ issue: grief □ research: "To what extent is experiencing grief life-changing?" ▪ Carrielynn Victor-Xemontalot <ul style="list-style-type: none"> □ topic: art □ issue: inspiration □ research: "What is the relationship between person experience and the creation of art?" ▪ Butch Dick <ul style="list-style-type: none"> □ topic: culture □ issue: traditions □ research: "What happens when culture is imposed upon others?" ▪ Martin Luther King <ul style="list-style-type: none"> □ topic: race relations □ issue: equality □ research: "To what extent has Dr. King's dream come true?" ▪ Steve Jobs <ul style="list-style-type: none"> □ topic: human lifetime □ issue: choices □ research: "To what extent does today's youth have control over their future?" ▪ Nelson Mandela <ul style="list-style-type: none"> □ topic: democracy □ issue: equality □ research: "What qualities do the leaders of equal rights share?" 	<ul style="list-style-type: none"> • Suggest an alternative topic/issue/ research question for the voices they heard.

Teacher	Student
<ul style="list-style-type: none"> ▪ John F. Kennedy <ul style="list-style-type: none"> □ topic: patriotism □ issue: duty □ research: “What obligations do Canadians feel toward their country?” <p>3. Suggest to students that these examples of a topic, issue, and question are not definitive. There are probably other topics in the samples. Ask the students to identify alternative topics. Help them determine an issue for that topic and to formulate a research question. <i>(Note: research questions should not be answerable with a single word, nor should they lead to a lengthy summary of fact in the form of a report.)</i></p>	<ul style="list-style-type: none"> • Suggest an alternative topic/issue/research question for the voices they heard.

Reflection/Assessment: (Self-Assessment for Learning)

Teacher	Student
<p>1. Distribute <i>Self Assessment for Learning: Critical Analysis</i>.</p> <ul style="list-style-type: none"> ▪ self assessment for learning ▪ to be retained in the portfolio <p>As they complete their <i>Pause and Reflect Journals</i>, students should attempt to answer some or all of these questions:</p> <ul style="list-style-type: none"> ▪ What are some things that make you angry? (issues) ▪ What are you passionate about? (a topic) ▪ What is something people need to hear about? (an issue) ▪ What has been an important event in your life? (a topic) <p>Explain to students that answering these questions will help them think about possible subjects of their projects.</p>	<ul style="list-style-type: none"> • Students complete their self assessments. • Students begin to think about possibilities for their projects.

Lesson 2B: Introducing Research About Voice

Learning Intention: Researchers look for information in a variety of ways.

Resources and Materials

- Access to the school library and online computers.

Preparation

- One copy per student of:
 - *Student Handout 7: The Research Top Ten*
- Cooperatively plan with your teacher librarian to co-teach these learning outcomes:
 - Students are able to effectively use key word searching and appropriate search terms to explore ideas and information.
 - Students are able to efficiently use online public access catalogues.
 - Students are aware of, and understand the value of online information databases.
- Using a stations approach may prove to be effective. Stations might include:
 - use of the catalogue
 - walking tours of non-fiction print materials
 - collection of biographical texts
 - web access to databases
 - open web access
 - small group discussion with teacher and/or teacher librarian

Connecting

Teacher	Student
<p>(5 minutes)</p> <p>1. Whole group discussion:</p> <ul style="list-style-type: none"> ▪ Ask students to explain exactly what they do when they are asked to do some research. Encourage them to be honest about using Google, Wikis, or Ask.com and whether or not they trust the information that they find. ▪ Find out how many students are happy to accept the information that they find so easily and what some of the pitfalls of doing so might be. ▪ Ask students whether or not they could use some of the information found in the room they are in (library). How do they know for sure? 	<ul style="list-style-type: none"> • Participate in the discussion.
<p>(2 minutes)</p> <p>2. Set the purpose for the class.</p> <ul style="list-style-type: none"> ▪ Explain that the task will be for students to experience some other ways of searching for information. <ul style="list-style-type: none"> □ to make use of all available information □ to make sure that the information they find can be trusted □ to make their search for information easier, less time consuming and more efficient 	

Teacher	Student
<p>(5 minutes)</p> <p>3. Ask students to complete <i>Student Handout 7: The Research Top Ten</i>.</p> <ul style="list-style-type: none"> ▪ Explain that this anticipation guide is a self assessment to find out how much they already know about the research process. ▪ Students will discuss their “top ten” in their final station. 	<ul style="list-style-type: none"> ▪ Students complete <i>Student Handout 7: The Research Top Ten</i>.

Processing

Teacher	Student
<p>(45 minutes)</p> <ul style="list-style-type: none"> • Stations: design and manage the learning stations, moving the students through the stations in small groups. 	<ul style="list-style-type: none"> • Participate in all of the stations.

Transforming

Teachers and students assess the research skills students already have and the skills which need more practice.

Student	Student
<p>(10 minutes)</p> <ul style="list-style-type: none"> • Small group discussion. • As part of the stations cycle, teacher and students discuss the research process (referring to their top 10) and what the students have learned about the process as they completed the stations. 	<ul style="list-style-type: none"> • Participate in the discussion.

Reflection/Assessment

Teacher	Student
<ul style="list-style-type: none"> • <i>Pause and Reflect Journals</i>. • Encourage students to think about ways in which they will take a different approach to the research task when they return to the library in Lesson 6. 	<ul style="list-style-type: none"> • Complete their <i>Pause and Reflect Journals</i>.

Lesson 3: Sharing a Voice

Learning Intention: People are not always able or willing to share their voice.

Resources and Materials

- Six different reading passages (at different reading levels) on these, or related topics:
 - Censorship (political censorship, religious censorship, literary censorship, etc.) e.g., cyber censorship in China, banning of books in school libraries, letters home from the front.
 - *Cyber War: China Hacks Into Twitter and Censors It Ahead of Chinese Communist Election* – <https://mic.com/articles/18825/cyber-war-china-hacks-into-twitter-and-censors-it-ahead-of-chinese-communist-election#.hrJ9RFFoD>
 - Cultural pressures/norms. e.g., banning of rock and roll in the 1950s, pressure to look older among tweens, teaching of intelligent design.
 - *I Do Feel Pressure To Look Older* – <https://www.theguardian.com/society/2009/mar/10/sexualisation-young-girls-clothes>
 - Gender roles (women’s suffrage, education opportunities, GLBT rights, etc.) e.g., pink shirt day, education of women in Afghanistan, women’s right to vote.
 - *Bullied student tickled pink by schoolmates' T-shirt campaign* – <http://www.cbc.ca/news/canada/nova-scotia/story/2007/09/18/pink-tshirts-students.html>
 - Physical or intellectual limitations. e.g., speech impediments, cerebral palsy, Lou Gehrig’s disease, autism.
 - *Life and Cosmos, Word by Painstaking Word* – <http://www.nytimes.com/2011/05/10/science/10hawking.html>
 - Shyness/introversion/extroversion. e.g., psychology of shyness, Toastmasters International, extroversion and social media.
 - *Shyness* – http://teenshealth.org/teen/your_mind/emotions/shyness.html
 - Peer pressure. e.g., risk factors for gang membership, growth of the tattoo industry, marketing to children.
 - *Traits of Gang Members* – <http://www.edmontonpolice.ca/CommunityPolicing/OrganizedCrime/Gangs/TraitsOfGangMembers.aspx>

Preparation

- Assign the numbers 1 to 6 to the different titles of the reading passages.
- Photocopy 4–6 copies of each reading passage.
- Assemble the passages in packages of six different titles.
(**Note:** When the packages are presented to the group, students will usually self-select a passage at their reading level.)
- Make one copy per student of *Student Handout 4: Unheard Voices*.

Connecting

Teacher	Student
<p>(5 minutes)</p> <p>1. Class discussion to activate prior knowledge:</p> <ol style="list-style-type: none"> <i>“Think back to the last class when we heard samples of three voices. What did you think?”</i> <ol style="list-style-type: none"> Honour all responses. Likes? Dislikes? Whether or not the responses are positive, ask students to justify their opinions. Ask students what implications those opinions have for their own project work. 	<ul style="list-style-type: none"> Offer opinions.
<p>(10 minutes)</p> <p>2. A/B Partner discussion to anticipate learning:</p> <ol style="list-style-type: none"> <i>“With your partner, discuss two questions</i> <ol style="list-style-type: none"> <i>Whose voices are you most likely to listen to?</i> <i>How are the voices you listen to the most similar or different to those you heard yesterday?”</i> Highlight important ideas from the reporting out. 	<ul style="list-style-type: none"> Discuss and report to class.

Processing

Teacher	Student
<p>(30 minutes)</p> <p>1. Activity: “The Final Word.”</p> <ol style="list-style-type: none"> Divide the class into groups of six. Explain the purpose to the class. <ol style="list-style-type: none"> To find the reasons why people are unable to or choose not to “Speak Up, Speak Out.” To look for things like: power; censorship; cultural pressures or norms; gender roles; physical or intellectual limitations; personality including shyness or peer pressure. (Write these terms on the board while the students are completing “The Final Word.”) Explain the procedure: <ol style="list-style-type: none"> Students read. Each member of the group reads one of the passages. The first student begins by presenting an important idea from their passage. In turn around the circle, the other members offer a comment. The first student ends discussion of that passage with “The Final Word.” (A new thought, a conclusion, or a connection.) Repeat steps ii & iii until all readings have been discussed. Each group decides on the most important idea discussed in their group and reports to the class. Highlight important concepts during the reporting out by placing check marks beside or underlining the key terms written on the board. 	<ul style="list-style-type: none"> Actively participate in the “The Final Word.”

Transforming

Teacher	Student
<p>(10 minutes)</p> <p>1. Distribute <i>Student Handout 4: Unheard Voices</i>.</p> <p>a. Ask students to summarize their personal learning on the graphic organizer.</p>	<ul style="list-style-type: none"> • Complete the organizer.
<p>(10 minutes)</p> <p>2. Remind the students of the discussion about “topic and issue” at the end of last class.</p> <p>a. Ask the students to look at their reading passage again and identify both the topic (bigger idea) and the issue (concern) in the article.</p> <p>b. Ask the students to skim the article again to find “big questions” that were answered in the article. The big questions cannot be answered in a single word.</p> <p>c. Explain to the students that when it comes time to do their research, knowing their topic, finding an issue, and having three or more “big questions” to answer makes research much easier.</p>	<ul style="list-style-type: none"> • Write the topic, issue, and questions on their copies of the reading passage. • Compare their responses with others in the class who read the same passage.

Reflection/Assessment

Teacher	Student
<p>(10 minutes)</p> <p>1. Prompt the students to enter some possible topics, issues and “big questions” that they might like to use for their projects in the <i>Pause and Reflect Journals</i>.</p>	<ul style="list-style-type: none"> • Complete their journals. • Store the reading passage, graphic organizer and journal in their portfolios.

Lesson 4: Silencing Voices

Learning Intention: People sometimes have an overwhelming need to be heard.

Resources and Materials

- Chief Wilton Littlechild – *Lift Each Other Up* – <https://www.culturalsurvival.org/publications/cultural-survival-quarterly/lift-each-other-interview-chief-wilton-littlechild>
- Government apprehension of Doukhobor children in BC in 1950s – *Freedomite Children Sue BC Over Detentions* – <https://www.theglobeandmail.com/news/national/freedomite-children-sue-bc-over-detentions/article4156062/>
- Struggle for women’s suffrage in the USA, Nov. 15, 1917 – *The Night of Terror, November 15, 1917* – <https://www.history.com/news/night-terror-brutality-suffragists-19th-amendment>
- Free Tibet movement – *Six Tibetans Set Themselves On Fire* – <https://www.reuters.com/article/us-china-tibetans/insight-tibetans-in-china-seek-fiery-way-out-of-despair-idUSTRE7AJ04H20111120>
- Struggle for equal educational opportunities for women in Afghanistan – *Pakistani girl shot by Taliban released from U.K. hospital* – <http://www.cbc.ca/news/world/story/2013/01/04/malala-pakistan-girl-released.html>

Preparation

- Copies of the readings
 - members of the same group read the same passage – one copy per student.
- Projected copy of Gustave Gilbert – *Interview with Hermann Göring* – http://www.mit.edu/people/fuller/peace/war_goering.html
- Optional copies of *Quick Scale: Grade 10 Writing Personal Views or Response* in the Assessment Tools

Connecting

Teacher	Student
<p>(5 minutes)</p> <ol style="list-style-type: none"> 1. Activating prior knowledge and experience. <ol style="list-style-type: none"> a. Reassure students that the thoughts they are about to record are private and will remain private – even from the teacher. b. Ask students to reflect on a time in their own lives when they wanted to speak up but didn’t. c. On a piece of paper, describe what happened. d. Explain what the consequences of not speaking up were. e. When finished, fold the paper so that it cannot be read and staple it closed. 2. Anticipating what will be learned. <ol style="list-style-type: none"> a. Explain to students that they are going to examine some historical events in which someone has attempted to stifle self-expression and the consequences of these actions. 	<ul style="list-style-type: none"> • Students complete the activity and store the result in their portfolio.

Processing

Teacher	Student
<p>(30 minutes)</p> <ol style="list-style-type: none"> 1. Activity: Say Something. <ol style="list-style-type: none"> a. Divide the class into equal groups. b. Distribute copies of one of the readings to each member of the group. (Members of the same group read the same reading.) c. Groups choose a stopping point part way through the reading. d. Everyone reads silently to the stopping point and take turns to “say something.” That something might be a question, a summary, a key point, an interesting idea, or a new connection. (Prompts: What’s important? Why? How does it connect to something else?) e. The group chooses a new stopping point and reads silently to the next stopping point and repeats the process. f. Continue until the selection is completed. g. Discuss the reading as a whole group. 2. Groups choose a spokesperson to report to the whole class. <ol style="list-style-type: none"> a. Who raised their voice? b. Who tried to silence the voice? c. What were the consequences? 3. Summarize these reports on the board for other students to record. 	<ul style="list-style-type: none"> • Actively participate in the activity. • Students record the important ideas from the other groups.

Transforming

Teacher	Student
<p>(15 minutes) (Homework)</p> <ol style="list-style-type: none"> 1. Review with the students their learning so far today. <ol style="list-style-type: none"> a. At great personal risk people have spoken up and suffered consequences. 2. Without revealing the source, introduce the students to the quotation: <i>“Oh, that is all well and good, but, voice or no voice, the people can always be brought to the bidding of the leaders.”</i> <ol style="list-style-type: none"> a. Ask students if this statement is true <ol style="list-style-type: none"> i. in this school? (student leaders? staff leaders?) ii. in this classroom? iii. in their group of friends? iv. in the country? v. in the world? b. Ask the students if speaking up effectively can prevent leaders from manipulating people. 3. Reveal the source of the quote to the students. <ol style="list-style-type: none"> a. Read through the Göring interview with the students. b. Solicit student reaction. 4. Assignment: Opinion Piece <i>In a paragraph of approximately 100–150 words, describe the consequences of people failing to speak up for themselves or on behalf of others. In your paragraph, make specific reference to the ideas you recorded during the reporting out earlier in the class.</i> 	<ul style="list-style-type: none"> • Complete the organizer.

Reflection/Assessment

Teacher	Student
<p>1. Your paragraph will be assessed using <i>Quick Scale: Grade 10 Writing Personal Views or Response</i> in the Assessment Tools.</p> <p>2. In the <i>Pause and Reflect Journals</i>, students should comment on the issues they are considering for their projects. Are these issues something that they need to speak out about or merely want to speak out about? If they haven't thought of any issues yet, ask them to write about some issues that everyone should probably speak out about.</p>	<ul style="list-style-type: none"> • Complete paragraph assignment for homework if necessary. • Complete <i>Pause and Reflect Journals</i>. • File all documents from today in their portfolios.

Lesson 5: Finding Your Voice

Learning Intention: People choose to express their voice in different ways.

Resources and Materials

- Individual or class access to:
 - Print copy of a dramatic monologue
 - Network – *Mad as Hell* (strong language, blasphemy) – <http://www.youtube.com/watch?v=QMBZDwf9dok>
 - *Monologues for Young Actors* – http://www.youtube.com/watch?v=Y_eKTh8wAsc
 - Video example of slam poetry
 - Taylor Mali – *What Teachers Make* – https://www.ted.com/talks/taylor_mali_what_teachers_make
 - Reproduction of visual arts
 - Diego Rivera – *Man, Controller of the Universe* – http://en.wikipedia.org/wiki/Man,_Controller_of_the_Universe
 - *Sand sculpture* – http://img.izismile.com/img/img4/20110823/640/the_best_sand_sculptures_in_the_world_640_40.jpg
 - Mash-up
 - Wax Audio – *Stayin' Alive In The Wall* (Pink Floyd vs. Bee Gees Mashup) – http://www.youtube.com/watch?feature=player_embedded&v=U13xOvDa19U#!
 - Movie clip – *Stayin' Alive* – <http://www.youtube.com/watch?v=u1qN6gLbUMw>
 - Bee Gees – *Stayin' Alive* – http://www.youtube.com/watch?v=l_izvAbhExY
 - Video
 - Robert-Jan Lacombe – *kwa-heri-mandima* – <http://www.shortoftheweek.com/2012/10/18/kwa-heri-mandima/>
 - Song
 - Janis Ian – *At Seventeen* (lyrics) – http://www.pbs.org/inthemix/educators/lessons/selfimage2/atseventeen_lyrics.html
 - Presentation (interview)
 - Elie Wiesel – *On Forgiveness* – <https://onbeing.org/blog/evil-forgiveness-and-prayer-elie-wiesel/>
 - Mime
 - Samuel Avital – *Black and White* – https://www.youtube.com/watch?v=ZZgTBJ_1IMg
 - Storytelling
 - *The Big Rock Story* – http://www.youtube.com/watch?v=_MiNO2qpESE

Preparation

- One copy per student of *Student Handout 5: Nine Different Voices*.
- One copy per student of *Student Handout 6: Choosing Your Voice*.

Connecting

Teacher	Student
<p>(5 minutes)</p> <p>1. Setting the purpose for learning</p> <ul style="list-style-type: none"> ▪ Your purpose today is to look at some other options you have for expressing your voice in your project. It is important to “Speak Up, Speak Out” effectively, but it you have to do it in a manner that suits you. <ul style="list-style-type: none"> □ ask students to come up with a common definition of “effectively” ▪ Before we begin work, I’d like you to rate 9 different voices people use to express themselves. ▪ Distribute <i>Student Handout 5: Nine Different Voices</i> and explain instructions to the students. ▪ Allow students time to complete their first ranking of the effectiveness of the different kinds of voice. 	<ul style="list-style-type: none"> • Complete the left column of <i>Handout 5</i>.

Processing

Teacher	Student
<p>(45 minutes)</p> <p>1. Guided Practice:</p> <ol style="list-style-type: none"> a. Distribute <i>Student Handout 6: Choosing Your Voice</i>. b. Guide the students through the first two types of voice (Dramatic Monologue and Poetry). See sample responses in the Assessment Tools. <p>2. Independent Practice:</p> <ol style="list-style-type: none"> a. Students view the remaining types of voices and complete the handout on their own. 	<ul style="list-style-type: none"> • Record ideas on <i>Handout 6</i>.
<p>3. Students re-rank the types of voice.</p> <ol style="list-style-type: none"> a. Discuss who changed their ranking and why. 	<ul style="list-style-type: none"> • Rank the voices in the middle column of <i>Handout 5</i>.

Transforming

Teacher	Student
<p>(5 minutes)</p> <ol style="list-style-type: none"> 1. Remind students that sometimes what we admire or appreciate in others isn't a part of our own lives. <ol style="list-style-type: none"> a. For example, their best friend might go on and on about how much they love playing baseball in the summer. They are very talented as players. But if you can't run, catch, hit, or throw, as much as you admire that friend, baseball just isn't for you! 2. Draw a parallel with what the students have just experienced. <ol style="list-style-type: none"> a. Maybe they were "blown away" by the mash-up, but just aren't good with computers. Maybe the dramatic monologue was very moving for them, but they're too shy to get up in front of an audience to perform. 3. Ask the students to take a critical look at their own personalities, their own talents and abilities, and rank the types of voice one last time. How effective will you be at "Speaking Up, Speaking Out" if you use this type of voice? 	<ul style="list-style-type: none"> • Rank the types of voice a final time on <i>Handout 5</i>.

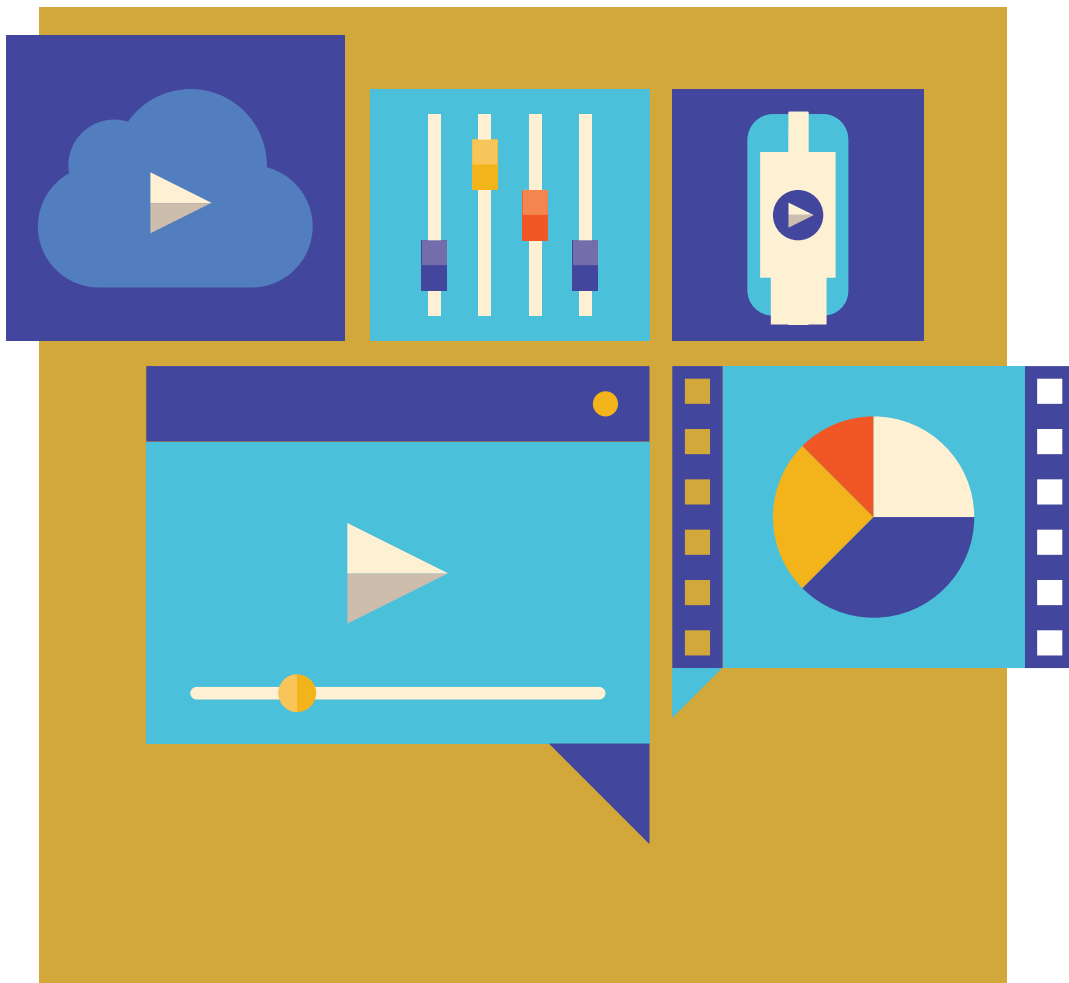
Reflection/Assessment

Teacher	Student
<p>(10 minutes)</p> <ol style="list-style-type: none"> 1. In their <i>Pause and Reflect Journals</i>, students should comment on the type of voice they will most likely use in their projects. 	<ul style="list-style-type: none"> • Make an entry in their <i>Pause and Reflect Journals</i> • File all documents from their work today in their portfolios.

Lessons: Part B—Researching an Issue

Considerations for the research component of this unit:

- Teachers should cooperatively plan Lessons 2B, 6, 7, and 8 with their teacher librarian. Appendix C includes some tools to help complete this task.
- Teachers may wish to present Lessons 6-8 to the students concurrently.
- **Students must be given adequate independent working time to complete research to complete their “Inspiration Maps” and to collect relevant information for projects.**



Lesson 6: Preparing for Research

Learning Intention: Focus makes the research task much easier.

Resources and Materials

- Student portfolios of work completed to date.
- Access to print or online sources of information.
- Access to mind mapping software.

Preparation

- Co-planning the research lessons with the teacher librarian.
- Lessons 6–8 may be presented concurrently.
- One copy per student of *Student Handout 7: The Research Top Ten*.

Connecting

Teacher	Student
<p>(5 minutes)</p> <p>1. Activating prior knowledge:</p> <ol style="list-style-type: none"> Make sure all students have their portfolios. Ask the students to make sure that the documents in their portfolios appear in the order that they were done. The <i>Pause and Reflect Journal</i> should be kept to the side. Review <i>Student Handout 1: Assignment – Speaking Up, Speaking Out</i> to remind students what the task is. Remind students that they have already done some work looking at possible topics and issues to research: <ol style="list-style-type: none"> In Lesson 2, they analyzed some examples of voice and then identified the topics and issues that were expressed. In Lesson 3, they identified topics and issues and looked for three big questions that had been answered. In Lesson 4, they looked at times when people who needed to talk about an issue or topic were prevented from doing so. They also considered the idea that some issues are so important they must be expressed. In Lesson 5, they considered the idea that often the topic or issue that is expressed can be very personal. 	<ul style="list-style-type: none"> • Organize their portfolios. • Review the documents in the portfolios as the teacher reviews the lessons.

Processing

Teacher	Student
<p>(15 minutes)</p> <p>1. Setting the Purpose – Students plan their research:</p> <ol style="list-style-type: none"> Students choose whether they want to “Speak Up, Speak Out” about themselves or on behalf of others. Students choose their topic and identify an issue related to that topic. Students compose at least three “big questions” about that issue. 	<ul style="list-style-type: none"> • Decide on their topic and issue. • Write down their three big questions.
<p>(10 minutes)</p> <p>2. Students share with their ideas in small groups.</p>	<ul style="list-style-type: none"> • Students participate in discussion.

Transforming

Teacher	Student
<p>(45 minutes)</p> <p>1. Inspiration Maps</p> <p>a. Help the students see the correlation between the layout of their Inspiration Maps and their issue and questions. (Topic is central, questions become three major “clouds” of information.)</p> <p>b. Students begin research.</p> <p>(Note: Inspiration Maps software is offered as an example only. In planning with the teacher librarian, teachers should determine how they want students to take their research notes. Options include any mind mapping software, traditional outlining, Cornell notes, Power Notes, etc.)</p>	<ul style="list-style-type: none"> • Begin research keeping track of their sources of information.

Reflection/Assessment

Teacher	Student
<p>(10 minutes)</p> <p>1. <i>Pause and Reflect Journal</i>. Student entries should be about their work this class. What are they noticing about their research, the reliability of information, the Inspiration Maps, etc.?</p>	<ul style="list-style-type: none"> • Decide on their topic and issue. • Write down their three big questions.
<p>(10 minutes)</p> <p>2. Students share with their ideas in small groups.</p>	<ul style="list-style-type: none"> • Students respond in their journals.

Lesson 7: Evaluating Sources of Information

Learning Intention: Quality research demands accurate, reliable information.

Resources and Materials

- Access to the Internet
 - YouTube
 - *The Spaghetti Harvest* – <http://www.youtube.com/watch?v=27ugSKW4-QQ>
 - Wikipedia
 - *Spaghetti Tree Hoax* – http://en.wikipedia.org/wiki/Spaghetti_tree_hoax
 - Audio recording
 - *The War of the Worlds* – <http://archive.org/details/OrsonWellesMrBrunson>
 - Wikipedia
 - *The War of the Worlds* (Radio Drama) – http://en.wikipedia.org/wiki/The_War_of_the_Worlds_%28radio_drama%29

Preparation

- Student access to:
 - *Gallery of Hoax WebSites*
 - <http://www.museumofhoaxes.com/hoaxsites2.html>
 - *Website Authenticity*
 - <http://www.techsavvyed.net/archives/32>
- Hard copies of the list of sites.
- Student access to *Evaluating Sources of Information*
 - <https://help.library.ubc.ca/evaluating-and-citing-sources/evaluating-information-sources/>
- Hard copies of the information found on the site.
- One copy per student of *Student Handout 8: Analyzing Online Sources of Information*.

Connecting

Teacher	Student
<p>(15 minutes)</p> <p>1. Class discussion:</p> <ul style="list-style-type: none"> • Introduce the video by telling students that when it was made, this documentary had a significant impact in Britain where it first aired. • Show the video and invite student response. • Provide the students with some of the background information about the public reaction to the video when it first aired in 1957. • Repeat the process with an excerpt of the audio recording of “The War of the Worlds.” • Ask students to discuss with each other their experiences of something that seemed real but turned out to be fake. 	<ul style="list-style-type: none"> • Participate in discussions.

Processing

Teacher	Student
<p>(20 minutes)</p> <p>1. Ask students to work through the list of sites found on the Think About the Web site to analyze which offer accurate and reliable information and which do not.</p> <p>2. Bring the students back together as a group to compare their findings.</p>	<ul style="list-style-type: none"> • Record their judgments and reasons for them on the list of websites.

Transforming

Teacher	Student
<p>(30 minutes)</p> <p>1. Distribute copies of <i>Student Handout 8: Analyzing online sources of information</i>:</p> <ul style="list-style-type: none"> • Ask students to now move to researching their chosen topic. • Fill in the handout as they find information they believe they can trust. • As they do so, they should refer to Evaluating Sources of Information to complete the right hand column of the worksheet. 	<ul style="list-style-type: none"> • Analyze websites as they complete some research.

Reflection/Assessment

Teacher	Student
<p>(5 minutes)</p> <p>1. Ask students to consider what they have done today that was different than the way they normally use the Internet.</p> <p>2. Record their observations in their <i>Pause and Reflect Journals</i>.</p>	<ul style="list-style-type: none"> • Reflect and respond in their journals. • Retain all working documents in their portfolios.

Lesson 8: Acknowledging Sources of Information

Learning Intention: Researchers have a moral and ethical obligation to credit their sources of information.

Resources and Materials

- Online access to citation generators:
 - *EasyBib*
 - *KnightCite*
 - *Son of Citation Machine*
 - *Bibme*

Preparation

- One copy per student of each of:
 - Student Handout 9: Preventing Plagiarism*
 - Student Handout 10: How Do I Cite Sources?*
 - Student Handout 11: Listing References*
- Students should also continue to make use of *Student Handout 8: Analyzing Online Sources Of Information* which they were given in the last lesson.

Note: This lesson includes a lot of content on ethical use of information. It is important to break the lessons up into manageable chunks as appropriate to the class and the time spent in the library. It is important that students be aware of this content both when they are completing their research and as they begin to draft their final products.

Connecting

Teacher	Student
<p>(5 minutes)</p> <ol style="list-style-type: none"> Ask students to reflect on their early years in school and how they felt about someone “stealing” their ideas. Did some of them mind that others used their good ideas? Did some of them not mind? Did they ever experience someone else getting praise for ideas or work that wasn’t their own? Explain that sense of unfairness is common to all humans and that the concept of ownership of ideas becomes more important as they become adults. Explain this in terms of: <ul style="list-style-type: none"> • ethical use of information • copyright of intellectual property • honesty in scholarship 	<ul style="list-style-type: none"> • Reflect and respond.

Processing

Teacher	Student
<p>(15 minutes)</p> <ol style="list-style-type: none"> Distribute the handouts and help students understand the content through direct instruction or small group discussions. <ul style="list-style-type: none"> • Caution students that it will be important for them to retain these documents for reference as they complete their research and produce their project. Demonstrate the use of online citation generators. <ul style="list-style-type: none"> • Give students clear instruction regarding APA or MLA style. 	<ul style="list-style-type: none"> • Respond to the instruction. • Retain the documents for reference.

Transforming

Teacher	Student
<ol style="list-style-type: none"> 1. Monitor the students' research to ensure that they are keeping track of their sources of information and being careful to accurately transcribe material they are going to use in citations. 2. Schedule additional independent working periods to allow students to complete thorough research. 	<ul style="list-style-type: none"> • Continue their research.

Reflection/Assessment

Teacher	Student
<ol style="list-style-type: none"> 1. Assessment For Learning <ul style="list-style-type: none"> ▪ Use sticky notes as “tickets out” at the end of independent research sessions to have students self-assess their mastery of the research process. (See <i>Sample: Sticky Notes Self Assessment</i> in the Assessment Tools.) ▪ Regularly and frequently monitor student use of quotations and the formatting of their bibliographies 2. Assessment of Learning <ul style="list-style-type: none"> ▪ Summative assessment of citations done by students. <ul style="list-style-type: none"> □ <i>Summative Evaluation: Inspiration Map</i> in the Assessment Tools. Co-construct assessment criteria for the Inspiration Maps with students that assess content and form. Have students complete a self-assessment using the criteria, followed by a teacher assessment. 3. Assessment of Learning <ul style="list-style-type: none"> ▪ Summative assessment of research process and product. <ul style="list-style-type: none"> □ <i>Summative Evaluation: “Speaking Up, Speaking Out”</i> in the Assessment Tools □ <i>Summative Evaluation: Working Portfolio</i> in the Assessment Tools 	<ul style="list-style-type: none"> • Apply principles of ethical use of information in their <i>Inspiration Maps</i> and projects.

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Student Handouts

Student Handouts

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Student Handout 1: Assignment—Speaking up, Speaking Out

Your task is to use an effective voice to communicate an issue to others.

You may express yourself in any way. These are some suggestions:

- Prepare and perform a dramatic monologue, play, mime, or series of tableaux.
- Write and perform a poem or song.
- Create a piece of visual art, performance art, or interpretive dance.
- Assemble a mash-up or produce a video.
- Use storytelling or historical retelling.

To help you accomplish your task there are three parts to this unit:

- You will learn about the need to develop a voice, the purposes for expressing a voice, and the effects of using different forms of voice.
- You will learn to identify an issue and to develop a question that can be researched.
- You will develop your skills in using a particular form of voice to communicate your issue.

Choose one of these two options:

Option	Use Your Voice	Research Possibilities	
		Content	Form of Expression
A	<ul style="list-style-type: none"> • to express yourself 	<ul style="list-style-type: none"> • about the concept and related emotion or issue (e.g., resentment, anger, injustice, etc.) 	<ul style="list-style-type: none"> • history of the form of expression you are using (e.g., popular music as a form of protest, the history of modern dance, etc.)
B	<ul style="list-style-type: none"> • to express the concerns of others 	<ul style="list-style-type: none"> • history and conflicting views of the issue 	<ul style="list-style-type: none"> • technical aspects of your chosen form of expression (e.g., how to enhance video, how to create a mash-up, principles of design in collage, etc.)

Minimum Expectations:

- You will use your voice to communicate to your peers.
- Your presentation will be at least 3 minutes long.

Student Handout 2: Anticipation Guide

Before you begin any unit of study, it is important to review what you already know or believe about the topic.

Read each statement found in the left column of the table. In the middle column, indicate whether you agree or disagree with the statement. In the right column, explain the reasons for your response.

Statement		Explanation for Response
Everyone gets to share their voice.	AGREE DISAGREE	
People share or hide their voice.	AGREE DISAGREE	
Some people's voices are silenced.	AGREE DISAGREE	
It is important to share your voice.	AGREE DISAGREE	
There are specific times when sharing your voice is necessary.	AGREE DISAGREE	
If you can't share your voice, you don't have one.	AGREE DISAGREE	

Student Handout 3: Analyzing Voice

You are going to be presented with three very different voices. As you experience each voice, record your reaction on the table below.

	What is the author or speaker doing on purpose?	What does this make you think? Feel? Connect to? Understand?	Could you use this technique in your project? If so, how? If not, why?
Voice 1:			
Voice 2:			
Voice 3:			

Student Handout 4: Unheard Voices

Think about what you have read and discussed in “The Final Word.”

As you complete the table below, make specific reference to at least two of the reading passages discussed in your group.

Under what conditions are people unable to “Speak Up, Speak Out”?	What consequences do they experience because they cannot do so?

Student Handout 5: Nine Different Voices

Instructions:

- Rank different types of voice from 1 (most effective) to 9 (least effective).
- You will do this three times during the course of the lesson.

Before The Samples (If you are unfamiliar with any of the forms of expression, leave the space blank.)	After The Samples	In Your Project (Take into consideration your own comfort level, skills, talents, and abilities.)
___ dramatic monologue	___ dramatic monologue	___ dramatic monologue
___ poem	___ poem	___ poem
___ work of art	___ work of art	___ work of art
___ mash-up	___ mash-up	___ mash-up
___ video	___ video	___ video
___ song	___ song	___ song
___ presentation	___ presentation	___ presentation
___ mime	___ mime	___ mime
___ storytelling	___ storytelling	___ storytelling

Student Handout 6: Choosing Your Voice

Instructions: View samples of nine different types of voices and rate them according to how you react to them.

1. Mark an X on the line to indicate whether the voice is not at all effective, extremely effective, or somewhere in between.
2. Describe the characteristics of the voice. (Is it written? Performed? Serious? Humorous? Silent? Visual? Colourful?)
3. Suggest some reasons why this might be a good choice for the voice you use in your project.
4. Suggest some reasons why this might be a poor choice for the voice you use in your project

Dramatic Monologue	← Not At All Effective	→ Extremely Effective
	Characteristics of the voice:	Reasons why this would be a poor choice:
Poetry	← Not At All Effective	→ Extremely Effective
	Characteristics of the voice:	Reasons why this would be a poor choice:
Visual	← Not At All Effective	→ Extremely Effective
	Characteristics of the voice:	Reasons why this would be a poor choice:

Not At All Effective Characteristics of the voice:	↔		Extremely Effective Reasons why this would be a poor choice:
	Reasons why this might be a good choice:		
Mash-up			
Not At All Effective Characteristics of the voice:	↔		Extremely Effective Reasons why this would be a poor choice:
	Reasons why this might be a good choice:		
Video			
Not At All Effective Characteristics of the voice:	↔		Extremely Effective Reasons why this would be a poor choice:
	Reasons why this might be a good choice:		
Song			

Presentation	<p>Not At All Effective ←</p> <p>Characteristics of the voice:</p>	<p>Reasons why this might be a good choice:</p>	<p>→ Extremely Effective</p> <p>Reasons why this would be a poor choice:</p>
Mime	<p>Not At All Effective ←</p> <p>Characteristics of the voice:</p>	<p>Reasons why this might be a good choice:</p>	<p>→ Extremely Effective</p> <p>Reasons why this would be a poor choice:</p>
Story	<p>Not At All Effective ←</p> <p>Characteristics of the voice:</p>	<p>Reasons why this might be a good choice:</p>	<p>→ Extremely Effective</p> <p>Reasons why this would be a poor choice:</p>

Student Handout 7: The Research Top Ten

Self-Assessment: “Speaking Up, Speaking Out”

Subject librarians and front line staffs of academic libraries have come up with, David Letterman style, The Top Ten Things High School Students Should Know to Get Started Doing Research in First Year Post Secondary.

On the right hand side of the table below, evaluate your learning/knowing of the following items on a 10-point scale. 10 means: “You know it, you got it, done!”
2 means: “You have more learning to do before university begins!”

1. How to look something up in the library catalogue and then use that mysterious “call number” to go to the “stacks” and locate it.	
2. The difference between a book and a journal. How can you tell from looking at the “citation” what that source you’ve found actually is? (And what is a citation anyway?)	
3. The reason you should write down a citation for that perfect quote you just used in your paper.	
4. How to select and search in an online index/database. (And the difference between searching for a journal title and a journal article on a given subject.)	
5. The difference between searching in Google and searching in the library’s databases. What’s the benefit?	
6. How to critically appraise a source of information on the web. (e.g., a government site, a commercial site, a personal site, a scholarly site.)	
7. The difference between a scholarly/peer reviewed source and a popular source; a primary source and a secondary source; and when they are appropriate to use.	
8. What plagiarism is – period. The web has made “lifting” text so easy that some students are unaware of that fine line between extensive quoting and misrepresenting something as your own work.	
9. How to formulate a research question and develop a thesis statement, and then use their research to support that statement. This one sounds like we are asking a lot, but this is a core skill for any discipline. Think of it as having a plan for defining completing the assignment.	
10. That help is available and it’s OK to ask someone, even a librarian, for guidance. The only “stupid question” is the one that never gets asked. The worlds of document delivery, interlibrary loan, and microfiche searching are best entered with a partner.	

Compiled for work with VSB’s School Library Resource Centre Consultative Committee, by Hope Power of SFU’s Education Library and Chris Ball of UBC’s Education Library, *Top Ten Research Skills for First Year University Student*

Student Handout 8: Analyzing Sources of Information

Call Number Or Url:	Title Of Publication Or Site:	Author Or Site Originator:	Reasons For Trusting This Information:

Reasons For Trusting This Information:					
Author Or Site Originator:					
Title Of Publication Or Site:					
Call Number Or Url:					

Student Handout 9: Preventing Plagiarism

In a research paper, you have to come up with your own original ideas while at the same time using work that's already been done by others. But how can you tell where their ideas end and your own begin? What's the proper way to include sources in your paper? If you change some of what an author said, do you still have to cite that person?

Confusion about the answers to these questions often leads to plagiarism. If you have similar questions, or are concerned about preventing plagiarism, we recommend using the checklist below.

A. Consult with Your Instructor

Have questions about plagiarism? If you can't find the answers on our site, or are unsure about something, you should ask your instructor. He or she will most likely be very happy to answer your questions. You can also check out the guidelines for citing sources properly. If you follow them, and the rest of the advice on this page, you should have no problems with plagiarism.

B. Plan Your Paper

Planning your paper well is the first and most important step you can take toward preventing plagiarism. If you know you are going to use other sources of information, you need to plan how you are going to include them in your paper. This means working out a balance between the ideas you have taken from other sources, and your own, original ideas. Writing an outline, or coming up with a thesis statement in which you clearly formulate an argument about the information you find, will help establish the boundaries between your ideas and those of your sources.

C. Take Effective Notes

One of the best ways to prepare for a research paper is by taking thorough notes from all of your sources, so that you have much of the information organized before you begin writing. On the other hand, poor note taking can lead to many problems – including improper citations and misquotations, both of which are forms of plagiarism! To avoid confusion about your sources, try using different colored fonts, pens, or pencils for each one, and make sure you clearly distinguish your own ideas from those you found elsewhere. Also, get in the habit of marking page numbers, and make sure that you record bibliographic information or web addresses for every source right away—finding them again later when you are trying to finish your paper can be a nightmare!

D. When in Doubt, Cite Sources

Of course you want to get credit for your own ideas. And you don't want your instructor to think that you got all of your information from somewhere else. But if it is unclear whether an idea in your paper really came from you, or whether you got it from somewhere else and just changed it a little, you should always cite your source. Instead of weakening your paper and making it seem like you have fewer original ideas, this will actually strengthen your paper by: 1) showing that you are not just copying other ideas

but are processing and adding to them, 2) lending outside support to the ideas that are completely yours, and 3) highlighting the originality of your ideas by making clear distinctions between them and ideas you have gotten elsewhere

E. Make it Clear Who Said What

Even if you cite sources, ambiguity in your phrasing can often disguise the real source of any given idea, causing inadvertent plagiarism. Make sure when you mix your own ideas with those of your sources that you always clearly distinguish them. If you are discussing the ideas of more than one person, watch out for confusing pronouns. For example, imagine you are talking about Harold Bloom's discussion of James Joyce's opinion of Shakespeare, and you write: "He brilliantly portrayed the situation of a writer in society at that time." Who is the "He" in this sentence? Bloom, Joyce, or Shakespeare? Who is the "writer": Joyce, Shakespeare, or one of their characters? Always make sure to distinguish who said what, and give credit to the right person.

F. Know How to Paraphrase

A paraphrase is a restatement in your own words of someone else's ideas. Changing a few words of the original sentences does not make your writing a legitimate paraphrase. You must change both the words and the sentence structure of the original, without changing the content. Also, you should keep in mind that paraphrased passages still require citation because the ideas came from another source, even though you are putting them in your own words.

The purpose of paraphrasing is not to make it seem like you are drawing less directly from other sources or to reduce the number of quotations in your paper. It is a common misconception among students that you need to hide the fact that you rely on other sources. Actually it is advantageous to highlight the fact that other sources support your own ideas. Using quality sources to support your ideas makes them seem stronger and more valid. Good paraphrasing makes the ideas of the original source fit smoothly into your paper, emphasizing the most relevant points and leaving out unrelated information.

G. Evaluate Your Sources

Not all sources on the web are worth citing—in fact, many of them are just plain wrong. So how do you tell the good ones apart? For starters, make sure you know the author(s) of the page, where they got their information, and when they wrote it (getting this information is also an important step in avoiding plagiarism!). Then you should determine how credible you feel the source is: how well they support their ideas, the quality of the writing, the accuracy of the information provided, etc. We recommend using Portland Community College's "Rubrics for Evaluating Web Pages" as an easy method of testing the credibility of your sources.

Student Handout 10: How Do I Cite Sources?

This depends on what type of work you are writing, how you are using the borrowed material, and the expectations of your instructor.

First, you have to think about how you want to identify your sources. If your sources are very important to your ideas, you should mention the author and work in a sentence that introduces your citation. If, however, you are only citing the source to make a minor point, you may consider using parenthetical references, footnotes, or endnotes.

There are also different forms of citation for different disciplines. For example, when you cite sources in a psychology paper, you would probably use a different form of citation than you might in a paper for an English class.

Finally, you should always consult your instructor to determine the form of citation appropriate for your paper. You can save a lot of time and energy simply by asking, “How should I cite my sources,” or “What style of citation should I use?” before you begin writing.

Identifying Sources in the Body of Your Paper

The first time you cite a source, it is almost always a good idea to mention its author(s), title, and genre (book, article, or web page, etc.). If the source is central to your work, you may want to introduce it in a separate sentence or two, summarizing its importance and main ideas. But often you can just tag this information onto the beginning or end of a sentence. For example, the following sentence puts information about the author and work before the quotation:

Milan Kundera, in his book *The Art of the Novel*, suggests that “if the novel should really disappear, it will do so not because it has exhausted its powers but because it exists in a world grown alien to it.”

You may also want to describe the authors if they are not famous, or if you have reason to believe your reader does not know them. You should say whether they are economic analysts, artists, physicists, etc. If you do not know anything about the authors, and cannot find any information, it is best to say where you found the source and why you believe it is credible and worth citing. For example:

In an essay presented at an Asian Studies conference held at Duke University, Sheldon Garon analyzes the relation of state, labor unions, and small businesses in Japan between the 1950s and 1980s.

If you have already introduced the author and work from which you are citing, and you are obviously referring to the same work, you probably don't need to mention them again. However, if you have cited other sources and then go back to one you had cited earlier, it is a good idea to mention at least the author's name again (and the work if you have referred to more than one by this author) to avoid confusion.

Quoting Material: What is Quoting?

Taking the exact words from an original source is called quoting. You should quote material when you believe the way the original author expresses an idea is the most effective means of communicating the point you want to make. If you want to borrow an idea from an author, but do not need his or her exact words, you should try paraphrasing instead of quoting.

How Often Should I Quote?

Quote as infrequently as possible. You never want your essay to become a series of connected quotations, because that leaves little room for your own ideas. Most of the time, paraphrasing and summarizing your sources is sufficient (but remember that you still have to cite them!). If you think it's important to quote something, an excellent rule of thumb is that for every line you quote, you should have at least two lines analyzing it.

How Do I Incorporate Quotations in My Paper?

Most of the time, you can just identify a source and quote from it, as in the first example above. Sometimes, however, you will need to modify the words or format of the quotation in order to fit in your paper. Whenever you change the original words of your source, you must indicate that you have done so. Otherwise, you would be claiming the original author used words that he or she did not use. But be careful not to change too many words! You could accidentally change the meaning of the quotation, and falsely claim the author said something they did not.

For example, let's say you want to quote from the following passage in an essay called "United Shareholders of America," by Jacob Weisberg:

"The citizen-investor serves his fellow citizens badly by his inclination to withdraw from the community. He tends to serve himself badly as well. He does so by focusing his pursuit of happiness on something that very seldom makes people happy in the way they expect it to."

When you quote, you generally want to be as concise as possible. Keep only the material that is strictly relevant to your own ideas. So here you would not want to quote the middle sentence, since it is repeated again in the more informative last sentence. However, just skipping it would not work—the final sentence would not make sense without it. So, you have to change the wording a little bit. In order to do so, you will need to use some editing symbols. Your quotation might end up looking like this:

In his essay, “United Shareholders of America,” Jacob Weisberg insists that “the citizen-investor serves his fellow citizens badly by his inclination to withdraw from the community. He tends to serve himself badly... by focusing his pursuit of happiness on something that very seldom makes people happy in the way they expect it to.”

The ellipses (...) indicate that you have skipped over some words in order to condense the passage. But even this version is still a bit lengthy—there is something else you can do to make it even more concise. Try changing the last sentence from:

“He tends to serve himself badly... by focusing his pursuit of happiness on something that very seldom makes people happy in the way they expect it to.”

To:

“He tends to serve himself badly... by focusing his pursuit of happiness on [money].”

The square brackets around the word “money” indicate that you have substituted that word for other words the author used. To make a substitution this important, however, you had better be sure that “money” is what the final phrase meant—if the author intentionally left it ambiguous, you would be significantly altering his meaning. That would make you guilty of fraudulent attribution. In this case, however, the paragraph following the one quoted explains that the author is referring to money, so it is okay.

As a general rule, it is okay to make minor grammatical and stylistic changes to make the quoted material fit in your paper, but it is not okay to significantly alter the structure of the material or its content.

Quoting Within Quotes

When you have “embedded quotes,” or quotations within quotations, you should switch from the normal quotation marks (“”) to single quotation marks (‘’) to show the difference. For example, if an original passage by John Archer reads:

The Mountain Coyote has been described as a “wily” and “single-minded” predator by zoologist Ima Warner.

Your quotation might look like this:

As John Archer explains, “The Mountain Coyote has been described as a ‘wily’ and ‘single-minded’ predator by zoologist Ima Warner.”

Note the double quotes surrounding the entire quotation, and the single quotes around the words quoted in the original.

How Do I Include Long Quotes in My Paper?

The exact formatting requirements for long quotations differ depending on the citation style. In general, however, if you are quoting more than three lines of material, you should do the following:

- Change the font to one noticeably smaller (in a document that is mostly 12 point font, you should use a 10 point font, for example).
- Double indent the quotation—that means adjusting the left and right margins so that they are about one inch smaller than the main body of your paper.
- If you have this option in your word-processor, “left-justify” the text. That means make it so that each line begins in the same place, creating a straight line on the left side of the quotation, while the right side is jagged.
- Do not use quotation marks for the entire quotation—the graphic changes you have made already (changing the font, double indenting, etc.) are enough to indicate that the material is quoted. For quotations within that quotation, use normal quotation marks, not single ones.
- You might want to skip 1.5 times the line spacing you are using in the document before you begin the quotation and after it. This is optional and depends on the style preferred by your instructor.

Student Handout 11: Listing References

What's a Bibliography?

A bibliography is a list of all of the sources you have used in the process of researching your work. In general, a bibliography should include:

- The authors' names.
- The titles of the works.
- The names and locations of the companies that published your copies of the sources.
- The dates your copies were published.
- Relevant page numbers (optional).

Different kinds of sources, such as magazine articles and chapters in multi-author volumes, may require more specific information to help your reader locate the material.

Ok, So What's an Annotated Bibliography?

An annotated bibliography is the same as a bibliography with one important difference: in an annotated bibliography, the bibliographic information is followed by a brief description of the content, quality, and usefulness of the source.

What are Footnotes?

Footnotes are notes placed at the bottom of a page. They cite references or comment on a designated part of the text above it. For example, say you want to add an interesting comment to a sentence you have written, but the comment is not directly related to the argument of your paragraph. In this case, you could add the symbol for a footnote. Then, at the bottom of the page you could reprint the symbol and insert your comment. Here is an example:

This is an illustration of a footnote.¹

The superscript number "1" at the end of the sentence directs the reader to a note at the bottom (the foot) of the page. See how it fits in the body of the text?

When your reader comes across the footnote in the main text of your paper, he or she could look down at your comments right away, or else continue reading the paragraph and read your comments at the end. Because this makes it convenient for your reader, most citation styles require that you use either footnotes or endnotes in your paper. Some, however, allow you to make parenthetical references (author, date) in the body of your work.

Footnotes are not just for interesting comments, however. Sometimes, they simply refer to relevant sources. In other words, they let your reader know where certain material came from, or where they can look for other sources on the subject.

To decide whether you should cite your sources in footnotes or in the body of your paper, you should ask your instructor.

Where Does The Little Footnote Mark Go?

Whenever possible, put the footnote at the end of a sentence, immediately following the period or whatever punctuation mark completes that sentence. Skip two spaces after the footnote before you begin the next sentence. If you must include the footnote in the middle of a sentence for the sake of clarity, or because the sentence has more than one footnote (try to avoid this!), try to put it at the end of the most relevant phrase, after a comma or other punctuation mark. Otherwise, put it right at the end of the most relevant word. If the footnote is not at the end of a sentence, skip only one space after it.

What's the Difference Between Footnotes and Endnotes?

The only real difference is placement—footnotes appear at the bottom of the relevant page, while endnotes all appear at the very end of your document. If your notes are very important, footnotes are more likely to get your reader's attention. Endnotes, on the other hand, are less intrusive and will not interrupt the flow of your paper.

If I Cite Sources in the Footnotes (or Endnotes), How's that Different from a Bibliography?

In footnotes or endnotes, you are citing sources that are directly relevant to specific passages in your paper. In a bibliography, you are citing all of the sources that you researched, whether they relate to any specific part of your paper or not. So your bibliography might contain "extra" sources which you read, but did not specifically cite in your paper. Also, citations in footnotes or endnotes will always have page numbers, referring to the specific passages relevant to that part of your paper, while citations in bibliographies may have none. (If you read an entire book, for example, you would not have to list specific page numbers in your bibliography. If you quoted the book, however, you would have to mention the page numbers in your notes.)

What are "Works Cited" and "Works Consulted" Pages?

Sometimes you may be asked to include these—especially if you have used a parenthetical style of citation. A "works cited" page is a list of all the works from which you have borrowed material. Your reader may find this more convenient than footnotes or endnotes because he or she will not have to wade through all of the comments and other information in order to see the sources from which you drew your material. A "works consulted" page is a complement to a "works cited" page, listing all of the works you used, whether they were useful or not.

Isn't a "Works Consulted" Page the Same as a "Bibliography," Then?

Well, yes. The title is different because "works consulted" pages are meant to complement "works cited" pages, and bibliographies may list other relevant sources in addition to those mentioned in footnotes or endnotes. Choosing to title your bibliography "Works Consulted" or "Selected Bibliography" may help specify the relevance of the sources listed.

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Pause and Reflect Journal

At the end of each lesson, take time to reflect on your learning, the information you have shared, discussed, and wondered about. Your reflection will be about ½ a page long. Write in the first person.

You may choose to begin your reflection with one of these starters:

- I am starting to realize that...
- I wonder about...
- I am thinking about...
- I am curious about...
- I enjoyed...
- One idea that stands out for me now is... because...
- When we talked about... it reminded me of...
- I remember this time...
- Someone important to me once said...
- Now that I have learned...




Self-Assessment As Learning: Critical Analysis

In Lesson 2 of this unit, you listened to three different examples of voice.

Think again about the different voices and how you reacted to them as an audience. Analyze how well the speakers were able to communicate their message to you. What did they do well? What did they need to improve?

Use your analysis to make some notes about what you should make sure to do and not do as you complete your own project for “Speaking Up, Speaking Out.”

- Place an X on the line to indicate your reaction to the voices.
- Make some notes about what you should and should not do in your own project.

I only listened to what was being said because I had to.		I found what the different speakers had to say was interesting.
What this means for my project		
I tended to sit back and let the words wash over me because it didn't seem to matter.		I understood the issues because I could connect them with what I already know.
What this means for my project:		
The things other people have to say always interest me.		I need to be entertained to want to listen to what someone says.
What this means for my project:		

Quick Scale: Grade 10 Writing Personal Views or Response

Aspect	Not Yet Within Expectations	Meets Expectations (Minimal Level)	Fully Meets Expectations	Exceeds Expectations
Snapshot	The writing shows problems with style, form, and mechanics that obscure purpose and meaning. May be too brief to meet basic requirements of the task. Reflects little knowledge of the conventions of writing.	The writing is generally clear and conversational, with a beginning, middle, and end. However, development is uneven, and the writer uses a limited repertoire of language, sentences, and techniques.	The writing is clear and logical, with some evidence of depth or maturity. Meets the requirements of the task with a sense of purpose and control and with some variety in language, sentences, and techniques.	The writing creates an impact on the reader, with a sense of vitality and finesse. It exceeds requirements of the task and features some complex and mature language, ideas, and techniques. Few, if any, errors.
Meaning • ideas • support • connection to reader	<ul style="list-style-type: none"> • Ideas are not developed. • May be very short, with few examples and details. • Problems obscure any sense of individuality. 	<ul style="list-style-type: none"> • Ideas are generally straightforward and clear; unevenly developed. • Some relevant examples, details. • May connect to own experience. 	<ul style="list-style-type: none"> • Ideas are fully developed and show depth in places. • Supporting details and examples are relevant. • Personalizes the topic. 	<ul style="list-style-type: none"> • Ideas are fully developed with some originality, maturity, and individuality. • Details and examples often show some subtlety. • Tries to elicit a specific response from the reader.
Style • voice and tone • syntax • vocabulary • rhetorical or stylistic techniques	<ul style="list-style-type: none"> • Often uses inappropriate tone or language. • Simple sentences and coordination. • Basic vocabulary; errors in word choice. • Disjointed and awkward. 	<ul style="list-style-type: none"> • Generally colloquial. • Limited repertoire of sentences. • Straightforward vocabulary. • Little evidence of deliberate techniques. 	<ul style="list-style-type: none"> • Appropriate tone and level of language. • Varied sentence types and lengths. • Varied and appropriate language. • Some attempts to use effective techniques. 	<ul style="list-style-type: none"> • Style and tone help to accomplish purpose, add impact. • Wide repertoire of effective sentence structures. • Precise, concise language. • Takes risks with a variety of techniques.
Form • beginning • organization and sequence • transitions • ending	<ul style="list-style-type: none"> • Opening usually introduces the topic. • Structure may seem illogical or random. • May seem disjointed because ideas are not linked with transitions. • Omits or provides ineffective ending. 	<ul style="list-style-type: none"> • Opening establishes purposes. • Sequence is generally logical but may lack sense of direction. • Transitions awkward or missing in places • Conclusion is often mechanical. 	<ul style="list-style-type: none"> • Opening establishes context and purpose. • Sequence is logical. • Transitions help to connect ideas clearly. • Conclusion focuses on the purpose; tries to provide a resolution. 	<ul style="list-style-type: none"> • Engaging introduction. • Sound structure; seems effortless and natural. • Smoothly integrates elements such as dialogue, examples, explanations, and anecdotes. • Conclusion provides a satisfying resolution.
Conventions • spelling • sentence structure and punctuation • usage	<ul style="list-style-type: none"> • Includes frequent noticeable errors in basic structures and language that may interfere with meaning. 	<ul style="list-style-type: none"> • Includes noticeable errors that may distract the reader but do not interfere with meaning. 	<ul style="list-style-type: none"> • May include some errors; these are generally not serious and do not distract the reader. 	<ul style="list-style-type: none"> • Few errors; these do not distract the reader (may only be noticeable when the reader looks for them).

Accessed 02/24/13: http://www.bced.gov.bc.ca/perf_stands/writing.htm

Name of Student: _____ Project Title: _____

Summative Evaluation: Inspiration Map

Criteria	Self Assessment	Teacher Assessment
Concepts: <ul style="list-style-type: none"> • quality of information • quantity of information • relevance of information • accuracy and reliability of information • acknowledgement of sources 		
Organization <ul style="list-style-type: none"> • clustering of main ideas and supporting details • placement of information on map • connections between ideas are clear 		
Expression: <ul style="list-style-type: none"> • appropriate use of key words and phrases • paraphrasing rather than verbatim copying • use of graphic elements • use of citations 		
Mechanics: <ul style="list-style-type: none"> • legibility • spelling and punctuation • use of capital letters • use of space on page • care and attention to craft • formatting of bibliographic information 		

Student: _____ Project Title: _____

Summative Evaluation: “Speaking Up, Speaking Out”

Co-Constructed Criteria (Teacher And Students)	Peer Review	Teacher Review
Meaning:		
Form:		
Style:		
Conventions:		

Considerations for co-constructed criteria:

Planning: <ul style="list-style-type: none"> • goal setting • realistic and achievable targets • purpose and appropriateness of form 	Process: <ul style="list-style-type: none"> • creativity and audience engagement • exploration including research • editing: adding, deleting, substituting, and combining 	Product: <ul style="list-style-type: none"> • care and attention in craft • practice and rehearsal • attention to audience 	Metacognitive Reflection: <ul style="list-style-type: none"> • intention vs. realization • sharing during creation • response to feedback • self-reflection
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Collaborative Planning Tools



The collaborative planning documents included in this Unit were developed by:
British Columbia Teacher Librarians' Association Information Literacy Task Force
January 2011

Teachers should also consult:

The Points of Inquiry: A Framework For Information Literacy and
The 21st Century Learner
<https://bctla.ca/resources/point-of-inquiry/>

The Points of Inquiry— Collaborative Planning Guide for Secondary

Inquiry Based Reading	Grade Level: _____ Block(s) _____	
	Date: _____ Teacher(s): _____	
	Teacher Librarian: _____	
	Timeline:	Theme or Topic:
	Inquiry Learning Outcomes:	Content Learning Outcomes
Learning Activities	Assessments	
Strategies and Tools		

For *Inquiry Based Reading* and *Inquiry Based Learning* go to: <https://bctla.ca/resources/point-of-inquiry/>

Curricular and Cross Curricular Considerations



Curricular Connections: English Language Arts 10

Use a class novel study, literature circles, or independent novel studies to introduce the idea of the “Speaking Up, Speaking Out.”

- Students identify topics / issues / questions from the content of the novels.
- Some suggested titles include:
 - Zusak – *I Am The Messenger* (ERAC approved Grades 11–12)
 - Collins – *Hunger Games* (ERAC approved Grades 8–10)
 - Lee – *To Kill A Mockingbird* (ERAC approved Grades 10–12)
 - Schlink – *The Reader*
 - Orwell – *Animal Farm*
 - Frank – *Diary of a Young Girl* (ERAC approved Grades 7–9)
 - Gordon – *Waiting for the Rain*
 - Hosseini – *The Kite Runner* (ERAC approved Grade 12)
 - Marineau – *The Road to Chilfa*
 - Alexi – *Diary of a Part Time Indian* (ERAC approved Grades 9–12)
 - Bruchac – *Code Talker* (ERAC approved Grades 7–9)
 - Walker – *The Color Purple* (ERAC approved Grades 11–12)