Secondary English
Language Arts

Prework Training

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Introduction: What Is Literacy?

The Prework Training program for Secondary English Language Arts is first and foremost a literacy program. This program is centred in the connection between the students' needs as future workers and their needs as people living in a complex world. Language is both a means of communicating feelings, ideas, values, beliefs and knowledge, and a medium that makes active participation in all aspects of democratic life possible.

In order for the students enrolled in this program to develop literacy in a world of rapid social, cultural and technological change, we must connect learning about language to their worlds, so that they understand language-learning as the development of a repertoire of essential strategies, processes, skills and knowledge that will make it possible for them to learn throughout their lives. For this reason, this program is grounded in the texts they will encounter in the world of work, as well as in their personal lives. Based on current research about differentiation and evolving ideas about learning, this program provides students with the opportunity to develop the following: language competencies that respond to the realities of diverse situations; the interpersonal and communication strategies that they will require in order to become active, critical members of society; and an appreciation of their rich literary and cultural heritage.

We must connect learning about language to their worlds, so that they understand language-learning as the development of a repertoire of essential strategies, processes, skills and knowledge that will make it possible for them to learn throughout their lives.

Making Connections: *SELA Prework Training Program* and the Other Dimensions of the QEP

The Québec Education Program (QEP) has three (3) dimensions. The cross-curricular competencies provide many opportunities for students to transfer their learning in the discipline of Secondary English Language Arts to other areas, such as using information and effective work methods, working cooperatively with others and developing their creativity and critical judgment. By looking carefully at the key features of the cross-curricular competencies, teachers will find many ways to link learning in this program to learning across the curriculum. In order to make connections between language, texts and the issues and concerns of the student, the broad areas of learning provide topics and issues that invite interdisciplinary study and exploration, including personal and career planning, media literacy and consumer rights and responsibilities. This program links to disciplines such as the social sciences, the sciences and, of course, Français, langue seconde, enabling teachers to develop units of study and interdisciplinary projects. The three dimensions of the QEP stress the responsibility of teachers to connect learning about language and texts to using language to learn in ways that make it clear that literacy is for life. As well, the three (3) competencies of this program promote connections between school and the community outside of the school. The competencies in this program are *Uses language/talk to communicate and to learn*; *Reads and listens to written, spoken and media texts*; *Produces written, spoken and media texts*. They are interrelated and must be integrated into every learning context.

Integrated Teaching-Learning-Evaluating Context

The goal of this Secondary English Language Arts program is to develop a confident learner who uses language effectively in order to communicate with others and to learn. The role of the teacher is a critical factor in helping the students attain this goal as s/he models literate behaviours, strategies and practices in explicit ways. As the students build a repertoire of essential processes, strategies and skills for reading and producing texts, they acquire a solid foundation for lifelong literacy.

In order to develop competency, students must be immersed in a rich literate classroom environment that promotes the important value our culture places on language and texts, in school and in the world of work.

In order to develop competency, students must be immersed in a rich literate classroom environment that promotes the important value our culture places on language and texts, in school and in the world of work. Personal interests are developed and nurtured in a secure, structured environment that encourages the development of essential strategies and skills. They must be encouraged to read spoken, written and media texts for pleasure and to learn, and they must have access to a range of literary, popular and information-based texts and to technological resources.

Learning language and using language to learn involve engaging in activities that speak to the issues, themes and experiences that mark adolescence. Students develop competency by working with language from the perspective of both a reader/viewer, and a producer and by examining the way relevant spoken, written and media texts convey meaning(s) and message(s) to readers.

The tone of teaching/learning must be interactive and collaborative. Authentic, collaborative projects and activities teach students to respect the different views of their peers, to express their own views with confidence and to use effective work methods. Students need to take risks and responsibility for their own learning. The transfer of strategies and knowledge from one communication medium to another (i.e. from the media to print only and vice versa) for different purposes is stressed, since many contemporary texts, both in other school disciplines and in the world of work, combine images and language. Particular attention is paid to locating, selecting, organizing and presenting information, skills highly valued in the workplace and in our society in general. It is therefore important that the

learning-evaluation situations (LES) that are created reflect the integrated nature of the competencies in this program together with those that pertain to prework training. It is through the integration of language and training competencies that students come to appreciate the important role played by a discipline such as Secondary English Language Arts in their working lives.

Students learn to monitor their individual performance in the language arts throughout the time they spend in Prework Training. Opportunities to reflect on their development and to self-evaluate progress, with the teacher's guidance and support, are frequent.

Integrated Profile

The Integrated Profile is an essential part of the learning and of the evaluation process that takes place throughout the three years of the program. A record of the student's progress and development over the program is maintained in this profile; it represents samples of her/his use of language/talk to think and to learn. This working collection of "artifacts" from all the competencies is owned by the student. It represents a dynamic portrait of her/his learning process over time and is not simply a collection of her/his finished or final products. This includes the student's processes for interpreting and producing spoken, written and media texts in different contexts or situations, and samples of self- and peer-evaluations. The teacher must encourage the growing autonomy and individuality of the student. Ongoing dialogue between teacher and student is a fundamental element in the student's development as a learner. It is by having access to this kind of evidence that the student's understanding of her/his own learning grows in more conscious ways over time.

TABLE: Integrated Profile

Concepts	Organization and Use	Presentation and Share

– Artifacts from all the competencies and from learning contexts such as media production teams, interpretive response groups, literature circles, classroom drama groups, discussion groups, writing groups for peer editing and feedback
– Repertoires of texts read, viewed, written and produced, based on interests, purposes and preferences
– Evidence of the student's profile as learner in each of the competencies, e.g. in reading, how sharing responses with others contributed to own interpretation of text
– Evidence of processes of selection, revision and reflection, e.g. about her/himself as a reader: explaining own changing reading preferences over time
	The student:
	– Collects and organizes data from different sources
	– Develops, with teacher support, a method of recording texts read, responded to and produced, e.g. a response journal or writer's notebook
	– Updates profile at regular intervals, e.g. monthly, at the end of a project or term, etc.
		The student:
		– Confers regularly with teacher and peers to discuss profile
		– Develops a language for talking about own development:
		  • Talks about processes and strategies used to learn
		  • Talks about self-monitoring strategies, e.g. how to manage own workload
		  • Develops criteria to measure own sense of accomplishment
		  • Sets personal learning goals
		  • Identifies personal strengths and weaknesses in different contexts
		  • Learns to transfer skills and knowledge to other learning situations
		– Discusses own literacy:
		  • Makes reading-writing-producing connections between texts in profile
		  • Talks about the uses s/he makes of different texts, e.g. pleasure, information, escape, background noise
		  • Talks about choices of own texts to read, view and produce, based on interests, purposes and preferences
		  • Talks about changing attitudes and tastes over time

Focus of the Competency

We make sense of our experiences in the world through language. We actively construct our view of the world, and we explore both our individual and social roles through language. The use of language/talk in this curriculum is seen as essential for students' success. Talking and thinking are interdependent, and it is through talk that students are provided with opportunities to learn and to communicate. Talk has also an extremely important role to play in terms of socialization and collaborative skills. By using talk as a way of creating new understanding and working collaboratively to solve problems, communicate ideas and opinions, and complete meaningful tasks, students learn important life skills that are essential to both their personal and work lives. Employers are looking for people who can communicate, listen effectively and work with others. Therefore, students in this program are, for the most part, engaged in collaborative rather than competitive learning experiences in which talk plays a primary role. In other words, collaborative and team-building skills are viewed as essential knowledge, and are given the time and opportunity needed for them to develop.

The students are motivated to read and produce texts when participating in projects that connect to and reflect issues that affect them directly, such as exploring social themes that arise from the texts they read or that centre on their own questions.

Student interaction is one of the most powerful and essential elements of learning.

Student interaction is one of the most powerful and essential elements of learning. All students benefit from an environment where teachers and peers offer support to the learner. A collaborative classroom, in which talk plays a central role, responds to the particular needs of each student and views diversity as a positive resource. It is essential that the students have positive experiences working collaboratively. Throughout the program, they will work in small groups, for a variety of purposes, in order to learn and practise those skills and strategies necessary for effective collaboration. These repeated opportunities to work collaboratively allow them to construct the social knowledge and interpersonal skills that will be needed as they move into the world of work. Competent language users rely on talk to make use of shared social practices to complete important tasks, to create and communicate knowledge, and to participate effectively in a given field.

Inquiry-based learning as a way of meaning-making is another focus in this competency. The integrated inquiry and problem-solving projects in which the students engage as members of a group provide an important way for them to assimilate and integrate new knowledge. Collaborative talk allows for the use of questioning and hypothesizing, searching for answers, playing with ideas, and imagining new possibilities. Opportunities to read, produce and discuss texts also take place within the contexts of inquiry-based projects. The students are motivated to read and produce texts when participating in projects that connect to and reflect issues that affect them directly, such as exploring social themes that arise from the texts they read or that centre on their own questions. Throughout this program, inquiry-based projects provide the context for group and individual productions and presentations. As well, inquiry-based learning requires the integration of various disciplines, and supports the development of the cross-curricular competencies. For example, students work in collaborative groups to produce media texts; they use talk with teacher and peers to discover the way readers actively engage with texts to create meaning, and they share their responses to texts being read, contributing to the classroom learning community. Literacy thrives in environments rich in conversation, as much of our knowledge is developed through social interaction.

Thumbnail Sketch of the Key Features

One of the key features deals with the production of spoken texts for a familiar audience in specific contexts in order to communicate information, experiences, opinions and personal responses. Here the emphasis is on the elements of the communication process and on the integration of these elements to produce a specific text. In this competency, talk takes place in the context of collaborative groups and is exploratory and informal. The students can also work on more formal group and independent presentations related to their areas of interest.

Social interaction through collaborative talk with peers and teacher in a variety of learning contexts is the emphasis of another key feature. The collaboration process and strategies for working with others are stressed. Classroom drama activities such as enactments and role-play are presented as different modes of learning, e.g. to clarify and extend understanding of the way readers make meaning; to explore issues that arise from texts. Themes, topics and subjects that provide content for the learning contexts in this key feature, as well as for the production of spoken texts, should be drawn from the broad areas of learning.

With teacher support, the students begin to see themselves as active participants in their own learning. In other words, the students are encouraged to participate fully in the social practices of the classroom, in terms of learning how to learn and interacting with the teacher to discuss their progress. They develop a metalanguage to talk about their learning and about the strategies they call upon when they are engaged in reading and producing texts. For example, they discuss how they go about making meaning as readers, the decisions they make in producing texts, and the way they support the purpose of the group. They organize and maintain their own Integrated Profile that contains work from all competencies, as well as notes on personal reflections and goal setting. Each student discusses the contents of the Integrated Profile with the teacher in regular and ongoing conferences throughout the program.

Key Features of Competency 1

Produces spoken texts for a known, familiar audience in specific contexts

• Uses language/talk to communicate information, experiences, ideas and opinions/point of view • Develops strategies to present spoken texts in more formal contexts

Interacts with peers and teacher in specific learning contexts

• Uses collaborative strategies • Develops a repertoire of procedural and meaning-making strategies • Uses an inquiry process when engaged in integrated inquiry and/or problem-solving projects

Uses language/talk to communicate and to learn

Explores the social practices of the classroom and community

• Organizes and maintains an Integrated Profile of work throughout the three years of the program • Engages in a process of self-evaluation and reflection • Participates in regular and ongoing evaluation conferences with the teacher

Evaluation Criteria

– Engagement in a process of collaborative inquiry
– Organization of information for a specific audience
– Self-evaluation of development as a learner

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Learning Targets

The student draws on a repertoire of resources to communicate in specific contexts. S/he has developed a sense of the formal and informal, and is able to use different language registers in different contexts, e.g. uses a more formal register when presenting her/his portfolio to the teacher and when discussing a book or movie with peers.

The student interacts with peers and teacher in collaborative talk groups and inquiry-based learning. S/he selects from a repertoire of strategies those needed to support knowledge-building within the group, negotiating meaning with peers by questioning, respecting different viewpoints and exercising sound judgment. S/he applies a process of collaborative inquiry to learn and think through talk, and participates in inquiry-based projects to examine problems and issues of both personal and social significance, e.g. in own presentations, in sharing ideas and information with others, etc.

The student participates as a member of the classroom by assuming an active role in her/his learning and by evaluating her/his development as a learner. S/he also organizes and maintains an Integrated Profile of work done in all the competencies of the program and presents it at regular student-teacher conferences. S/he uses a process of self-evaluation and reflection to talk about her/his work. S/he also talks about the processes and strategies s/he uses for communicating and learning through talk, e.g. collaborating with peers, discussing issues, interviewing, etc.

Program Content

The content for this competency comprises collaborative strategies and processes and situations in which students apply what they have learned. As well, a repertoire of recommended texts has been provided.

Interaction With Peers and Teachers in Various Learning Contexts: Collaboration and Inquiry

Collaboration is an essential resource in the development of this competency. Throughout the Secondary English Language Arts program, the students are invited to work in pairs and small groups to accomplish shared goals. The social, communication and critical thinking skills that make up the collaboration process are taught and practised in contexts where they work together for a variety of purposes, e.g. reaching consensus on a shared problem, discussing an issue that is relevant to their lives such as censorship, producing a magazine or Web site. Here collaboration takes on a critical role since it is the foundation for the kind of inquiry-based learning the students will be doing throughout the three years of the program. See texts above, as well as Competency 2 (Reads and listens to written, spoken and media texts), and Competency 3 (Produces written, spoken and media texts).

TABLE: Specific Social Strategies and Attitudes to Support Collaborative Learning

Understands and works within the dynamics of a group	Shares information, expertise, ideas, roles and responsibilities	Reaches understanding through discussion
– Clarifies the purposes and objectives of a particular group task – Reviews the roles and responsibilities of group members – Resolves conflicts • Uses ground rules such as how and when to disagree constructively • Remains open and responds constructively and flexibly to change • Respects the thoughts, opinions and contributions of others in a group – Accepts and provides feedback in a constructive and considerate way – Sets and respects time lines	– Offers support and encouragement – Assumes leadership and/or supportive roles to advance work of group – Uses active listening strategies: • Expressing ideas tentatively • Asking questions, e.g. to help remember what is heard, to come to new understandings, to clarify understanding • Restating, verbalizing the message • Putting events in proper order and context • Summarizing so that everyone has an opportunity to agree or disagree with what was said – Demonstrates positive and supportive attitudes and a commitment to the group task	– Poses relevant questions in order to extend own understanding – Suggests alternatives – Engages in constructive criticism – Supports the ideas and views of others – Disagrees in a cordial, constructive fashion

Inquiry-Based Learning: Process and Production

Students use collaborative talk to participate actively in the inquiry process as a way of constructing knowledge in the face of new problems and situations. Engagement in meaningful learning contexts that require following a process to plan, design or carry out a project or task from start to finish provides the students with resources and knowledge that will be important as they prepare for the world of work. Teachers should encourage cross-curricular and/or interdisciplinary topics and issues of interest and value to the student, in which language plays a communicative role. The broad areas of learning reflect personal and social concerns pertinent to the world of the students, and thus offer many areas for investigation and development. For example, in the area of Personal and Career Planning, they can be encouraged to consider the world of work and the potential occupations and careers available to them. As well, the reading and production competencies offer many examples of issues that may be selected for further inquiry-based exploration.

TABLE: Process and Production

Process and Production	Examples
– Uses strategies to generate, clarify and expand ideas	– Brainstorming, collaborative talk, questioning
– Identifies issues, questions, problems that are of significance to the group and that may arise from reading and producing activities	– Should the government censor books, movies, TV shows?
– Defines the issue, problem to be researched by asking questions	– What are the questions that are critical to this issue? What should we do with what we learn? Who should we talk to or interview? What other resources do we need?
– Develops a research process to collect data	– Interviewing, conducting a survey, videotaping, observing, using the practical knowledge and experiences of the group
– Collects data from a variety of sources	– Magazine articles, TV documentaries, photographs, Internet, interviews
– Considers how to present findings, depending on purpose and audience	– To report on a school problem to parents and teachers, to share ideas and understanding about a film to peers
– Follows a process to produce a spoken or multimodal text	– Develops a plan and drafts spoken text, using mind-mapping computer programs designed specifically for this purpose, rehearses, giving and accepting feedback; revises text based on feedback, changing requirements, offering new information
– Draws on technology, visual texts, where appropriate, to support information and ideas in a spoken text	– Uses Microsoft® PowerPoint®, mind-map and Web computer programs, as well as a multimedia projector
– Presents spoken text to audience in mostly informal settings	– Participates as a member of a group – Shares individual ideas
– Reflects on effectiveness of text in order to improve future productions	– Monitors the success of a project or task; self-evaluates own and group process and performance, identifying ways to improve

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Repertoire of Texts

In the competency *Uses talk/language to communicate and learn*, it is expected that students will have multiple opportunities to talk for different purposes and in a variety of contexts. For example, it is through opportunities to talk with teacher and peers that they learn how authors and readers convey meaning in written and media texts. Through talk, the students "think aloud" in order to develop new understandings. The teacher's expertise is explicitly and continuously shared as the students work with peers in the context of meaningful, collaborative activity. Students should also share their learning with others. The most powerful opportunities for talk will come from their own interests. For example, they may investigate the world of work and potential careers. All of these reasons for talk in the classroom lead to the texts that they construct.

Types of Texts

– A group presentation using multimodal texts, e.g. the results of an integrated project or inquiry
– Sharing information and ideas with others, e.g. peer tutors, study buddies, small class groups
– Responding to literary and information-based texts, e.g. literature circles
– Problem solving: developing ideas and solutions in collaborative groups
– Self-evaluation: talking about own learning, strengths, e.g. teacher-student conferences, interviews

Focus of the Competency

Reading today involves more than the capacity to decode print. Our experiences in the worlds of family, work and community are increasingly mediated by powerful texts that represent sociocultural values and beliefs, promote viewpoints, and influence our actions in society—from the way we vote to the food we eat. Whether the text in question is a mystery story being read to the class by the teacher, an advertisement, or a made-for-TV film or documentary, its codes and conventions communicate its genre(s) as well as its multiple meanings/messages. For this reason, in this program, reading is understood to include spoken, written and media texts, in which listening and viewing are considered to be other forms of reading.

The primary focus in this competency is to help students discover that reading is powerful and can hold meaning in one's life. Purposes for reading over the three years of the program include reading as a means of self-discovery, for enjoyment, to make informed decisions, to locate and understand needed information or instructions, and as a way to participate first within a classroom community and eventually within the larger society. Teachers can help students discover the power of reading, as both a necessity in our society and a source of deep personal satisfaction, by immersing them in activities that involve listening to, reading and responding to real texts that are relevant to their lives and interests.

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Literate individuals often take for granted the amount of knowledge they bring to texts, including their repertoire of reading strategies and experiences with reading. The process of reading is a major element of this competency. By building a repertoire of those strategies used by successful readers, the students can come to understand how reading works. Popular texts such as movies, comic books, videos and music are well known to students, and offer a high potential for broad understanding of the way codes and conventions work to create meaning. By working in groups to "tease out" the meaning in familiar texts, learning is grounded in student knowledge and experiences. In regular conferences with the teacher, the student is supported as s/he begins to understand and talk about her/his reading strategies and text preferences, and to set a few specific reading goals.

It is through their experience in a literate learning environment that students become part of the cultural context of reading, which includes talking about texts with others, choosing texts of interest, learning to understand how books "work" and the role of the reader in actively constructing meaning. When responding to texts, they are provided with many opportunities to collaborate with peers, since the talk that follows the reading of a text helps them grow in their ability to think deeply about texts. In this competency, talking about a literary text which has been read aloud by the teacher to the students is considered to be of equal importance to reading independently.

The media represent an important element in this competency, since they allow working with texts other than those that rely almost exclusively on print. They also offer another channel of communication, or pathway to knowing, thereby allowing students more access to the meaning(s)/message(s) that media construct. Media texts are deliberate constructions that use a combination of print, visuals, logos, signs and/or images to create their own multimodal language or discourse. This includes features or conventions, such as the tag line in a magazine advertisement, the slow fade in a TV show, or eerie music in a horror film. As well, there are conventions of media discourse that help us to recognize a newspaper article or an Internet site. By reading, interpreting and producing familiar media text types, students are involved in breaking the code of how the languages of different media work.

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When working with information, students are provided with multiple information sources. Networked computers offer them access to a rich database of information that is not uniquely print based. Mass media such as television and newspapers provide additional sources of information that can contribute to learning. As well, the addition of popular information-based texts such as contemporary magazines of interest to this age group has the potential to bridge classroom diversity. The inclusion of alternate information sources in the classroom requires the students, with the help of peers and teacher, to become active readers who explicitly question and challenge the intended meaning of these texts.

The reading competency accommodates the diverse needs and interests of all students and supports each one in her/his development as a reader. This can be achieved by supporting a love of reading and respecting personal choice in the selection of reading material, by valuing spoken, visual and media texts, by encouraging the students to talk about the texts they read and to produce their own texts. In this way, the three competencies that comprise this Secondary English Language Arts program are interrelated, and it is expected that processes and strategies for reading will be taught and practised within the context of reading, discussing and producing authentic texts that hold interest for the students.

Thumbnail Sketch of the Key Features

The key features of this competency provide a more precise definition of the processes, strategies and contexts from which the students' competency develops. These key features are neither hierarchical nor linear, yet each one is essential to the development of students' literacy.

One of the key features of this competency deals with the integration of the student's reading profile, stance and strategies. The integration of teacher-read texts with those chosen by the students provides them with increased opportunities to extend their reading profiles. Fluency develops in direct proportion to the amount of time spent reading, the variety of texts read and the degree to which the student is encouraged to discover and extend the pleasures of the reading experience. In order for her/him to feel success and enjoyment as a reader, s/he also needs to draw on "reading strategies" that are used by proficient readers to make meaning from texts.

Another key feature has to do with responding to texts. The students are encouraged to respond to texts through talk with peers and the teacher. Response to texts is an important strategy in the development of critical readers who are able to question the reasons for their responses. In today's world, it is not enough for our students to be passive readers who only respond to texts by answering someone else's questions. They must become active readers who consider textual details in light of their own experiences and knowledge, readers who are situated or positioned by a text. The talk that follows the reading of a text helps them grow in their ability to think deeply about texts.

A third key feature brings texts into a social and cultural context, as the students construct their interpretation of the text. In this program, students are encouraged to express their interpretation in less conventional ways, such as through the production of a video, or a role-play in the voice of a character in a narrative they have read or heard. The ability to adopt the stance of a reader who stands back from the text in order to question the meaning(s) it holds for her/him in a deliberate, critical fashion will take place only with teacher guidance and modelling and opportunities to engage in purposeful talk about texts over the three years of the program.

Key Features of Competency 2

Integrates reading profile, stance and strategies to make sense of a text in a specific context

• Reads for pleasure and to learn • Draws on prior experience and the features of text types/genres to make sense of a text • Develops essential strategies for reading • Adjusts reading stance and strategies to the reading context

Uses a response process when reading, listening to and viewing texts

• Makes connections between own experiences and the world of the text • Deepens own meaning of a text in discussions with other readers • Accepts risks and unknowns to play with new ideas • Interacts with peers and teacher in various learning contexts

Reads and listens to written, spoken and media texts

Constructs own view of the world by reading, viewing and listening to texts

• Develops profile of self as a reader • Reflects upon the significance the text holds for her/him • Engages in an inquiry process to explore issues that help connect reading to her/his world

Evaluation Criteria

– Selection of reading strategies and stance to construct meaning
– Use of discussion to clarify and extend own meaning(s)
– Construction of meaning(s) based on reader-text connection(s)
– Self-evaluation of growth as reader of spoken, written and media texts

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Learning Targets

The student participates in a classroom community, reading spoken, written and media texts that reflect her/his personal interests, preferences and expanding reading profile. S/he talks about her/his own reading interests and reads for pleasure and to learn. S/he has developed a repertoire of reliable reading strategies that s/he draws on to make sense of literary, popular and information-based texts. When reading, s/he consciously adjusts the focus of her/his attention to take account of different reading contexts and purposes for reading.

When working with information-based texts, the student uses strategies to make sense of what s/he is reading and applies information s/he has read in different situations, e.g. gives and follows instructions. S/he follows a process to construct meaning(s) of a narrative text that reflect her/his reading and life experiences, sharing her/his ideas with clarity and confidence.

Throughout the cycle, the student organizes and maintains a record of her/his development as a reader of spoken, written and media texts. S/he evaluates her/his reading development by presenting her/his Integrated Profile in student-teacher conferences that take place on a regular basis. During these conferences, s/he describes current text preferences, reports changes over time in her/his interests, indicates texts that have been recommended to her/him, and discusses her/his repertoire of reading strategies. S/he demonstrates an awareness of her/his reading profile when talking about the purposes for reading and the pleasures s/he finds in reading.

Program Content

The content for this competency comprises a repertoire of texts, essential reading strategies and response processes.

Making Sense of a Text: Resources Readers Use

Repertoire of Texts

Over each year of the program, texts from the following categories must be represented in the student's repertoire. It is understood that within each of these three categories, the student's choice will be encouraged and respected. Since information-based texts permeate our daily lives, it is anticipated that teachers will provide many opportunities to build specific knowledge of information-based genres/text types. Students need to be given time to read, listen to, view and discuss authentic texts. Texts may be listened to, e.g. teacher read-aloud, audiotapes or CDs, viewed and/or read. In the case of multimodal texts, students should frequently be asked to, for example, view and listen. The focus of all opportunities to read is on the development of lifelong literacy, i.e. we are not only looking at texts used at work. Texts must include written, spoken and media texts.

Types of Texts

– **Information-Based Texts**: e.g. popular trade magazines; newspapers; letters asking for or providing information, e.g. about possible employment, photographs, manuals.
– **Media Texts and Texts of Popular Culture**: e.g. songs, movies, situation comedies, TV serials, blogs, advertisements, TV news, Web sites.
– **Literary Texts**: In this program literary texts refer to any text that provides a particular reader with a deeply engaging, aesthetic experience. These include Young Adult Literature, illustrated books, comics, formulaic fiction.

Essential Reading Strategies

Reading strategies are specific actions readers take to make meaning from text. Research has provided us with essential reading strategies that proficient readers use every time they read. Proficient readers do this continually and without conscious thought. Those who experience difficulty with reading are unaware of what proficient readers do when engaged in the act of reading. In classes where students are drawing on very few of these essential strategies, much time needs to be taken to introduce, apply and review those strategies that are new to them. The teacher plays an important role in modelling these strategies through many examples and in a range of different reading situations. Teacher read-alouds offer an excellent context for modelling the use of effective reading strategies. Students need opportunities to talk about these strategies and to practise them within the context of real reading with texts that are relevant and of interest to them. They use the strategies in small groups, with peer and teacher assistance and move toward independence. The purpose of direct instruction in the essential reading strategies that follow is to give the means to adapt to a range of reading contexts, from those they encounter in the classroom to those associated with individual needs and interests.

The strategies that follow apply to all of the texts that are read, viewed or listened to. Reading strategies are not applied in a hierarchical fashion but rather represent an integrated resource that students call upon, as needed. In other words the list below is not intended to be used in lock-step fashion.

TABLE: Essential Reading Strategies

Strategies	Examples
– Builds relevant background knowledge from a variety of sources prior to reading	– Views and discusses a documentary depicting the time period in a Young Adult novel s/he is going to read
– Draws on background knowledge as a resource when reading, i.e. where the focus is always to make meaning of the text: • Uses existing life knowledge to make sense of new information	– Compares new text to past experiences; compares new texts to texts already read/viewed/heard
• Calls on text-based knowledge when reading particular text types	– Calls upon knowledge about how to read for information, how to use text supports such as titles, subheadings, graphs, etc., awareness of codes and conventions of media texts
– Sets purpose for reading: • Thinks about why the text is being read • Adopts a stance, i.e. reads in an appropriate fashion to meet her/his purposes for reading	– Reads for pleasure, for information, in order to talk with someone – Reads with the intention of remembering details and/or examples; notes organizational devices, such as the use of classification and sources; reads for pleasure, making sense of the text by relating personally to characters and events, entering the world of the story, comparing feelings or actions or decisions with those of the character(s)

Strategies	Examples

– Creates visual and other sensory images:
  • Creates a visual story world with literary texts
  • Creates a mental model with information texts to represent the meaning of the text to self
	– Imagines the setting, relates to the characters, adds details, draws inferences to elaborate on story world, uses images and experiences from own life to help experience the text
	– In a text that explains a process, represents to self the stages in the proper order

• Asks questions throughout the reading process to clear up confusion, improve understanding, find answers, solve problems and discover new information	– Questions why a character behaves in a particular way.
• Makes predictions and consolidates them throughout the reading process	– Notices literal details and uses these to predict future actions – Notices and fills in gaps with relevant meaning
– Summarizes: • Determines what is important	
• Retells or synthesizes what has gone before	

– Monitors understanding / self-corrects:
  • Continually checks that reading makes sense
  • Uses fix-up strategies when meaning is lost
    ✓ Rereads
    ✓ Reads ahead
    ✓ Reviews previous ideas
    ✓ Replaces an unknown word with one that is known and fits the context
    ✓ Asks for help
  • Pauses to consider what has been read, what has been learned and makes a note of new questions that come to mind
  • Scans, skims and rereads for pertinent information
  • Uses graphic organizers to clarify and extend meaning
  • Shares responses, understanding and/or confusing areas with peers
	– Spelling check
	
	– Mind maps, etc.

Working With Information

The ability to read and produce information-based texts is central to success and survival in the workplace and the community. Information is communicated in spoken, written and media texts. Some media such as television, also combine sound and image. The primary function of information-based texts is to report, persuade or argue. When preparing to work with these texts, teachers should concentrate both on their structures and features and the uses to which they are put in the world. For example, an interview is a genre that allows us to obtain or present information from a primary source. Morever, a variety of spoken, written and media texts is essential, since many of the ways in which information is communicated and stored today involve technologies that are standard in the world of work, as well as in many homes. Lastly, information-based texts allow for connections to other disciplines and to real-life issues, making them an ideal learning resource.

Content area reading is more difficult than reading fiction. When working with information, the reader focuses her/his attention on what is to be learned or taken away from the text with a specific purpose or intention in mind: this focusing is referred to as the reader's "stance." It is essential to provide students with interesting and understandable information-based texts, while also providing them with strategies for understanding text structures. The information-based texts must be relevant to the needs of the students as they work on specific group inquiry projects and/or production units. When working with information-based texts, they use the essential reading strategies as well as those listed in the table below.

TABLE: Strategies for Working With Information

Strategies	Examples
– Uses awareness of information-based text structures to construct meaning	– Recognizes that comparisons, cause and effect and visual arrangement on a page contain information
– Draws on features of information-based texts	– Captions, labels, glossary
– Uses effective strategies for highlighting important, interesting or puzzling sections	– Coloured highlighter, post-it notes
– Uses graphic organizers to scaffold meaning-making processes	– Mind maps, etc.
– Selects a note-taking strategy suited to the task and information sources	
– Shares own evaluation of ideas in the text	

Work-Oriented Training Path, Prework Training

Working With Media Texts and Texts of Popular Culture

In today's world, the importance of being able to read media texts critically cannot be overstated. We are bombarded with information from different media in every aspect of our daily lives, e.g. advertising billboards, satellite radio, Internet. Huge volumes of data are easily accessible. Being critical means that we do not take information at face value, but that we pose questions and think about the underlying messages and values and consider whose perspectives and interests are being served. Being critical means being alert and open to change and new developments. When working with media texts and texts of popular culture, the students use the essential reading strategies as well as those listed in the table below.

TABLE: Strategies for Working With Media Texts and Texts of Popular Culture

Strategies	Examples

– Draws on textual features, codes and conventions to construct meaning:
  • Captions, credits and titles
  • Dialogue and voiceovers
  • Colour, lighting and sound
  • Camera language
  • Symbols
  • Narrative structure
  • Sequencing, passing of time
	– A TV news anchor usually sits behind a desk
	– Dark lighting or music is used to convey a particular mood or setting
	– Importance of angles, composition of shots in conveying character
	– Diamond ring to portray wealth, marriage
	– Plot development, resolution
	– Fade out

– Deconstructs codes and conventions of familiar media texts	– Code of TV news reporting, soap operas, music videos
– Confirms by talking with peers and teacher, that a media text can contain more than one message	– Shares responses with other students
– Questions the message in a media text	– Who created this message and why? – What techniques are being used to attract my attention? – What lifestyles, values and points of view are represented? – How might different people understand this message differently? – What or who is omitted from this message?

Working With Literary Texts

The students in this program have the opportunity to read/hear/view literary texts that are selected by the teacher and students themselves because of their interest and relevance to their age group (see examples of required literary texts above). Literature holds a privileged place in the traditions of different cultures, including our own. It is through this literary "window" that we explore our own world and the world of the imagination, in the larger context of what is possible. Students can be helped to enjoy and understand these texts through deliberate conversation, drama and the visual arts. As well, it is important to remember that in this competency, for a student, listening to the teacher reading a literary text is equivalent to reading her/his own texts. This is a way to become part of the social context of reading, which includes talking about books with others, choosing texts and understanding how texts work and the active role of the reader. When working with literary texts, the student uses the essential reading strategies (see above), as well as those in the table below.

TABLE: Strategies for Working With Literary Texts

Strategies	Examples
– Relates to characters in various ways	– By empathizing with and observing a character
– Connects literature to own life	– Identifies with character or events based on something similar in own life
– Uses imagination and visualization to take various perspectives	– Imagines a conflict from the perspective of different participants
– Uses knowledge of media texts such as films, to understand literary texts	– Ways the producer/author creates suspense, use of flashbacks
– Responds to texts through drama, music, visual arts	– Role-plays different characters in specific situations in order to better understand the character, makes a photo story to illustrate the theme of a novel

Response Process

Exchanges With Other Readers in the Classroom

The classroom is a community of readers and, as such, provides an environment where the students discuss their first impressions about a text they have read with peers and the teacher. In other words, talk provides the medium and the resource for a more circumspect and critical reading of the text. As well, talk provides the means through which they can learn to transfer and integrate knowledge about the different genres of spoken, written and media texts into their initial responses to make sense of themes and/or ideas and/or information for self.

– Follows a response process:

   • Interrelates essential reading strategies, strategies specific to a genre and similar texts in reading profile

   • Keeps and uses a written record, e.g. notes, reading-response log, post-it notes, in order to keep track of ideas, questions, during reading and in discussion groups

   • Draws on responses of peers to extend or clarify own understandings

– Develops profile of self as a reader by engaging in conversations that extend her/his response(s) to information-based, popular and literary texts:

   • Shares connections between own world and the world of the text; compares own values with those presented in the text; draws on personal bias, experience with other texts, attitudes, opinions, personal expertise, etc.

   • Calls upon knowledge of relevant, familiar texts, e.g. recognizes that the text s/he is reading has a storyline similar to a popular TV show and/or another text s/he has read; connects own understanding of a text to other texts produced for teenagers

   • Explores the structures and features of different texts to discover how they help construct meaning, e.g. How do media texts and print texts "tell" the same story? How do visual texts such as a photo story, advertisement or comic strip construct meaning?

   • Demonstrates an interest in and regard for the ideas of others, such as peers, teachers, other adults, etc.

– Steps back in order to reflect upon the significance the text holds for her/him:

   • Transfers her/his reflections about specific texts into projects/activities that demonstrate her/his creativity and potential, e.g. produces a public service announcement on the dangers of smoking; formulates a question to guide research, e.g. what kind of texts do people read in a specific job/career?

   • Expresses own interpretations in a variety of modes, e.g. visual, print, sound and combinations of these and media, e.g. Microsoft® PowerPoint® presentations, combinations of print and media, multimedia projector

COMPETENCY 3 Produces written, spoken and media texts

Focus of the Competency

This competency focuses on the production of authentic texts in order to learn, to communicate, to create and to imagine. It is designed to accommodate the needs and experiences of students in the Prework Training program. It also invites them to reclaim their voices—voices that may have been unheard or silenced. Therefore, it is essential to engage them in producing authentic texts right from the first year of the program, e.g. creating a magazine for teens using photography and original poetry about issues of concern to the group, designing a personal Web page, creating an ad campaign or keeping a personal journal. As they produce and share their own texts in ways that authenticate their experiences, their stories and their passions, students gain the trust and confidence that is necessary in order for them to continue to take the risk to communicate with others.

Writing is not the primary focus in this competency. The inclusion of media texts offers those who excel as visual learners the opportunity to highlight their strengths, while also integrating print and image in a way that lets those whose writing skills are weaker to both improve and to experience what it means to produce a text. The heart of this competency is that in producing texts students are involved in breaking the codes of how different texts work to convey meaning to a particular audience for a particular purpose. As people who live and work in a world bombarded by media messages, students need opportunities to construct their own media texts. This will enable them to develop a more critical understanding of these texts and thereby acquire a kind of basic knowledge required of every member of society.

By placing a particular emphasis on information and communications technologies, students learn the production methods associated with a range of contemporary texts. Using the computer, for example, facilitates the

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production process (e.g. can delete, move paragraphs, check spelling almost immediately) and supports them in learning to concentrate on the meaning and messages they are building. Teachers are also encouraged to make use of other forms of technology to provide opportunities for recording and sharing students' voices and lives. Digital cameras, cassette recorders, overhead transparencies and multimedia projectors provide ways to highlight and celebrate students' productions. There are several programs that provide another avenue for desktop publishing and are important resources in the visual design of texts, e.g. the creation of a computerized portfolio that can be used to introduce students to a prospective employer in a way that highlights their strengths and talents.

The production competency requires students to work collaboratively. Integrated units of study related to themes from the broad areas of learning have been included. Within these units there is room for teacher and student choice. As students explore and discuss a broad range of texts in contexts that integrate talk, reading and production activities, they discover both models and sources of inspiration for their own productions.

Thumbnail Sketch of the Key Features

The key features of this competency provide a more precise definition of the processes, strategies and contexts in which texts are produced in the Prework Training program and from which the competency develops. These key features are neither hierarchical nor linear, yet each one is essential to the development of the student's literacy.

In the first key feature, the students construct their view of the world through the production of texts. They work and function as producers of written and media texts within a collaborative community of peers and teacher. The learning contexts or situations for these productions are tied to units of study that allow to produce texts for a range of purposes and audiences, in order to develop ideas, create and represent their understanding, and take action. For example, they can use graphic organizers, visual webbing, a photo story or collage to represent their response to reading and/or viewing a story. This process of representing understanding is highly valued in this program. When students are involved in a collaborative production project they develop and use "work-based" skills that will serve them beyond the classroom. These include negotiating, formulating and reformulating plans, adjusting to setbacks, working with multiple constraints, meeting deadlines, establishing priorities and learning through trial and error.

A second key feature requires the students to develop and use a production process. The production process is dynamic, fluid and nonlinear. It is by producing texts in a variety of contexts within a classroom community that values ongoing discussion and support that students learn to have confidence in their own ideas and their ability to express them.

A third key feature explores the relationship between the producer, text and intended audience. Here, the emphasis is on recognizing that we produce a text with a specific person, or group, or audience in mind. Since this understanding is essential to how students use all of language, it is an important aspect of this competency.

Collaborates with peers to produce texts

• Produces texts for a variety of purposes in order to develop ideas, to create understanding, to represent understanding, to get things done, to take action
• Explores representations in texts by representing own experiences

Follows a production process in order to communicate for specific purposes with a specified audience

• Participates both individually and collaboratively in production process • Adapts process, strategies and practices to suit own needs • Confers regularly with peers and teacher throughout the production process • Reflects on own development as a producer over time

Produces written, spoken and media texts

Explores the relationship between producer, text and audience in specific contexts

• Understands that all texts are constructed in specific contexts for specific audiences and purposes • Characterizes intended audience • Draws on and extends profile of self as a producer

The student produces a range of self-selected and assigned texts for different purposes, including to record and communicate information, as well as for personal reasons, as would be the case in a journal. When producing texts, s/he follows a production process and works collaboratively with peers and teacher. S/he is aware of her/his audience and uses this knowledge to guide production decisions. S/he calls upon the features of different media, such as a visual in a PowerPoint® presentation, in order to effectively communicate her/his meaning to an intended audience. S/he demonstrates her/his capacity to locate and organize relevant information when working in contexts such as those recommended in the program content. The student participates in regular, informal and/or formal conferences with peers and teacher about the texts s/he is producing and has produced.

Evaluation Criteria

– Production of texts for specific purposes and known audience

– Collaboration with peers in various production situations

– Adaptation of production process and strategies to the context

– Self-evaluation as a producer

Work-Oriented Training Path, Prework Training

Program Content

The content for this competency comprises a repertoire of texts, production processes and integrated units of study.

Repertoire of Texts

Over each year of the program, spoken, written, visual and media texts must be equally represented in the student's Integrated Profile. The texts they produce represent many of the ways texts function in the real world, e.g. personal texts used to make sense of our experiences and information-based texts to "get things done" and to improve the quality of our personal and working lives. There is a connection to the talk and reading competencies in that the texts the students are producing are relevant to their own inquiries, presentations, readings, etc. However, since this program is about literacy for life, they also have opportunities to produce texts that are personally enriching. For this reason, their interest and choice are of utmost importance.

Types of Texts

Personal texts: such as multimodal journals, informal notes, lists, plans, letters.
These are personal texts used to make sense of one's world, to explore experiences, to clarify ideas, to make sense of relationships, to express our feelings, and to make discoveries about self and the world, e.g. in a personal journal. These texts are often private and personal, and the reader is usually the student her/himself. For these reasons, texts in this category often comprise powerful experiences of the importance of literacy in one's life. As such, they are not subjected to marking or correction procedures by the teacher, and rarely go beyond a first draft, unless the student decides to share her/his productions.

Narrative texts: such as poetry, stories and anecdotes.
These are usually personal texts that focus on telling a story that emerges out of the students' experiences.

Information-based texts:
– Planning texts such as Web sites, graphic organizers, storyboards, record of research/information, surveys
– Texts that report, such as covering letters for job applications, requests for information, Web pages
– Texts that persuade and/or argue, such as a Microsoft® PowerPoint® presentation of an idea/product, signs, petitions, a digital or multimodal portfolio used as a résumé
These are texts that are used "to get things done." They are the texts we encounter most often in our working and daily lives. They allow us to communicate our ideas and thoughts to others. These texts are used to plan, inform, explain, clarify, instruct and persuade. The information you choose to provide and how you organize and present it has an impact on how your reader understands what it is that you intend to communicate.

Production Process

Production is a process, whether we are writing a letter or creating a mini documentary. Students start by following a given production process that they gradually learn to apply in a recursive, nonlinear fashion as they produce texts over the three years of this program. Although not all productions will go to the final phase of a published text, it is important for students to have frequent opportunities to draft, revise, edit and publish their work for both a familiar and wider, but known, audience. Elements of collaborative learning are essential for success since the majority of the texts that they produce in this program require them to work as a member of a production team.

- Planning

  ✓ Immerses self in genre to be produced, e.g. consults several examples as models, discusses specific structures and features, notes decisions made by producer to shape text and affect an audience, e.g. use of voice-over, different photo angles, layout and language of an effective CV

  ✓ Considers needs and characteristics of audience for own production

  ✓ Uses strategies to work out ideas and to draft, e.g. brainstorms, maps or storyboards ideas

- Production

  ✓ Constructs a first draft/outline, e.g. script, storyboard

  ✓ Incorporates images, symbols, signs, logos, sounds, and/or words to communicate meaning or message, e.g. photos, digital images, clip-art, drawings, videos

  ✓ Uses available technologies in order to construct own texts

  ✓ Chooses most suitable ICT for production/publishing of specific texts, e.g. chooses software to put together a class anthology of short stories dealing with the lives of teens or to create a short documentary about homeless young people

- Revises/Edits

  ✓ Reviews texts produced in order to focus on meaning/message

  ✓ Does initial revision/edit; seeking feedback from peers, teacher

  ✓ Calls on human and material resources, such as spell check, for final edit of written texts

- Presents text to intended audience

  ✓ Decides how to present text given her/his purpose(s), intention(s) and the needs of her/his audience, e.g. Microsoft® PowerPoint®, multimedia projector presentations, photo story, posters and discussions, publications such as a class magazine

  ✓ Presents work appropriately and with regard for impact on intended audience, e.g. knows that a résumé must include correct spelling

- Self-evaluates

  ✓ Reflects on production process, e.g. discusses techniques and strategies used, reasons for production decisions

  ✓ Evaluates, with group or individually, the text produced

  ✓ Maintains, organizes and shares an Integrated Profile that includes representations of her/his productions

  ✓ Sets attainable individual goals for future productions, based on experiences and reflection

Integrated Units of Study

The integrated units may be repeated throughout the cycle using different topics, themes, text types, etc. The focus in these units is one that encourages the students to participate in integrated and interdisciplinary projects that connect to their lives and in which various forms of production are used. In this way, competency develops in contexts that are authentic, interesting and varied. These units do not need to be presented in the order in which they appear in this document. As well, teachers and students are encouraged to build other units of study that reflect the unique interests and needs of the class.

UNIT A: Produces Media or Multimedia Texts as a Member of a Production Team

In order for young people to read the texts they encounter in their daily lives with some degree of critical thinking, they need repeated opportunities to produce these kinds of texts, since it is in production that students discover "how texts work." As well, through the production of the media texts in this unit, they develop an awareness of the constructed nature of all texts, i.e. the way that they represent reality. In this unit, the knowledge of various media is used to solve problems, to communicate and to produce texts. (See also broad areas of learning: Media Literacy) Please note that the activities in each part of this process appear to be ordered in a hierarchical fashion; however, although Preproduction clearly comes before actual Production, the activities in each part of the process are recursive. Some examples of media or multimedia texts are: Web pages, comic books, public service announcements, posters.

Preproduction

– Collaborates with peers to script and produce media texts (see Competency 1 Uses language/talk to communicate and to learn)

– Reads, discusses and deconstructs familiar media texts to increase awareness of the view of the world presented in a text, and how that is achieved, e.g. the way teens are represented in popular magazines or TV sitcoms

  ✓ Examines how texts are constructed and their social purpose, e.g. relationship between image and print in a poster

  ✓ Draws on prior experiences with media texts from daily life to deconstruct them, e.g. features of a print advertisement

  ✓ Identifies how the producer shaped the text for the target audience as a means of learning how s/he, as a producer, might do the same thing

Production

– Plans and constructs a storyboard

– Uses a production process to develop texts

  ✓ Accesses media resources to define, investigate and represent questions, issues and problems

  ✓ Uses strategies for recording findings, e.g. audio taping interviews

  ✓ Observes, identifies and discusses features of audiovisual text, such as camera angles, transitions (e.g. fade, dissolve, cut) variation in font, font size, different sounds

  ✓ Represents own experiences and those of communities, e.g. creates a magazine that represents how they see themselves, their interests, concerns, etc.

  ✓ Uses appropriate technology, such as camera, video editing to construct own text

  ✓ Develops skills for working with media equipment, e.g. graphic elements

Postproduction

– Presents text with team members to class

– Discusses experiences as a producer with class members: reflects on the process, evaluates what worked well and/or what they might have done differently, etc.

UNIT B: Produces a Multimodal Journal

The student produces her/his journal in order to explore the role of reflective texts in people's lives. Please note that the specific activities in each part of this process appear to be ordered in a hierarchical fashion; however, although Preproduction clearly comes before actual Production, the specifics in each part of the process are recursive, e.g. students might research journals even after they have started their own journals.

Preproduction

– Interacts with peers and teacher to explore the use of journals in people's lives by collecting data, e.g. visits a local bookstore to examine published journals, interviews people who keep a journal, uses the Internet to examine photo journals, blogs (see Competency 1: Uses language/talk to communicate and to learn)

– Examines journals produced by individuals which demonstrate a range of different features, e.g. combines images and print; written as letters to the self; used by a writer / film producer, written in another era, etc.

– Examines visual impact of fonts, typefaces, colour, illustrations in journals upon self as reader

– Compares and contrasts journals used at work with personal journals in order to expand upon concept of journal in people's lives. For example, doctors, sports journalists and war correspondents all keep journals

– Considers issues of privacy as these relate to journals, e.g. Should Anne Franks' father have published his daughter's personal journal?

– Examines how the journal has been adapted to modern technology by searching the Internet for photojournals, blogs, etc. and examining videos and films that incorporate the journal concept into the story being told

Production

– Produces a journal in relation to own interests and understanding about the use of journals in people's lives, e.g. a journal of a fictitious, literary or real person during a particular time in their life; a war correspondent's journal, drawing on own research of a specific period; journal of a superstar; etc.

Postproduction

– Adapts journal for use in own life and/or considers possible ways of using journal in own life at some future time

UNIT C: Produces an Employability Portfolio

Before entering the workplace, students must have opportunities to explore different ways of presenting themselves to prospective employers. In order to produce an Employability Portfolio that highlights individual strengths, they must be able to draw on their understanding of the characteristics and expectations of this audience. Please note that the specific activities in each part of this process appear to be ordered in a hierarchical fashion; however, although Preproduction clearly comes before actual Production, the specifics in each part of the process are recursive, e.g. students may revise their portfolios at any point in this process.

Preproduction

– Develops a sense of what kind of work s/he is interested in through a range of inquiry activities:

  ✓ interviews or listens to people from different careers and prospective employers

  ✓ participates in community service, for example, see the program Autonomy and Social Participation

  ✓ explores different professions, for example, see the program Introduction to the World of Work

  ✓ conducts research, e.g. Internet, writing for information

  ✓ engages in discussions with peers, teachers, parents, other informed adults such as community leaders, employers

  ✓ discusses TV shows that feature people who do different types of work

  ✓ reads popular culture magazines of different professions such as car mechanics, robotics

Production

– Plans and drafts portfolio

– Characterizes audience for the portfolio and expectations of that audience, e.g. clear focus, correct use of language, creativity

– Draws from publications such as *Employability 2000+* and the cross-curricular competencies to identify skills, attitudes and behaviours required to enter the world of work, e.g. communication, problem solving, positive attitudes and behaviours, adaptability, working with others, as well as science, technology and mathematics skills

– Decides on format for portfolio, e.g. a Web page, a CV or résumé, a combination such as résumé, Web page and CDs

– Collects and organizes artifacts from integrated portfolio that could be part of this portfolio, e.g. video productions

– Determines how best to highlight cross-curricular learning

– Selects and organizes artifacts, e.g. evidence of teamwork, finished products, relevant material from other disciplines

Postproduction

– Presents portfolio to peers, teacher and other informed adults for feedback

– Talks about the development in regular conferences with peers and teacher

– Talks about the reasons for the selections s/he has made, e.g. what they tell about her/him

– Talks about self-monitoring strategies that are relevant to workplace, e.g. how to meet deadlines, how to negotiate within a group, making good use of her/his personal resources

– Revises portfolio

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