

Curriculum Framework

for Language Arts

Office of Curriculum, Instruction and Student
Support / Instructional Services Branch

Department of Education
State of Hawaii

DRAFT
May 2003



FOREWORD

Curriculum is at the heart of all schooling. It is fundamental to the purposes for schooling; it is what students and educators live daily. The broad definition of curriculum suggests that it is all of the instruction, services, and activities provided for students through formal schooling.

Curriculum frameworks communicate common understandings about content and performance standards, instruction, and classroom assessment in the content areas of focus. The frameworks suggest ways that classroom instruction and assessment can be designed to best address the standards. The curriculum frameworks also provide a means for schools to incorporate system-wide requirements into the school curriculum to ensure educational quality and equity for all students.

Curriculum frameworks are a resource for developing classroom curricula. They are a resource that is used to identify, clarify, and express what students should know and how appropriate instruction can be provided to them.

This framework is part of the Standards Toolkit, a series of Hawaii Department of Education publications for teachers and other educators to use in implementing the Hawaii Content and Performance Standards II (HCPS II) at the classroom level. Curriculum Frameworks for each of the 10 HCPS II content areas provide a framework and philosophy for curriculum, instruction, and classroom assessment in those disciplines. Program Guides for other curricular areas such as Hawaiian Studies, Student Activities, and Environmental Education are also available.

The Standards Toolkit includes an Instructional Guide for each of the 10 content areas. In addition, the following two components are incorporated into each curriculum framework:

(1) the Grade Level Performance Indicator Progression and (2) the Scope and Sequence for each content area. Professional Development Modules are also available for use in training school staff in understanding and using the Standards Toolkit. Publications in the Toolkit are meant to free time, energy, and resources so that teachers and others who provide instructional and support services to students can focus on improving the quality of teaching, thereby supporting increased student achievement of the Hawaii Content and Performance Standards.



Patricia Hamamoto, Superintendent

ACKNOWLEDGEMENTS

The Office of Curriculum, Instruction and Student Support (OCISSS), Instructional Services Branch (ISB) was tasked with producing this Curriculum Framework. It was a collaborative effort among many from within and outside of Office, Branch, and Department. We apologize if we have left out the names of anyone who had contributed to the development of this document, as this was not intentional. The following educators played key roles in developing this framework.

WRITING TEAM

Leila Naka, Educational Specialist, Language Arts	OCISS, ISB
Gail Ann Lee, Resource Teacher, Language Arts	OCISS, ISB
Milton Kimura, Resource Teacher, Language Arts	OCISS, ISB
Joy Marsella, Professor Emeritus	University of Hawaii at Manoa
Jocelyn Mokulehua, Classroom Teacher	Waiau Elementary School
Karen Akiyama-Paik, Resource Teacher, Reading Excellence Act Program	OCISS, ISB
Claudia Kobayashi, Resource Teacher, GEAR UP Language Arts	OCISS, ISB
Margaret Luscomb, Resource Teacher, Reading Excellence Act Program	OCISS, ISB

REVIEW TEAM

The following persons assisted in the review of the document:

Judy A. McCoy, Administrator, Languages Section	OCISS, ISB
Anthony A. Calabrese, Acting Director	OCISS, ISB
Katherine T. Kawaguchi, Assistant Superintendent	OCISS
C. Puanani Wilhelm, Administrator, Hawaiian Studies and Languages Program Section	OCISS, ISB
Gwen Lee, Classroom Teacher	Niu Valley Middle School
Tracy Nakama, Classroom Teacher	Central Middle School
Vanessa Naumu, Resource Teacher	Central District
Mary Uyesugi, Curriculum Coordinator	McKinley High School
Dr. Gloria Kishi, Educational Specialist, Pihana Na Mamo Program	OCISS, ISB

OTHER CONTRIBUTORS

1. Charlou Westerlund (Maemae Elem.)
2. Jill Namba-Mauricio (Kipapa Elem.)
3. Carolyn Ching (Noelani Elem.)
4. Kari Chung (Roosevelt High)
5. Darlene Fujimoto (Mililani High)
6. Michelle Carlson-Colte (Moanalua High)
7. Sheila Ginoza (Waikele Elem.)
8. Christine Gardner (Jarrett Middle)
9. Lori Hamel (Roosevelt High)
10. Jennifer Hirotsu (Farrington High)
11. Leslie Isaacs (Waialae Elem.)
12. Lisa Kaneshiro (Waikele Elem.)
13. Gwen Lee (Niu Valley Middle)
14. Margaret McGurk (Castle High)
15. Sharan Moncur (Castle High)
16. Debra Nakashima (Kalani High)
17. Donna Nakamura (Maemae Elem.)
18. Joy Nishimura (Kipapa Elem.)
19. Kathy Souza (Waikele Elem.)
20. Michelle Okino (Mililani Mauka Elem.)
21. Lorri Sonan (Central District)
22. Constance Tamura (Dole Middle)
23. Lorraine Tamashiro (Central District)
24. Arlinda Valite-Andersen (Waikele Elem.)
25. Darlene Watanabe (Noelani Elem.)

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SCOPE AND SEQUENCE FOR LANGUAGE ARTS

GRADE LEVEL PERFORMANCE INDICATOR PROGRESSION FOR LANGUAGE ARTS

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INTRODUCTION TO THE CURRICULUM FRAMEWORK SERIES

DESCRIPTION, PURPOSES, USES

Curriculum frameworks suggest the best thinking about the knowledge, skills, and processes students should know and understand about a particular discipline and provide a structure within which to organize curriculum and instruction in that content area. Curriculum frameworks represent the theoretical and philosophical bases, grounded in sound research, upon which the content standards, benchmarks, and performance indicators were developed.

The curriculum framework series for the HCPS content areas include documents that provide the rationale or statements of the values, principles, research, and assumptions which help to guide decision making and the designing of curricular and instructional programs. Curriculum frameworks provide links between theory and practice as well as up-to-date and relevant information about pedagogy, learning, and resources within a content area.

Curriculum frameworks are intended for teachers and other educators and policy-makers involved in curriculum, instruction, and other educational decision-making. The frameworks are meant to provide a level of consistency, standardization, and equity in curriculum, instruction, and assessment across all classrooms across the state. The written format allows access to this information by all educators statewide.

Curriculum frameworks can be used by teachers as a roadmap to plan and design curricular and instructional units or activities at the school level and serve as aids in selecting appropriate classroom level materials for students as well as assessments that can be used for diagnosis, progress monitoring, and measuring outcomes. The frameworks can also serve as a common reference point in discussing and aligning curriculum schoolwide, or within a grade level or department.

DOE'S MISSION

The Hawaii Department of Education, in partnership with the family and the community is committed to having all public school graduates achieve the General Learner Outcomes and content and performance standards in order to realize their individual goals and aspirations. High school students will have opportunities, not limited by time, for college-level coursework and program endorsements to prepare them to be successful in a global society. Therefore, all graduates will be fully prepared for post-secondary education and/or careers and their role as responsible citizens.

DOE'S VISION OF A HAWAII PUBLIC SCHOOL GRADUATE

All Hawaii public school graduates will:

- Realize their individual goals and aspirations.
- Possess the attitudes, knowledge and skills necessary to contribute positively and compete in a global society.
- Exercise the rights and responsibilities of citizenship.
- Pursue post-secondary education and/or careers without the need for remediation.

GENERAL LEARNER OUTCOMES (GLOs)

GLO 1: Self-Directed Learner (The ability to be responsible for one's own learning.)

1. Sets priorities and establishes achievable goals.
2. Plans and manages time and resources toward goals.
3. Monitors progress and evaluates learning experiences.
4. Establishes clear and challenging goals and personal plans for learning (in pursuit of post secondary education and/or career choices).

GLO 2: Community Contributor (The understanding that it is essential for human beings to work together.)

1. Respects people's feelings, ideas, abilities, cultural diversity and property.
2. Listens patiently for various purposes (taking notes, engaging in dialog) without disruption or interruption.
3. Cooperates with and helps and encourages others in group situations.
4. Recognizes and follows rules of conduct (e.g., laws, school rules such as dress code, ID, Chapter 19, sexual harassment, classroom).
5. Exhibits personal characteristics such as compassion, conviction, ethics, integrity, motivation, and responsibility.
6. Analyzes conflict and discovers methods of cooperative resolution.
7. Recognizes that these indicators are applicable in life (classroom, workplace, family, etc.).

GLO 3: Complex Thinker (The ability to perform complex thinking and problem solving.)

1. Analyzes and applies learning acquired through school, work, and other experiences.
2. Considers multiple perspectives in analyzing a problem.
3. Generates new and creative ideas and approaches in developing solutions.
4. Uses multiple strategies to solve a variety of problems.
5. Implements a solution responsibly.
6. Evaluates the effectiveness and ethical considerations of a solution and makes adjustments as needed.

GLO 4: Quality Producer (The ability to recognize and produce quality performance and quality products.)

1. Recognizes and understands what quality performances and products are.
2. Understands and sets criteria to meet or exceed HCPS II.
3. Produces evidence that meets or exceeds HCPS II.

GLO 5. Effective Communicator (The ability to communicate effectively.)

1. Listens, interprets, and uses information effectively.
2. Communicates effectively and clearly through speaking, using appropriate forms, conventions, and styles to convey ideas and information for a variety of audiences and purposes.
3. Reads with understanding various types of written materials and literature and uses information for various purposes.
4. Communicates effectively and clearly through writing, using appropriate forms, conventions, and styles to convey ideas and information for a variety of audiences and purposes.
5. Observes and makes sense of visual information.

GLO 6. Effective and Ethical User of Technology (The ability to use a variety of technologies effectively and ethically.)

1. Uses a variety of technologies in producing an idea or a product.
2. Uses a variety of technologies to meet a variety of needs including accessing and managing information and generating new information.
3. Understands the impact of technologies on individuals, family, society, and the environment.
4. Uses the appropriate technologies for communication, collaboration, research, creativity, and problem solving.
5. Understands and respects legal and ethical issues (i.e., intellectual property and copyright).

STANDARDS-BASED EDUCATION

Standards provide a clear picture to students, teachers, school administrators, parents, and the community as to what is expected of students. In this way, they help to demystify teaching, learning, and assessment by making public what, why, and how students need to learn. Standards serve as clear and consistent targets of performance, and serve as reference points for aligning all parts of the educational system—its policies, programs and classroom practices, its curricular support as well as facilities and business services. All of the decisions made at all levels in our school system are made with the idea of supporting schools’ and teachers’ efforts to have students accomplish the standards.

Standards-based education reverses traditional notions of schooling. A traditional education system holds the inputs—e.g., time, curriculum, instruction—steady, while the output—student achievement—varies. In contrast, in a standards-based educational system, the outcome—i.e., student achievement—is held steady while the inputs vary. Standards are the same for all students; time and opportunity to achieve them are variable. The system is responsible for seeing that all students meet the standards, no matter how different their needs may be. Time, curriculum, and instruction are varied according to student needs to help all students achieve the standards. A student’s achievement relative to the standards is what counts, not a student’s achievement relative to other students.

The Hawaii Content and Performance Standards (HCPS) set high expectations for all students and form the foundation of what is taught (challenging curriculum), learned, and assessed in the school and classroom. This, in turn, links to increased student engagement, equity in education, and improved learning.

GENERAL BELIEFS AND ASSUMPTIONS ABOUT TEACHING AND LEARNING

- Curriculum and instruction provide for equal access to quality instruction and content for all students.
- All children will learn and meet standards given quality curriculum, instruction, and opportunities to learn. Teachers implement curriculum that specifically addresses the Hawaii Content and Performance Standards and apply differentiated instructional strategies to meet the needs of all students.
- Curriculum, instruction, and assessment are connected and must be aligned.
- Curriculum and instruction are based on current, scientific research that informs “best practice.”
- Curricular and instructional practices should be informed by student achievement data, which is derived, in part, from meaningful assessments administered in a timely manner. Data should not only be collected, but should also be analyzed. Practice should be adjusted when appropriate in the interest of greater quality and coherence.
- Effective teaching and learning is student-centered and responsive to diverse learning needs. Student needs, as revealed by standards-based assessments, are the primary determiners of what and how things are taught.

- Classroom instruction is characterized by an appropriate balance between discrete skills instruction and holistic instruction. While skills are best practiced and reinforced in connected contexts, not all students acquire skills in this way. When appropriate, skills must be explicitly taught and practiced.
- Learning opportunities for students extend beyond traditional textbooks and include technology, applied learning, work experience, service-learning, and community resources as appropriate. Learning opportunities also make effective and creative use of existing learning time and may also make use of extended learning time such as after-school instruction, summer instruction, and year-round schooling.
- Technology should be used as tools to enhance learning.
- Curriculum content recognizes multicultural, global views as well as the Western/European viewpoint and culture.
- Students should be actively engaged in the learning process:
 - Students should be able to describe what is expected of them and why they're doing it.
 - Students should be able to discuss their work in terms of its quality (assessment).
 - As appropriate, students should be given opportunities to give input into what they need to learn, how they need to learn it, and how their work will be assessed.
- Student learning is frequently monitored by using valid performance and standards-based assessments that provide credible and useful data to decision-makers at all levels.
- Teachers develop reflective practices that will be used to evaluate the effects of their actions on students and others in the learning communities.
- The communication or language skills (e.g., reading, writing, speaking, listening) as thinking skills should be used across the curriculum as tools for learning. Language is a common denominator in all subject areas and is a powerful learning tool. It should not be thought of as the exclusive domain of the English/language arts class.

REFERENCES FOR THIS SECTION

- LeMahieu, Paul G. "The Challenge of Standards Based Reform," Keynote Address at the Hawaii Public Schools Superintendent's Education Leadership Conference, August 10, 1999.
- Mitchell, Ruth. "Standards: From Document to Dialogue." Western Assessment Collaborative at WestEd.

PREFACE

Standards-based education is one of the most viable options we have for improving Hawaii’s education system. A consistent system of standards makes clear the goals of the language arts program and sets the same expectations for all students in all schools. Standards-based education is reshaping the way teachers learn and teach, requiring new types of evidence of students learning, and assuring high achievement. Educators, political leaders, and the public are strongly in favor of standards for Hawaii.

The Language Arts standards are premised on the belief that all students can learn and that literacy is for all students, not just some. The standards are aimed at developing students who can use language to communicate, to learn, to fulfill personal and social needs, and to meet the demands of society and the workplace. The standards emphasize reading, writing, oral communication, and the study of literature and language from the earliest grades to graduation. They establish a foundation upon which to develop effective literacy programs. They give direction for curriculum and require the best teaching practices to achieve them.

Making standards clear so that all stakeholders—parents, teachers, students, community members—can understand what they mean, why they are organized in their present form and what the standards require students to know and be able to do is essential to the implementation of standards. But making standards clear to all presents a formidable challenge because, while all need to understand the standards, the kinds of information each needs are different. Students need to know what they should be striving to achieve and teachers need to know what they can do to help their students get there. Parents need to know the standards in lay terms, but they do not need the information teachers need.

This document was written primarily for teachers. It uses the technical language of the discipline and provides conceptual information that teachers need to better understand the system of standards. Use the document to begin on-going professional dialogues about what the standards mean, what they look like at specific grade levels, and how existing school curriculum, instruction, and classroom assessments might be revised. These discussions coupled with professional development aimed at helping all students achieve the standards are a necessary part of the implementation process.

In the end, setting standards alone will not bring about improved student learning, nor will it transform teaching and learning. We have to use standards; we have to make them central to the curriculum. Teaching and learning have to focus on standards. Instruction has to be differentiated and diversified to give all students a fair opportunity to learn. Classroom assessments must include exemplars of the desired practices and enabling conditions that help all students achieve the standards. Only then will we not only raise our expectations, but achieve them.

1. GENERAL DESCRIPTION OF THE LANGUAGE ARTS PROGRAM

DEFINITION OF THE LANGUAGE ARTS

The Language Arts Program includes five major areas of emphasis: reading, writing, oral communication, literature, and language study. Students use the language arts to think, construct meaning and communicate, as well as to understand themselves and relate to people in a multi-ethnic, global society. The language arts also contribute to the broadening of experience, the clarification of values, and nurturing of the imagination and aesthetic sensitivity.

Although described separately here, the five areas are interconnected—attention to one influences the other. Each is connected to personal knowledge, to schooling or technical knowledge, and to social or community knowledge. They are also interconnected because together they foster lifelong learning.

Reading provokes thought and reflection, allows readers to create and explore new ideas, and connects people to each other and to the world. Even before they enter school, children can learn to enjoy reading. As they listen to stories that are read to them, they begin to appreciate books as a source of enjoyment. As they move through the elementary and middle grades, students can become deeply engaged with language and derive personal meanings from what they have read. With the accumulation of literacy experiences, high school students continue to discover and learn through reading and to appreciate the importance of literacy in their lives. They develop preferences for reading and read deeply what they enjoy. Reading develops into a lifelong process.

Reading is a complex process of making sense of text and constructing meaning. It is a recursive process with readers rereading earlier sections in light of later ones, looking ahead to see what topics are addressed or how a narrative ends, and skimming through text to search for particular ideas before continuing a linear reading. Reading requires:

- the development and maintenance of a motivation to read;
- sufficient background information and vocabulary to foster reading comprehension;
- the skills and knowledge to understand how phonemes and speech sounds are connected to print;
- the ability to decode unfamiliar words;
- the ability to read fluently; and
- the development of appropriate active strategies to construct meaning from print.

In addition, deriving meaning from print requires:

- experiences with a range of texts;
- the capacity to read, interpret and respond to texts personally and critically; and
- the development and maintenance of thoughtful and respectful interactions with text that represent diversity in language, perspective, and/or culture.

Literature is the centerpiece of the language arts. What literature communicates comes from the world of human experience and represents the cultural and societal values and beliefs of people at particular times and in particular places. Literature offers students the promise of entertainment and pleasure and sometimes of escape or emotional outlet. Through literature, students experience the aesthetic and imaginative power of words and the rhythms and patterns of expression and thought. Through literature students develop an understanding of human nature, an appreciation of other cultures, and a realization that learning about others helps in understanding themselves.

Writing is connected to reading. Much is learned from one about the other. Like reading, writing is a constructive process of making meaning. It is not merely the rendering into graphic symbols of what has already been clearly conceived and thought out. Writing is a tool for the active formulation, discovery, and organization of thought. In the act of writing, ideas are born, clarified, shaped, and reshaped. As with reading, writing is a vehicle for acquiring new ideas, perspectives and feelings, and for expanding those already acquired; it is through writing that we understand.

Writing, like reading, is a complex process of making sense of text and constructing meaning. It is a recursive process made up of interrelated sub-processes—prewriting, drafting, revising, editing, publishing—which do not occur in any fixed order. A student drafting a piece of writing may go back to prewriting when confronted with the need to develop more or different ideas. Throughout the process, writers move fluidly from whole to part and back again to discover what they mean, what they want to say, and to shape and define their overall purpose.

Speaking is the most pervasive of all communication behaviors. Speech is an expression of the total being. Every time students communicate, they are offering a definition of themselves and responding to the definitions of others. The kinds of messages that students send and receive provide a significant source of ideas and feelings about themselves. Speech is also linked to social and occupational success. Students who have at their command flexibility and range in their communication have more options to communicate ideas.

As with reading and writing, oral communication is a recursive process involving a series of cycles of information exchange to clarify meaning and move toward common understanding. In this process, both speaker and listener are constantly changing roles and modifying messages based on what has been said. Effective communication, then, is not the responsibility of any one person. It is based on and affected by the relationship and quality of interaction between all involved.

Language study is the study of language—what it is, how it works, how it is used, and how it affects people and society—and the techniques and approaches used to study it. Knowing about

language enriches understanding of language and in turn contributes to proficiency in language usage.

Language is a subject worthy of study in itself. But the study of language can also be functional and situational as it focuses on how it is used in relevant social contexts and how it is used by individuals to structure their personal perceptions and experience. Language study is also both scientific and abstract in the focus on a search for underlying principles and generalizations about the complex phenomenon of language.

RATIONALE FOR THE LANGUAGE ARTS PROGRAM

The content standards are grounded in key concepts of the disciplines. These concepts provide a framework for organizing the Language Arts standards.

- *Language is functional and purposeful.* We use language to express ourselves, to communicate with others, to learn, to accomplish tasks, to connect with others, to make sense of experience, and as a tool for thinking. Knowledge of language is vital, but knowledge alone is of little value if one has no need to or cannot apply it. The ability to use language in a variety of forms, for a variety of purposes and audiences, and in many contexts, is an essential part of language learning.
- *Language processes are meaning-making processes.* Language processes involve the active formulation, discovery, and organization of thought. Reading, writing, listening, and speaking are thinking, discovering, ordering, and meaning-making processes. They allow us to make our thoughts and feelings visible and, because of this, lead us to engage, ponder, focus, refocus, organize, analyze, and synthesize ideas.
- *Language allows for communication through symbolic form.* It is the process of symbolic rendering which marks literature as an art form. It is this symbolic rendering of an experience that differentiates literature from a report or a journalistic article, although both kinds of writing use the same medium of expression—language. The power of literature is in the imaginative use of language and in its ability to engage us in understanding self, society, and the world.
- *Language is governed by conventions.* To ensure effective communication, language users must use the most commonly recognized forms of English. Knowledge of the conventions is needed to comprehend and construct text. Readers need to know and use spelling-to-sound correspondences; writers need to know and use grammatical conventions; speakers need to know and use acceptable pronunciation and grammar.
- *Language develops from a positive attitude about self as a reader, writer, speaker, and from engagement in meaningful literacy activities.* Meaningful learning occurs when students are genuinely engaged with their learning and when they feel confident as readers, writers, listeners, and speakers. Students show clear signs of engagement when they choose to read

more about a subject, when their talk about an issue from reading extends beyond the discussion in class, and when they share what they have written with others.

Language enables us to develop social and cultural understanding. Because of our students' diverse linguistic heritages, and because their spoken and written words are a form of both personal and cultural expression, the language arts classroom is deeply affected by diversity issues. Our national standards point out that "the capacity to hear and to respect different perspectives and to communicate with people whose lives and cultures are different from our own is a vital element of American Society. Language is a powerful medium through which we develop social and cultural understanding, and the need to foster this understanding is growing increasingly urgent as our culture becomes more diverse." (NCTE & IRA 1996, 41)

Legal Authority for the Language Arts Program

The legal authority for Language Arts is described in the Department's Policies and regulations, Curriculum and Instruction Series 2000 handbook. Relevant Board of Education policies and Department of Education regulations based on those policies are listed here.

ACADEMIC PROGRAM (HAWAII STATE BOARD OF EDUCATION POLICY 2100)

The Department of Education shall provide an academic program to equip each student with the knowledge, skills, attitudes, and values needed to give responsible direction to one's own life.

The Department shall provide learning experiences to develop and nurture a variety of intelligences.

Effective learning shall be facilitated through the maximum and active participation of each student in the learning process, insuring that personal meaning is derived from curriculum content, appropriate and relevant teaching and learning strategies, and evaluative procedures.

The learning experiences shall be included in concepts commonly taught in, but not limited to, English language arts, mathematics, science, social studies, health and fitness, fine arts, world languages, and home and work skills, or a combination of the above subject areas.

Each school shall offer a comprehensive program of academic education to meet the needs, interests, and abilities of all students.

Approved: 10/70

Amended: 08/86; 03/88; 01/99

ACADEMIC PROGRAM
(HAWAII STATE BOARD OF EDUCATION REGULATION 2100.1)

1. It is the right of every student to have access to a learning program which will permit optimum development as an educated person.
2. The academic program shall include a desirable mix of appropriate and comprehensive learning activities in the areas of (a) communications, (b) humanities, and (c) environmental studies.
3. The basic program, to be offered at each school, shall consist of the knowledge, skills and processes, and attitudinal development to be required of each student as the foundation for attainment of higher academic learning.
4. The minimum elective program enhances the basic program and consists of desirable courses in the major subject areas which may be scheduled in accordance with student interest, staffing and related considerations.
5. The specialized elective program, which shall be planned to meet the unique needs and interests of students and school committees, shall reflect current and emerging concerns of the community, the nation, and the world.

Adopted: 10/70
Amended: 8/86, 3/88

LITERACY
(HAWAII STATE BOARD OF EDUCATION POLICY 2010)

The development of student literacy in all content areas and in all grade levels is an educational and cultural imperative. It shall be attained through an appropriate framework of curriculum and instruction. Literacy is the ability in any content or context to read and write. Other skills which enhance literacy include relating, expressing, speaking, understanding, listening, thinking, and problem-solving.

The language arts standards in the Hawaii Content and Performance Standards specify what all students should know and be able to do to become literate. To attain that goal, all schools shall provide a balanced and comprehensive reading instruction program which includes the direct teaching of (1) comprehension of content language in both oral and written forms and (2) organized and explicit skills instruction, which includes phonemic awareness, phonic analysis, and decoding skills. The program shall also provide (3) ongoing diagnosis and assessment that ensures accountability for results, (4) effective writing practices to be integrated into the reading and writing instructional program, and (5) timely intervention services to assist students who are at risk of failing to attain literacy.

An effective early reading and writing program shall be implemented to assure that every child will become a proficient reader and writer, as defined by the Department of Education, by the end of third grade. Students identified by the department as not proficient will receive appropriate assistance and support. The achievement of this high expectation is the key to developing successful lifelong learners.

Adopted: 10/94 (Curriculum and Instructional Policy)
Amended: 4/98, 6/02

**HAWAII CONTENT AND PERFORMANCE STANDARDS
(HAWAII STATE BOARD OF EDUCATION POLICY 2015)**

To ensure high academic expectations for all students, the Department of Education shall implement the Content and Performance Standards which were developed by the Hawaii Commission on Performance Standards and contained in the Final Report, Hawaii State Commission on Performance Standards, published in June 1994 and adopted by the Board of Education in October 1994. The standards, which specify what students should know, be able to do, and care about, shall be known as the Hawaii Content and Performance Standards of the Development of Education.

Schools shall articulate and align their curricula—by grade level, subject area, course, and/or other appropriate units—with the Hawaii Content and Performance Standards of the Department of Education. The school’s articulated curricula shall be shared with parents and students with the intent of involving parents/guardians as partners in the education of their children.

The Superintendent shall promulgate guidelines which fully specify Departmental practices for the implementation of the standards.

Adopted: 10/95
Amended: 11/01

**HAWAII CONTENT AND PERFORMANCE STANDARDS
(HAWAII STATE BOARD OF EDUCATION REGULATION 2015.1)**

1. The Hawaii Content and Performance Standards shall be implemented as approved by the Board of Education and distributed to the schools.
2. Each school shall describe its implementation of the standards in its Standards Implementation Design (SID).
3. The Department of Education shall develop and implement a continuum of professional development activities that enable teachers to implement the standards.
4. The Department of Education shall develop an assessment and accountability system that measures and reports on student attainment of the standards and holds everyone accountable for that performance.
5. The Department of Education and the Board of Education shall coordinate the review and revision of the standards every five years.

DOE: 11/01

**STANDARD ENGLISH AND ORAL COMMUNICATION
(HAWAII STATE BOARD OF EDUCATION REGULATION 2100.3)**

Oral communication is the most commonly used form of the human interaction in personal or societal situations and in the work place. Oral communication, specifically standard English, may be considered the most significant basic skill in our lifetime. Toward this end:

- Students will be provided the opportunity to learn and develop facility in oral standard English as a matter of high basic skill priority.
-
- Staff will: (1) provide comprehensive and effective instruction in the expression and reception of oral standard English; (2) model the use of standard English in the classroom and school-related settings except when objectives relate to native Hawaiian or foreign language instruction and practice or other approved areas of instruction and activities; and (3) encourage students to use and practice oral standard English.

Adopted: 9/87

Amended: 3/88

**CURRICULUM AND INSTRUCTION IN THE EDUCATION PROCESS
(HAWAII STATE BOARD OF EDUCATION REGULATION 2010.1)**

The roles of the curricular and instructional programs for the public schools of Hawaii shall be both broad and inclusive, bringing focus to experiences which will equip students for a lifetime of effective living and learning, permitting them to meet successfully today's problems and opportunities as well as on those in the yet-unknown future.

Curriculum and instruction shall provide experiences which will enable students to learn to think and act intelligently in achieving maximum self-fulfillment and in attaining the knowledge, skills, abilities, attitudes, and appreciations essential for preserving and contributing to the strength of the community, state, nation, and world.

Effective learning shall be predicated on maximum participation of each student in the learning process, insuring that personal meaning is derived from curriculum content, instructional modes, and evaluative procedures.

Provisions shall be made for incorporating many diverse experiences throughout the school years to assist learners in realizing to the fullest their unique potentialities, as well as to make certain that appropriate attention is directed toward the problems and progress of society. The emphasis and degree of sophistication of these experiences shall be appropriate to the needs and characteristics of the learners.

School experiences which contribute to self-fulfillment and productive life shall include the following:

1. Development of basic skills for learning and communication, including, speaking, reading, writing, listening, computing, and thinking.
2. Development of positive self-concept, including understanding and accepting self and understanding and relating effectively with others.
3. Development of decision-making and problem-solving skills.
4. Development of independence in learning, including demonstrating initiative and responsibility for continuous learning.
5. Development of physical, social and emotional health, including demonstrating good health, fitness and safety practices.
6. Recognition and pursuit of career development as an integral part of growth and development.
7. Development of a continually growing philosophy based on beliefs and values and including responsibility to self and others.
8. Development of creative potential and aesthetic sensitivity.

Adopted: 10/70

Amended: 3/88, 10/94

PROGRAM GOALS

Language is a powerful tool through which we communicate who we are and what we think, feel, and believe. Language is a unique characteristic of people and through language we relive the past, function in the present, and eventually reach our full potential as people. It is also through language that we solve problems, reconstruct existing beliefs and values, generate new ideas, and contribute to social change. Enabling students to use language effectively and in ways that will serve them in all aspects of their lives is one of education's most important obligations and the mission of the language arts program. To achieve this mission, three goals of the Language Arts Program have been identified:

- Develop competent language users who are able to use written and spoken language not only for communication, but for learning and reflection, for social and personal fulfillment, and to meet the demands of society and the workplace;
- Increase students' understandings of the English language and to improve their ability to use written and spoken language in a wide variety of contexts and for a variety of purposes and audiences; and
- Enrich students' lives and build their understanding of the many facets of the human experience through literature.

The Language Arts content standards are derived from the Language Arts goals. The standards articulate what students should know about language and be able to do with language and represent a mix of the cognitive, intellectual, academic, and practical dimensions of learning. The standards present a common reference and comprehensive vision for Language Arts education from kindergarten through graduation. The standards are not designed to be used as a curriculum, but to provide support and direction for the development of curriculum and the identification of the best teaching practices for students to achieve them.

2. THE LANGUAGE ARTS STANDARDS

THE NEED FOR STANDARDS

The standards for the Language Arts define as clearly and specifically as possible what students should know about language and be able to do with language. Setting standards is one step toward assuring that *all* students will have the literacy, language, and learning skills needed to live productive and successful lives now and in the future. Having standards also assures that *all* students are offered the opportunities, the encouragement, and support to become proficient readers, writers, listeners, and speakers. The standards are developed:

1. *To promote equity and excellence for all.* Standards for all students are necessary to promote high expectations and to ensure equitable educational opportunities—qualified teachers, access to resources, a fair opportunity to learn toward high expectations. The National Council of Teachers of English and the International Reading Association in the *Standards for the English Language Arts* make clear that

defining standards furnishes the occasion for examining the education of students who previously have not fully enjoyed prospects for high attainment. In a democracy, free and universal schooling is meant to prepare *all* students to become literate adults capable of critical thinking, listening, and reading, and skilled in speaking and writing. Failure to prepare our students for these tasks undermines not only our nation's vision of public education, but our democratic ideal. (1998, 8)

2. *To ensure that students have the literacies to meet the demands of society now and in the future.* The future will require literate citizens who can function in a highly technological and communication-oriented society. Language competencies once achieved by a few will be needed by all to live and contribute successfully to society. These language competencies go beyond the ability to read, write, and speak and will include critical and creative use of written, visual, and electronic texts. These competencies will also include the ability to communicate in a diverse society with people who don't share the same cultural, ethnic, or religious beliefs.
3. *To develop competent language users who are able to use written and spoken language to communicate, for learning and reflection, for social and personal fulfillment, and to meet the demands of society and the workplace.* Language lies at the heart of all of our experiences and to a considerable extent determines our humanity and destiny. Language is a unique characteristic of people; it is a powerful function through which we overcome space and time barriers, relive the past, function in the present, and eventually reach our full potential. Our survival and quality of life depends on our ability to use language to think, learn, and communicate and connect with others.

THE SETTING OF THE CONTENT STANDARDS

To ensure that the standards are clear and usable, the following guidelines adapted from the U.S. Department of Education and The Council of Chief State School Officers (Hansche 1988, 14) were used in the development of the twelve standards.

1. *Content standards are accurate and sound and should be concerned with “big ideas.”* Standards should contain the major concepts that are essential to the discipline. Limiting standards to the most essential knowledge and skills is difficult. The standards must focus attention on what is important. They should reflect the most recent, widely accepted scholarship in the discipline.
2. *Content standards are clear and useful.* They should help schools organize the knowledge and skills of the language arts and serve as a point of reference for assessment and curriculum development.
3. *Content standards are parsimonious.* They should reflect the depth of learning. Standards should be few and brief, and short enough to be memorable because they are strong, bold statements, not details of content description (the details are in the curriculum).
4. *Content standards are built by consensus.* Standards must be arrived at by most of the constituency who will use them. Conversations about standards are as important as the standards themselves.
5. *Content standards are visionary.* Standards should be the goal of student learning. They should not describe “what is” but rather “this is where we want our students to be.”

THE ORGANIZATION OF THE STANDARDS

There are twelve language arts content standards. The standards are presented in this section in a grid that should be read both vertically and horizontally. The vertical axis represents the four strands involved in language learning—range, processes, conventions and skills, and response and rhetoric. Although represented separately, each of the elements that comprise the four strands is intricately interwoven and constantly interacting.

The horizontal axis organizes the five areas of the language arts—reading, writing, oral communication, literature and language study—into three. Literature and reading are combined and language study is embedded in each of the strands and areas of the language arts.

Language learning is complex. Attention to any one of the strands and the language arts requires all to be operational because attention to one influences the other. To aid in understanding the standards, however, each of the strands and areas of the language arts is identified discretely. The grid below displays the twelve standards and following that is a description of the standards by strands.

LANGUAGE ARTS STANDARDS AT-A-GLANCE

STRANDS	Reading and Literature	Writing	Oral Communication
Range	Students will read a range of literary and informative texts for a variety of purposes.	Students will write using various forms to communicate for a variety of purposes and audiences.	Students will communicate orally using various forms—interpersonal, group, and public—for a variety of purposes and situations.
Processes	Students will use strategies within the reading process to construct meaning.	Students will use writing processes and strategies appropriately and as needed to construct meaning and communicate effectively.	Students will use strategies within speaking and listening processes to construct and communicate meaning.
Conventions and Skills	Students will apply knowledge of the conventions of language and texts to construct meaning.	Students will apply knowledge and understanding of the conventions of language and research when writing.	Students will apply knowledge of verbal and nonverbal language to communicate effectively.
Response and Rhetoric	Students will respond to texts from a range of stances: initial understanding, personal, interpretive and critical.	Students will use rhetorical devices to craft writing appropriate to audience and purpose.	Students will adapt messages appropriate to audience, purpose, and situation.

THE FOUR STRANDS

Range

- **Reading & Literature**—*Read a range of literary and informative texts for a variety of purposes including those students set for themselves.*
- **Writing**—*Write using various forms to communicate effectively with a variety of audiences for a variety of purposes;*
- **Oral Communication**—*Communicate orally with a variety of audiences, for a variety of purposes, and in a variety of situations.*

This strand addresses the wide variety of forms in which humans read, write, speak, and listen. Learners need the opportunity to read and write many different kinds of texts in order to become proficient. As the years progress, they will move from reading and writing simple fiction and non-fiction stories to reading and writing in an array of genres, including articles, poems, memoirs, letters, and critical studies of various types. Through their reading and writing, they will learn to interpret and analyze for personal, aesthetic, and critical purposes. They will also come to understand how the various genres and structures that authors employ allow them to build meaning in different ways that serve purposes and audiences, an interrelationship that is also explored in the response and rhetoric element. As their study of literature progresses over the years and as they study canonical texts, students will come to understand how different authorial concerns and foci have led to literary trends and movements. When students read what other students have written and then talk about reading-writing processes, they bridge the oral and written components of language as they build self-confidence and gain respect for one another by seeing the variety of ideas, forms, and words that their fellow students use to make meaning.

The oral component of range is as fluid and nuanced as the textual components, and adds the dimension of face-to-face interaction in widely different social arenas of family, neighborhood, school, and work. Increasingly sophisticated classroom discussions and presentations, collaborative group work, and formal speeches help students learn to function effectively in these different arenas as students move across grade levels.

Processes

- **Reading and Literature**—*Develop and use strategies within the reading processes to construct meaning.*
- **Writing**--*Use writing process elements and strategies appropriately and as needed to communicate effectively.*
- **Oral Communication**—*Use oral communication process elements and strategies appropriately and as needed to communicate effectively.*

To focus on process is to commit to a philosophy of learning—one that posits that no one is expected to read or write or speak a finished “text” without practice or assistance along the way. It is worth noting that its philosophical approach is different from that by which many of today’s

adults were schooled, where their finished written texts were evaluated without much, if any, attention to the processes involved in creating them. We now understand writing as a series of recursive processes that involve (not necessarily in this order) planning, drafting, revising, and editing. Reading is also a recursive process, with readers shuttling among prior knowledge, prediction, their knowledge of texts in general, and phonetic and semantic information from the text itself to construct meaning. In a similar vein, speakers rely on the give-and-take of conversation to adjust their lines of reasoning and level of language use.

A commitment to process allows flexibility in applying different strategies. As students mature, they learn to vary and adjust their approaches according to the nature of the text, the purpose for reading and writing and speaking, and their own knowledge and experience. Readers, like writers and speakers, recognize when difficulties in the meaning-making occur, then pause, review, reflect, and analyze before and as they proceed. As readers, writers, and speakers become more sophisticated, they manipulate their processes consciously, given their particular purposes and audiences. Readers manipulate the processes by annotating (writing), reflecting, analyzing, and interpreting—in their own heads and orally with others. Writers reread their drafts, seek feedback from others and information from texts, and revise and edit as necessary in order to improve and control their writing. Speakers listen to understand, seek feedback to clarify and adjust ideas, and to develop appropriate communicative strategies for their different audiences.

The processes strand also embraces the critical reading and persuasive writing involved in research and analytic writing. With practice and the perspective of age and experience, and with their increasing knowledge of various forms and genres, students develop criteria with which to evaluate and revise their writing and speaking. The best approaches to teaching reading draw on a number of strategies, as the learners' needs require. Reading, writing, speaking, and listening processes are all interactive, and development in one arena serves the others. Attention to process produces a superior product—in all language modes. Such an approach proves especially useful when learners become more conscious of the processes involved and reflect on them in order to improve their literacy skills.

Conventions and Skills

- **Reading and Literature**—Develop and apply an understanding of the conventions of language and texts to construct meaning.
- **Writing**—Apply knowledge of genre and language conventions to create texts.
- **Oral Communication**—Apply knowledge of verbal and nonverbal codes to enhance understanding.

When we speak of language conventions, we refer to language fundamentals—grammar, spelling, punctuation, usage, and syntax. We use the word *conventions* in the larger sense to refer to the rules that govern different genre forms and structures. The term also refers to the citation formats writers follow when writing critical studies and research papers. The cuing system that young readers learn to identify unknown words—graphophonic, syntactic, and semantic—also fall under the category of conventions. A knowledge of language conventions

contributes to a mastery of processes: for example, readers, as we have seen above, use their knowledge of genre conventions to help them predict, read, and interpret texts.

To ensure that students can communicate effectively with a wide range of audiences, they need to learn “the language of wider communication,” the forms and usage of our language that have commonly been known as “standard” English. It seems important in a place as diverse as Hawaii to acknowledge that other varieties of English are neither incorrect nor invalid; rather, students need to have a command of “standard” English in their repertoire of written and spoken language forms, and to know what language form is appropriate for what situation and to change their language behavior accordingly. (This ability to understand the nuances of different social and textual settings and make appropriate changes is called code-shifting.) Convention in spoken language includes not only “standard” grammar but also proper pronunciation, and the ability to “read” and respond to non-verbal cues.

Control over these forms and usages has typically been an indicator of an educated person, and so this particular element is vested with much importance. Traditionally, language arts teachers have been responsible for eradicating errors in conventions—hence the stereotype of the English teachers’ red pen that “bleeds” over students’ papers. As we have seen with other elements, though, practice and attention to one element serves the other. In other words, a writer’s use of conventions improves with attention to processes, and with lots of practice reading, writing, and talking about a variety of texts—as well as attention to specific errors in drafts under preparation for a public audience.

Response and Rhetoric

- **Reading and Literature**—Using individual reflection and group interaction, comprehend and respond to texts from a range of stances: personal, critical, and creative.
- **Writing**—Write texts using rhetorical strategies appropriate to audience, purpose, and situation.
- **Oral Communication**—Communicate messages appropriate to audience, purpose, and situation.

Writers need and want readers; speakers need and want audiences. This element deals with relationships between and among them—between writers or speakers and their audiences, and between readers and their texts—and with the contexts and constraints that operate throughout the reading/writing processes. We define rhetoric here in its traditional sense of persuasion and effective use of language. We associate it with the writer’s and speaker’s concern for purpose and audience response: in lay terms, who says or writes what to whom, how, and under what circumstances.

Traditional rhetorical concerns include invention, organization, style, and delivery. Invention, or the discovery of ideas, is addressed above in processes as well as here. Organization, addressed also under range, draws on a knowledge of genre and structure, and reflects an attempt to clarify the message and tie ideas together. Through style, speakers and writers select words and forms to express meaning and apply a personal imprint on talks and texts for specific occasions. Delivery reflects the ability to transmit commonly understood verbal (and for speakers

nonverbal) codes to enhance understanding. In good writing and speaking, rhetorical strategies are used to produce writing and speeches that have meaning, voice, design, and clarity. In all communication situations—interpersonal, group, or public—effectiveness is dependent on the use of language to create common understandings.

Readers draw on rhetorical knowledge when responding to texts. Recent critical studies have made much of the fact that the reader does as much work as the writer in meaning-making. Readers respond to a given text in a variety of ways, drawing on their increasingly more sophisticated background knowledge and information from the text itself to construct an initial understanding, to develop an interpretation and extend a text’s meaning, and to examine the meaning so as to respond personally, aesthetically, and critically to the text. Students who work with one another as readers of published texts as well as authors of their own drafts discover the many ways in which a given text can be interpreted and the many ways in which their personal experiences and knowledge influence the construction of meanings.

THE RELATIONSHIP BETWEEN HAWAII STANDARDS AND NATIONAL STANDARDS

National standards for the English Language Arts are the result of a collaborative effort organized by the International Reading Association (IRA) and the National Council of Teachers of English (NCTE). The development of the English Language Arts standards was field-based, involving K-12 classroom teachers in writing, reviewing, and revising the standards document. Parents, legislative leaders, administrator, researchers, and policy analysts were also involved at various stages of the project. In generating the standards document, the IRA and NCTE sought to reflect the different voices and perspectives. The vision that serves as the foundation for the 12 national standards is described here:

The vision guiding these standards is that all students must have opportunities and resources to develop the language skills they need to pursue life’s goals and to participate fully as informed, productive members of society. These standards assume that literacy growth begins before children enter school as they experience and experiment with literacy activities—reading and writing, and associating spoken words with their graphic representations. Recognizing this fact, these standards encourage the development of curriculum and instruction that make productive use of the emerging literacy abilities that children bring to school. Furthermore, the standards provide ample room for the innovation and creativity essential to teaching and learning. They are not prescriptions for particular curriculum or instruction. (1998, 3)

Although we present these standards as a list, we want to emphasize that they are not distinct and separable; they are, in fact, interrelated and should be considered as a whole.

The following table compares the twelve national standards to the HCPS II. There is a close alignment in some instances and more of a relational one in other instances. There are a number of national standards that are not addressed at all in our local standards.

HAWAII STANDARDS	NATIONAL STANDARDS
Students will read a range of literary and informative texts for a variety of purposes.	1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
Students will read a range of literary and informative texts for a variety of purposes.	2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
Students will use strategies within the reading processes to construct meaning.	3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
<p>Students will write using various forms to communicate for a variety of purposes and audiences.</p> <p>Students will use rhetorical devices to craft writing appropriate to audience and purpose.</p> <p>Students will communicate orally using various forms—interpersonal, group, and public—for a variety of purposes and situations.</p> <p>Students will use strategies within speaking and listening processes to construct and communicate meaning.</p> <p>Students will adapt messages appropriate to audience purpose, and situation.</p>	4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences for a variety of purposes.
Students will use writing processes and strategies appropriately and as needed to construct meaning and	5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different

HAWAII STANDARDS	NATIONAL STANDARDS
communicate effectively.	audiences for a variety of purposes.
<p>Students will apply knowledge of the conventions of language and texts to construct meaning.</p> <p>Students will apply knowledge and understanding of the conventions of language and research when writing.</p> <p>Students will apply knowledge of verbal and nonverbal language to communicate effectively.</p>	<p>6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.</p>
	<p>7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize information and to create and communicate knowledge.</p>
<p>Students will apply knowledge and understanding of the conventions of language and research when writing.</p>	<p>8. Students use a variety of technological and informational resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.</p>
	<p>9. Students develop an understanding of and respect for diversity in language use, pattern, and dialects across, ethnic groups, geographic regions, and social roles.</p>
	<p>10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.</p>
	<p>11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.</p>
	<p>12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).</p>

THE SYSTEM OF STANDARDS

Content Standards

The Language Arts standards are derived from the goals of the Language Arts Program. They are the centerpiece of the Language Arts Program. They conceptualize how the Language Arts can be framed for assessment and instruction. They define what all students should know and be able to do with language.

The Language Arts standards do not prescribe a curriculum but provide clarity of purpose, clear expectations, and a map for schools to develop their own curriculum. The aim of the standards is to assure that all students are provided opportunities to acquire knowledge of written and spoken texts, to develop processes and strategies for comprehending and producing texts, and to learn how to communicate using new electronic technologies and information sources.

Content standards represent a means for organizing the knowledge and skills that constitute the language arts. They serve as a common reference and comprehensive vision for language arts education from kindergarten through graduation. They are a reference point for assessment and curriculum. They are broad statements that do not detail specific content or materials; a curriculum will do that.

Benchmarks

When the standards are combined with benchmarks, teachers can get a picture of the standards as they apply to lower elementary, upper elementary, middle, and high school. If standards describe *what* students should know, benchmarks describe *when* certain aspects of the Language Arts content should be taught. The benchmarks do not presume that all children learn according to a fixed schedule, so they are organized into grade-level clusters. They acknowledge that students go through developmental stages and, although not meant to be prescriptive, give teachers an idea of what might be expected if children have had ample learning experiences based on a curriculum intentionally designed to ensure that students achieve standards and good teaching under optimal classroom conditions

Performance Standards

Not all standards are the same. There are actually two types of standards: content standards and performance standards. Content standards are fixed goals for learning. They specify what students should know and be able to do. They represent the knowledge and skills essential to a discipline that students are expected to learn. Student performance is measured according to these fixed standards. But content standards do not describe the behaviors expected of students or the degree to which they must perform these behaviors. Performance standards do that.

Performance standards give greater clarity to content standards by describing the acceptable kinds of evidence to show that the content standards have been met. Some say the content

standards show you the bar and performance standards tell you how high you have to jump. Performance standards include three critical pieces: performance indicators, student work, and commentary about the work. Performance indicators identify levels of performance that are attainably high. Some may argue that the bar is too high and that students are currently nowhere near reaching the level of performance set by the performance indicators. Rather than lower the bar, we should be finding ways to make available to students and teachers the kind of powerful curriculum and instruction that will help students reach high levels of performance.

Examples of student work and commentary on the work are an essential part of the performance standards. The student work provides clear pictures of standards-level work and show teachers, students, and their parents the ways students are expected to demonstrate what they know and can do. In the absence of this information, the standards can, at best, do little more than describe the content of instruction. Without specific examples of student work that show the quality of work expected to meet the standards, quality may vary from classroom to classroom and school to school.

There is little doubt that performance standards will give the present set of content standards and benchmarks greater clarity and usability. Students may be required to perform in ways that they are not accustomed to. Teachers may have to think more critically about their teaching. Instead of asking “What’s my grade,” students will be asking “What do I need to do to bring my work up to standard.” Working together, teachers, students and their parents can bring all of their students to standards.

Setting performance standards requires looking at student work, moving back and forth between the content standards, performance indicators, and student work, and judging the student work in light of both. It requires disciplined judgments by teachers in determining whether the student work meets standards, exceeds standards, or does not meet standards. And it requires looking at all types of student work while acknowledging the diverse ways the indicators can be met. The process of developing performance standards is both professionally challenging and carries high stakes. Performance standards are critical to building good standards and using student work as part of the standards is key to making them usable. More importantly, the performance standards define “how good is good enough.” They serve as measures of success, an essential component of a standards-based system in which crucial policy decisions depend upon such measures.

The following two examples—elementary and middle—illustrate the system of standards that include content and performance standards. The numbers inserted into the text of the student work and the corresponding “evidence of the indicators” are matched with the numbered performance indicator(s) that is addressed by the student work. Both examples were selected using the process described above. Keep in mind that a piece of student work can address more than one performance indicator and that meeting the standard requires multiple evidences that show consistent, high performance.

EXAMPLE 1: ELEMENTARY (Grade 1)

READING--Response Strand

CONTENT STANDARD	BENCHMARKS	PERFORMANCE INDICATORS
<p>RESPONSE Respond to texts from a range of stances: initial understanding, personal, interpretive, critical.</p>	<p>RESPONSE</p> <ul style="list-style-type: none"> • Identify favorite part of story and give reasons for choice. • Share information from text. • Interpret text through dramatization, writing, or art. • Make a personal connection to text. • Express an opinion about text and tell why. 	<p>RESPONSE The student:</p> <ol style="list-style-type: none"> 1. Describes a memorable part of story or important ideas from text and tells why using specific examples from the text. 2. States or shares important ideas learned from text. 3. Interprets story elements such as character, plot, setting, problem/solution in longer texts using drama, art, writing. 4. Shares a personal connection to text (e.g., whether he/she has had similar experiences; if any of the characters reminds the student of someone he/she knows; what the story reminds the student of or makes the student feel). 5. Tells what makes a character(s) in a story likeable or unlikable and gives reasons why. 6. Gives an opinion about a story (e.g., whether he/she would read it again; whether he/she liked it; why others should read it) and why.

STUDENT WORK A

Bats Inquiry

11/27
Vampire bats drink cows blood, and babies bats drink milk and bats are nocturnal and there are 850 speshes and fruit bats only eats fruits. the Micro bats are small

COMMENTARY

This child shares ideas learned about bats in his learning log (Performance Indicator 2). Although the facts learned are reported in a random fashion, this child’s attention is centered on what he wants to find out about bats—what they eat.

STUDENT WORK B

Bat Inquiry

11/27

Vampire bats drink cows blood and they liv in dorc [dark] kavus [caves] on the mowtins an thas [there's] 20008 speshees ov bats an [and] bats don't flap theeru wings like this they flp theeru wings ford [forward].

EVIDENCE OF THE INDICATORS

This child's sharing information (Performance Indicator 2) reflects his/her questions about bats—what they eat, where they live, and how they fly. Though presented as a list of facts, we cannot expect such a young learner to categorize information as would an older learner.

COMMENTARY

What is fun or interesting about bats? Unlike bears or giraffes, bats are unlikely to be familiar to island children, even by way of TV. Yet the fact that bats show up as ghoulish characters in the form of human-eating vampires around Halloween time makes them a good topic for informational reading. What are bats like? Are they really animals?

Children are interested in animals, yet informational writing has no plot to follow or characters whose troubles and feelings they can share. The categories of information about animals which adults are familiar with—habitat, mating, care of the young and the methods of adapting to the environment—cannot be expected to be familiar to most children.

The teacher who had her K-1 children study bats leads children to care about these categories. He/she shows children that information is connected to questions. Information writing is a collection of answers to a collection of questions. The teacher begins by webbing what the children know or think they know about bats, even if it is wrong. He/she lists their questions. They read both fiction and non-fiction texts and write the answers to their questions as they learn. The children highlight their wrong answers as they discover more accurate ones.

The samples, showing how two different children have written about bats, show also their response to this material by indicating the way that they saw connections and also the questions that each considered interesting.

We notice a typical retelling pattern. The children tell the facts that they have learned, joining them together in almost random fashion, without logical connections or categorizing that we would expect from older learners. Facts are loosely rather than logically joined. (For example, see Sample B, “an thas 20008 speshees ov bats an bats don't flap theeru wings.”)

But we should also notice instances where the child goes beyond retelling and shows signs of growth in logical thought patterns, for instance by explaining (as in Sample A, the explanation “fruit bats only eats fruits.”)

In short, these samples show evidence of satisfactory retelling, not to mention an interest in connecting questions with answers in the science world and indicators of the interest in the logic of how and why.

TEACHER NOTES

Halloween and bats seem to go together. It seemed timely to study these nocturnal mammals, and to also experience an inquiry project.

We began with a web as a graphic organizer. We webbed what we knew and/or thought we knew about bats. This helped students to draw on their personal knowledge about bats to construct meaning. As I webbed this information, I also noted who was responding with information. Even if the information given was incorrect, it was added to the web. As we learned more about bats, this misinformation would be highlighted.

We listed questions the students had about bats—what more did we want to learn? I noted who asked which questions.

Several non-fiction texts were read. If they contained information that answered our questions, it was charted. Information that was new but intriguing was also logged on a separate chart. Janell Cannon's Stellaluna was read as an example of a fiction text with non-fiction information. Children wrote their own stories about what they learned. Would they answer their own questions? Would they be able to use the web and be able to integrate the “notes” into sentences? Would they be accurate in their recall of information?

EXAMPLE 2: MIDDLE SCHOOL (Grade 8)

READING: Response Strand

CONTENT STANDARD	BENCHMARKS	EVIDENCE OF THE INDICATORS
<p>Respond to texts from a range of stances: initial understanding, personal, interpretive, critical.</p>	<ul style="list-style-type: none"> • Support own interpretation of imagery, plot, and character. • Support a conclusion or response based on facts, ideas, and/or arguments within the text and between texts. • Respond to text critically by analyzing the author’s craft and message. 	<p>The student:</p> <ol style="list-style-type: none"> 1. Draws conclusions or shows insights about associations between text and self. 2. States an interpretation of plot, character, or imagery and justifies it with information from the text, prior knowledge, and other texts (e.g., the plot alternates between third-person descriptions of the protagonist’s dilemma and first-person flashbacks; the son cannot see that the character traits he objects to in his father are traits he himself displays; the imagery is so unusual that the reader has to stop to think it through). 3. Supports a reasoned conclusion or response based on information from the text and on inferences drawn from that information. 4. Compares and contrasts themes from two or more texts. 5. Picks out the main points in the development of a thesis in a text. 6. Compares and contrasts the author’s craft and message in two or more texts.

In the table below, the bracketed numbers in bold in the left column correspond to the identically numbered comments on the right and refer to the performance indicators listed in the right column above.

STUDENT WORK

Do Androids Dream of Electric Sheep

What do Texas Rangers have in common with android hunters? Are horses as good as hovercars? Would a cowboy be able to tell the difference between a real and an android horse? These were the kinds of questions I had when finishing my last book, a western, and starting up my next book, a science fiction novel. I had to jump from one world to another, from the old West to the palliated Earth of the future. **[1]**

I like science fiction because the author has a wide range of things to write. You never know what to expect because we don’t know the future. He doesn’t have to rely on history of past events he can be imaginative. He can write so many things, just as long as it makes sense. It is neat to see how the author imagines the future might be. **[6]**

EVIDENCE OF THE INDICATORS

[1] This reader brings prior knowledge—in this case of other texts---to bear when he/she reads. In the first and second to the last paragraphs, the student compares the wild west of the book just read with the futuristic scene of the current reading.

[6] The student demonstrates what he/she has learned about genres and the author’s perspective. The student shows clearly that he/she reads with these concepts in mind.

The author finds a pattern or a trend that is going on now, and follows it to predict what the future might be like. In this case, with the trend of over population and animal extinction. Phillip builds a polluted world with hardly any animals left. It also has high technology, like androids, that might develop in the future. [6]

In fact my books do have some things in common. Both of the books have a person in their own time hunting others for a living. One is trained ranger hunting a deadly killer and the other is just some guy that has to hunt down escaped androids. They both are using their own weapons and transportation. Back then they are using horses, and in the future, a flying car. [6]

For me it is very interesting to read both types of genres because it is like entering a new place or world.

REFLECTION

I think that this past month my repertoire of genres that I read increased (my vocabulary too). I started off with Westerns then jumped to science fiction and now I am reading a historical novel.

Next month I would like to find more time to read. I would also want to read in bigger chunks and not five min. here and there. I could probably get “into” the book faster that way.

[6] The second and third paragraphs, in particular, reveal an understanding and appreciation for the science fiction genre and the author’s craft: “I like science fiction because the author has a wide range of things to write. You never know what to expect because we don’t know the future.”

[6] Although science fiction appeals more to this reader, he/she admits that both are interesting to read and upon comparison, finds similarities between both.

COMMENTARY

This eighth grader responds to his reading with several types of comparisons, showing that as he reads he brings his prior knowledge to bear. For example, in the opening paragraphs of this essay-style response, his three opening questions show him remembering the last book he read and comparing the wild west of that book with the futuristic scene of his current reading. Not only does this comparison lead to three original and honest questions (probably the strongest point of response) but they lead at the end of the paragraph to a neatly phrased summary of this general difference: “from the old West to the palliated Earth of the future.” Notice the growth in sophistication over the child of the elementary school in this student’s use of generalizing language such as “world” to refer to distinctive places. (The word “palliated” is not quite right, but he probably intended something like “made pale,” which would fit the comparative structure of this phrase. Here’s a case in which a newly acquired, adult-style emphasis on generalization and on supporting the vocabulary, leads to a sort of verbal glitch, but one that is not only to be forgiven but even welcomed as a sign of risk-taking.)

The remaining paragraphs continue to focus on concepts that he has learned in the classroom: in this case, *genres* and the author’s *perspective*. The student shows clearly that he reads with these concepts in mind. The second and third paragraphs, in particular, reveal an enthusiasm for fiction: “I like science fiction because the author has a wide range of things to write.” You never know what to expect because he first uses the word “trend” as a generalizing word but goes on in the following sentence to name the trend (“over population and animal extinction”). Then in the next sentence he explains further what these naming words mean: “builds a polluted world with hardly any animals left.”

In short, this is a student whose developing logical skills (comparing, generalizing, and supporting) serve him as a tool of response. Not only that, but he is also self aware. When his teacher asked, “How did you write this response?” he added at the bottom of the page: “I compared two books to each other and made connections between them. I also wrote what I thought of the genre of my book.” (Notice the missing “h” in “thought,” a sign of a writer in a hurry.)

Missing from the response—and what makes it meet rather than exceed the standards—is any deeper or more specific sense of connectedness. Did the student notice any particulars? Find any part amusing or scary or weird? Find himself thinking, at any particular point, “This is just like so-and-so!” The writer himself may have got it right when he says, in his “Reflection,”

Next month I would like to find more time to read. I would also want to read in bigger chunks and not five min. here and there, I could probably get “into” the book faster that way.

This student, while continuing to think on the general level, could become more involved in the interesting smaller bits—the details and dialogue—of the reading.

3. ASSESSMENT, CURRICULUM, AND INSTRUCTION

STANDARDS-BASED ASSESSMENT

In a standards-based system assessments are critical because they represent the targets for instruction and they focus attention on what is needed for all students to meet standards. Assessment should not be confused with evaluation. Anne Davies (2000, 1) makes the distinction clear: “When we assess, we are gathering information about student learning that informs our teaching and helps students learn more. We may teach differently, based on what we find as we assess. When we evaluate, we decide whether or not students have learned what they needed to learn and how well they have learned it. Evaluation is a process of reviewing the evidence and determining its value.”

In standards-based education, assessment is critical to learning because it provides necessary feedback during the learning so students know how to get better or improve their work. Following is one example of good assessment at work.

Cathy had been two weeks into her poetry unit when she decided to have her students try their hand at poetry writing. Her initial assignment required her students to brainstorm a list of local foods followed by a discussion of the different smells, tastes, textures and memories of people that were associated with these foods. Each student had to come up with 20 different memories, observations, descriptions of their favorite food. Students then took their list, web, freewrite, etc. and chose strong images to put into their poem.

From the beginning, the students were expected to write and write and write. And they were given feedback (assessment information) throughout the writing. A writing folder was kept by each student documenting the kind of feedback that was given, and the changes that were made to the writing. Here is the first draft written by Joe:

What’s in a Loco Moco you ask?
An egg stretched over the pillowy
Nest of hot, steamy rice and a dark
meaty patty
smothered in a pool of hot chunky
gravy.
Dash it with some pepper and 5 dots of hot
Tabasco
And you’re all set to enjoy a local treat.

Cathy had already been exploring qualities of good writing with her students. Using the qualities as performance criteria, it was easy for Joe and Cathy to identify an area of need

of strengthening—voice. Both teacher and student assessed the first draft and determined that the only real voice of a person behind the poem is in the first and last lines. So Joe goes back to the drawing board and revises the first piece of writing, attempting to put more voice in the writing.

Whatsa matta wit you?
You dunno what one Loco Moco is
What kine local you?
Everybody know what one Loco Moco is,
Hot Steamy rice covered wit one
Beef patty and one fry egg.
Top If all off wit some gravy and some
Pepper, HOO! You cot one winna right
dea.
BROKE Da Mouth
Freddy's make um good, only \$1.85 too
fo us poor buggas.
So what, now you undastand or I gotta
explain um again fo you lolo?
Haw, man!

Joe has made some dramatically different changes because of the purposeful change from standard English to pidgin which he says goes along with his local topic. Joe's self-assessment is that he wants to emulate a voice in his poem that is similar to the voices that he sees in other local poems. A final assessment in the form of an interview is conducted with Joe.

Teacher: What do you like about your poem?
Joe: It's short and people think it's funny.
Teacher: What made you change it to a pidgin poem?
Joe: It sounds more local.
Teacher: Were you influenced by other poems? Talk about a how you made the change in your drafts.
Joe: I like reading local poems 'cause they're usually short and they're really funny. I like pidgin poems. I wanted mine to sound like that. I had a chanced when we wrote about local food. You said it's not just about the food, so I thought I could write it about someone who wanted to know what a loco moco was.

This example illustrates that assessment is an on-going process that informs teaching and learning in progress. Joe was clear about the criteria and received all kinds of feedback—from the teacher, from peers, and self-assessment—to help him progress from one version of the poem to another.

STANDARDS-BASED CURRICULUM

A curriculum includes the learning experiences and sequence of units that help students achieve standards. That sequence is not linear or fixed, but rather is spiraled and recursive. Wiggins and McTighe (1998, 153) describe what that means:

The spiral image guides the teacher in making the student's experience continually developmental while also enabling the student *from the outset* to encounter what is essential. An explanatory logic is deductive; a spiral logic is inductive. . . . The issue is one of timing, not exclusion. Formal explanations come *after* inquiry, not before (or in place of) inquiry.

The standards acknowledge the spiraling nature of the curriculum, so they should not be confused with or used as a curriculum. The standards are fixed by the Department of Education, but the determination of curriculum is left to teachers. Hansche (1998, 22) describes the relationship between standards and curriculum as follows:

Think of a curriculum as a bridge, or conduit, between the broad vision of what is important in lay terms and what teachers should teach in their classrooms. The curriculum is simply an elaborated or "technical" version of the content standards. Content standards and curricula are related tools; they do not contain different content to be learned, and they are not in conflict. The sets of content standards are the models, and the curricula are the blueprints for building those models. If they are created in this way, they automatically align.

STANDARDS-BASED INSTRUCTION

Instruction in a standards-based system is designed to help all children achieve standards. The expectation that all students can learn challenging and rigorous content presents a challenge to teachers who must vary instruction in different ways and over different periods of time. To do so requires assessments to obtain information about where students are at, instruction adjusted to and informed by that information, and the measurement of student progress by collecting evidence of learning in relation to the standards.

Planning for instruction requires backward mapping from the standards and tasks to instruction. The process involves 1) the identification of standards, 2) development of tasks that sharpen the focus of instruction because we know in specific terms what we want students to know and be able to do, 3) identification of criteria and scoring guides, 4) unit development which reveals a natural sequencing of learning experiences students will have to engage in to perform the assessment tasks; and 5) powerful instruction informed by assessments that give descriptive feedback about student performance.

INTEGRATING ASSESSMENT, CURRICULUM, AND INSTRUCTION

There is an Instructional Guide that complements this framework and is part of the Standards Toolkit. The Guide illustrates an aligned system in which the performance indicators, assessment tasks, and instruction are matched with the content of the standards. The Guide is organized in three sections: Reading and Literature, Writing, and Oral Communication; and within each section, it is organized sequentially by grade level. Information is laid out in four columns; from left to right the headings are Benchmarks, Performance Indicators, Assessment Task, and Instruction. The first column, Benchmarks, lists the Benchmarks from the HCPS II pamphlet (the Red Book). Since the Benchmarks are by grade clusters, they remain identical within each cluster: K-1, 2-3, 4-5, 6-8, and 9-12. The Performance Indicators in the second column were developed since HCPS II and are published for the first time here in the Toolkit. These more specific statements of the Benchmarks specify the kind of work required by the standards for each grade level and reflect a progression in difficulty and sophistication from grade to grade. The Assessment Task in the third column describes something the classroom teacher can do to collect data about students' performance in relation to the Performance Indicator. A kind of formative evaluation, the Assessment Task should be considered as just *one* way to collect information to refine instruction. The final column, Instruction, gives an example of the kind of strategy or activity a teacher can use to elicit the kind of performance required by the Assessment Task. The Assessment Task and sample Instruction are neither comprehensive nor definitive, that is, a teacher who carries out these strategies and tasks should not assume that the Performance Indicator has been fully addressed. Repeated exposure and practice, the amount to be determined partly on the basis of formative assessment, will likely be necessary for many of our students.

THE STANDARDS-BASED CLASSROOM

Setting standards alone will not bring about improved student learning, nor will it transform teaching and learning. The standards have to be used. Teaching and learning have to focus on standards.

The following three charts, one each for reading and literature, writing, and oral communication, map some of the essential content associated with the strands in reading and literature, writing, and oral communication. These do not represent a comprehensive list of the content within each strand, but identify critical content associated with the strands as they apply to reading and literature, writing, and oral communication. (A glossary with expanded definitions of some of the key features is included at the back of this document.) Following each of the charts is an example of instruction guided by the standards.

K-12 READING AND LITERATURE

STRAND	KEY FEATURES
Range	<ul style="list-style-type: none"> • genres—fiction, nonfiction • forms—narrative, expository, functional, poetic, dramatic • types—multicultural, classic, contemporary, adolescent • purposes—to gain information, for literary experience, to accomplish a task
Comprehension Processes	<ul style="list-style-type: none"> • recursive process—read, reread, revise • setting purpose • making connections, using prior knowledge • strategies—predicting, determining importance, questioning, interpreting, visualizing, summarizing, synthesizing, justifying answers • study skills—previewing, skimming, scanning • monitoring, cross-checking, self-correcting • metacognition, reflection
Conventions and Skills	<ul style="list-style-type: none"> • concepts of print (how print works) • phonological and phonemic awareness, letter-sound and spelling-sound knowledge, alphabetic principle • word identification (decoding, sight-word knowledge, structural and semantic analysis) • automaticity, fluency, and accuracy • vocabulary • book features (e.g., table of contents, prologue & epilogue, foreword and afternotes, dedication page, table of contents, index, labels, captions, sidebars, chapters) • literary elements, devices (e.g., plot, character, action, setting, problem and solution, climax, point of view) • fiction and nonfiction text organizations and structures
Response	<ul style="list-style-type: none"> • initial response (gist)—unexamined or literal reading, what the text says • interpretive response—what the text means • personal response—how the reader and the text connect in order to illuminate the text • critical response—effectiveness of the author’s craft and the validity of the author’s message • aesthetic reading—emphasis on the thoughts, feelings, memories that are evoked during the reading of the text and the reader and text connections • efferent reading—emphasis on information to be acquired

Standards in Practice: #1—Range

There was a time when all the literature for a student’s year of study could be encompassed in a single volume. Depending upon the publisher, the contents of these anthologies differed somewhat—perhaps this sonnet rather than that one, perhaps a later, more masterful short story instead of an earlier attempt—but there was an amazing degree of agreement as to the contents. The accompanying teacher’s guides reflected a corresponding sameness of approach: a bit of biographical information, Cliff-like notes on literary elements and minutiae, discussion questions, and suggestions for writing assignments; their common purpose: to explicate, to figure out what the work meant.

While many English curricula still revolve around anthologies, the belief that such tomes can hold all the literature fit for study for, say, a high school junior is often challenged in classrooms across our state. This challenge may take the form of approaching the anthology thematically rather than chronologically; supplementing the anthology with a full-length play or novel, works for young adults, more non-fiction selections, and task-related reading materials such as manuals and guides; or focusing in depth on several pieces by one or two representatives of a movement rather than the whole gallery. A few teachers have gone so far as to replace the anthology with works selected by the teacher with input from the students or even incorporated non-print texts in the curriculum. Among these works may be contemporary pieces too fresh to be anthologized, works previously neglected by anthology editors, pieces heretofore thought lacking in literary merit, samples of graphics from the world of entertainment and advertising, and pieces that fall outside the classical definition of “literature”—in other words, a *range* of texts.

Similarly, the approaches employed by the teacher have broadened in range. From an emphasis on passing on a preserved body of knowledge—“This is what you should know about this piece”—the teacher may begin by eliciting the reader’s response, then building on the connections between reader and piece and between reader and reader. The teacher may depend upon the students, rather than the teacher’s guide, to come up with pertinent questions to guide reading and shape discussion. He/she may employ an approach that seems particularly relevant to a piece and to the students: a genre-based reading of Shakespeare’s “When in disgrace with fortune and men’s eyes,” a focus on cultural codes when reading *The Faerie Queene*, a feminist take on *Their Eyes Were Watching God*, a post-colonial consideration of *All I Asking For Is My Body*, or a cultural studies approach to *To Kill a Mockingbird*. The teacher’s goals in all of this are to bring relevance, complexity, balance, and variety to the classroom and to reflect the rich diversity of our world.

Standards in Practice: #2—Response

Responding to texts is perhaps the most highly demanding cognitive task experienced by students in a Language Arts class. It may range from reacting spontaneously during an initial reading to stating one’s like or dislike for a certain work to exploring an aspect of the text in discussion with others to writing a critical essay, in which the reader may apply his/her

knowledge of genre conventions, comment on themes or ideas, apply standard or original critical approaches, compare the work with other texts, and explore extra-textual possibilities.

To fully experience a text, a reader should be able to respond from a range of stances: initial understanding, personal, interpretive, and critical. Consider the following poem by Iraqi poet Nazik al-Mala'ikah:

Elegy for a Woman of No Importance

*When she died no face turned pale, no lips trembled
doors heard no retelling of her death
no curtains opened to air the room of grief
no eyes followed the coffin to the end of the road—
only, hovering in the memory, a vague form passing in the lane*

*The scrap of news stumbled in the alleyways
its whisper, finding no shelter,
lodged obscurely in an unseen corner.
The moon murmured sadly.*

*Night, unconcerned, gave way to morning
light came with the milk cart and the call to fasting
with the hungry mewling of a cat of rags and bones
the shrill cries of vendors in the bitter streets
the squabbling of small boys throwing stones
dirty water spilling along the gutters
smells on the wind
which played about the rooftops
playing in deep forgetfulness
playing alone (474)*

This poem would work well with both middle and high school students, for it contains no difficult vocabulary and its topic is a common occurrence, death. However, it approaches that topic with a twist: rather than a flood of tears and the wringing of hands, this death brings no response at all. After hearing the teacher read the poem out loud, students might do a quick write in which they jot down their initial understanding including any questions they have. If a guide question is needed to start the writing, the teacher might ask one that invites a personal response: Does this remind you of anything you've experienced? In small groups students could begin the move from initial understanding to a personal response by sharing their thoughts and questions, then choosing a few to share with the whole class. If students are wondering about the poet or about the sub-genre of elegy, the teacher could explain that Nazik al-Mala'ikah is an Iraqi woman, who was educated at Baghdad and Princeton Universities and works as a professor in Kuwait and that an elegy is a poem written upon the occasion of someone's death. As much as possible, other questions should be answered with "Let's see if there's anything in the poem that might suggest an answer." For example, if students are puzzled by the milk cart, the teacher could remind them that the poet is Iraqi and then ask them to find other bits in the poem that are

also different from their experience; these might include the coffin being carried to the end of the road, the alleyways, the call to fasting, the vendors, and the gutters filled with dirty water. Avoid providing explanations and answers at this point; part of the process of responding to literature is to become comfortable with ambiguity and unanswered questions. It's crucial to remember that an initial understanding and a personal response may include what turn out to be misunderstandings, perhaps here that the small boys are throwing stones at the woman's coffin.

The end of the class discussion would be an appropriate time to begin the move to an interpretation. The teacher might ask students to retrieve their quick write and jot down any answers they might have gotten to the questions they listed. Then, for homework, the teacher might ask them to skip a line and respond to these questions: What do you think this poem means? What words or phrases in the poem make you think this? The teacher might remind students to use what they gained from reading the poem several times, writing about it, and discussing it in their small group and with the whole class. While it's not possible to predict students' interpretive responses, they may re-examine the images and note that the setting created is a poor village with its milk cart, hungry cat, street vendors, and gutters of dirty water. They may weigh the ways in which individual identity is denied: the woman has no name, no age, no characteristics. The people who might have mourned her passing are represented by their parts—no face, no lips, no eyes—rather than their whole selves, an anonymity made even starker by the writer's assignment of activity to inanimate objects: the moon, which “murmurs,” and the wind, “playing about the rooftops.” Students may speculate on the spare use of punctuation—a handful of commas and three periods—and suggest the poet's reasons for using punctuation in this way. They may clear up misunderstandings from their earlier responses and realize that the boys could not be throwing stones at the coffin since the events occur on separate days. They may also call upon extra-textual knowledge, for example, information about the role of women in traditional Iraqi society. And they may conclude that everything in the poem underlines the one thing we know about this woman, that is, that she was “alone,” significantly the last word in the poem.

When students return with their interpretive responses, the teacher should find ways for students to share them in order to see the variety and the commonalities. Since students are about to move from interpretive to critical response, the teacher should emphasize that all responses be grounded in the text or in relevant extra-textual information such as that about the role of Iraqi women. In moving to the critical stance, students may call into play all the information they used in arriving at an interpretation. Their task will be to confirm, elaborate upon, or reshape their interpretation using information from the text for support. Students might write about the way a sense of loneliness or tragedy is created with details about no face turning pale and no lips trembling with grief. They might suggest that the woman's death is not unnoticed but rather purposely ignored because of something she did; they might cite as support the facts that no eyes followed the progress of her coffin and that daily life resumed so quickly. Students with more literary background may go the route of genre study and compare its characteristics to those of other elegies like Thomas Gray's *Elegy Written in a Country Churchyard* or Walt Whitman's “When Lilacs Last in Dooryard Bloom'd.” Or they might approach the work from a cultural perspective, focusing on the place of women in this society and the marginalization of agrarian societies by urban centers of power.

Just as the dimension of Range emphasizes that students encounter texts that encompass different genres, forms, types, and purposes, the dimension of Response likewise emphasizes that students respond both from a number of stances and to varying texts. Thus, students should not only be asked to discuss their interpretations of or write critical essays about poems like the one above. They should also respond from a number of stances to texts like an editorial advocating a longer school year, a principal’s letter to parents explaining the forfeiture of a football game, a magazine article ranking American universities, or a pamphlet from a politician seeking re-election. The net could be cast even wider to include non-print texts such as a rival school’s website, an assembly advocating drug-free lives, a video game, or a popular film.

When asked to recall his English classes, one adult who has always read voraciously remarked with horror, “Symbolism! That’s what they always wanted us to find. Why couldn’t we just read the book and enjoy it?” It is not the intent that all students move *formally* through all four stances with every text studied in class. However, even with those works chosen for recreational reading, it is hoped that students actively engaged in reading will form an initial understanding, relate the work to themselves, interpret the work at some level beyond the literal, and apply some critical tools to arrive at an evaluation of the work.

K-12 WRITING

STRAND	KEY FEATURES
Range	<ul style="list-style-type: none"> • functions—expressive (to learn, reflect), transactional (to communicate), poetic (to communicate through art form) • purposes—to inform, entertain, persuade, express feeling and opinion • forms—academic, personal, social, functional, work-related • audiences—known, remote
Composing Processes	<ul style="list-style-type: none"> • processes—planning (prewriting, rehearsing), drafting, revising, editing, publishing • strategies: <ul style="list-style-type: none"> --planning (brainstorming, listing, freewriting, webbing, talking, drawing, reading) --drafting (getting ideas on paper; finding a focus, discovering meaning) --conferring --revising (rethinking, refocusing, reflecting, elaborating, supporting, making specific, crafting) --editing (proofing and correcting spelling, punctuation, grammar, usage) --publishing (sharing)
Conventions and Skills	<ul style="list-style-type: none"> • language conventions—spelling, punctuation, grammar and usage • text structures • research conventions—documenting, citing, attributing quoted text
Rhetoric	<ul style="list-style-type: none"> • meaning—the message, main idea, the insight or significance of an event or experience, details that go beyond the obvious • form and structure—order, flow, weaving the parts into a cohesive whole • language, word choice—precision, color, rhythm • voice—individuality, personal imprint, perspective, confidence, enthusiasm, connection to audience

Standards in Practice: #3—Rhetoric

For many readers, it is rhetoric that distinguishes good writing from mediocre writing, for rhetoric includes organization, word choice, sentence structure and variety, voice, and use of language—those hallmarks of good writing that draw us back to a favorite piece again and again. Attention to rhetoric is important at all grade levels and with both emergent and perhaps reluctant writers as well as experienced and motivated writers. While the explanation and examples of rhetorical devices that follows are keyed to the sophisticated student writer, they can also serve as a guide to the kinds of qualities to be looked for in all writing.

Organization is most easily illustrated in poetic forms like the sonnet, whose formal conventions demand that every word be in its rightful place. Take John Milton’s thoughts on his blindness:

When I consider how my light is spent
 Ere half my days in this dark world and wide,
 And that one talent which is death to hide,
 Lodged with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest He returning chide.
 “Doth God exact day-labor, light denied?”

I fondly ask. But Patience, to prevent
That murmur, soon replies, “God doth not need
Either man’s work or His own gifts. Who best
Bear His mild yoke, they serve Him best. His state
Is kingly. Thousands at His bidding speed
And post o’er land and ocean without rest;
They also serve who only stand and wait.” (462)

Milton abides by the Petrarchan requirement of stating the problem—the poet’s inability to carry on his work because of his blindness—in the first eight lines and the resolution—the insignificance of his contribution measured against the immensity of his God—in the final six lines. That’s the easy part. Then within the problem statement, the poet illustrates his situation with an extended allusion to the parable of the servant who hides his master’s talents rather than putting them to use, only to be scolded when his master returns. Milton frames the resolution in the form of a dialogue between the poet and Patience, whose reply moves from an almost scoffing rejoinder to a more temperate explanation and then to the reassuring final line. And note how Milton, while performing all of the above, strictly obeys the prescribed rhyme scheme: *abbaabbacdecde*.

Food may be mere sustenance or it may inspire a writer to choose words as carefully as Charles Lamb in his “Dissertation upon Roast Pig”:

There is no flavor comparable, I will contend, to that of the crisp, tawny, well-watched, not over-roasted crackling, as it is well called—the very teeth are invited to their share of the pleasure at this banquet in overcoming the coy, brittle resistance—with the adhesive oleaginous—O call it not fat—but an indefinable sweetness growing up to it—the tender blossoming of fat—fat cropped in the bud—taken in the shoot—the lean, not lean but a kind of animal manna . . . (120)

While writing teachers insist that good writing is in the nouns and verbs, here it is Lamb’s choice of adjectives that distinguish his description. For example, “tawny” perfectly captures the exact tone and shade of the roasted meat, and “coy” personifies its seductive relationship to the writer. Lamb intensifies his description with the onomatopoeia of “crisp” and “oleaginous,” the latter, with its soft consonants and extended vowels, portraying the unctuousness of the delicacy. This extravagant description serves also as an example of a sentence structured to support the writer’s meaning: its endless stream of observations and ruminations suggests an almost hypnotic addiction to food, and its length delays the reader for as long as the writer’s hunger is denied.

By contrast, M. F. K. Fisher varies her sentences to convey a similar devotion, this one to peas:

The peas are now done. After one more shake I slipped off the lid and threw in the big pat of butter, which had a bas-relief of William Tell upon it. I shook in salt, ground in pepper, and then swirled the pot over the low flames until Tell had disappeared. Then I ran like hell, up the path lined with candytuft and pinks, past the fountain where bottles shone promisingly through the crystal water, to the table. (1990, 666)

Note Fisher’s sequence of simple sentence, sentence with introductory phrase and concluding subordinate clause, sentence with sequence of verb phrases, then sentence with sequence of prepositional phrases modified by a participial phrase and an adverbial clause.

“Good” writing is not limited to the category of “literature” as defined by anthologies; it can also be found in functional writing, as in the following excerpt from Kathy Morey’s guide to Big Island hiking trails.

This is best as a morning hike. Dense, soggy clouds often move in over the saddle region in the afternoon, obscuring views and sending you rummaging through your pack for your rain gear.

From the picnic area, follow the paved road past park headquarters and the group cabins. Beyond the cabins, the road is unpaved. At first, it looks as if you’re heading for the water tanks north of the park and shown on the *Ahumoa* topo. From the end of the paved road, the 4WD track (not shown on the topo) up Hill 7154 is visible as a steep squiggle ahead and upslope. The hill itself is so inconspicuous that it’s difficult to separate it from the rest of the scrub-covered slopes. Just in this short distance, numerous side roads intrude. You stick to the “main” road for now, crossing a shallow wash. At a three-way junction just past the wash, take the center road. At an indistinct junction near a cinderblock building, take the left fork. A fenced area on your left sports signs announcing NO ENTRY, OFF LIMITS, KEEP OUT, SPORT FISH & WILDLIFE RESTORATION AREA. Okay, you get the idea. Take the right fork at the next two junctions. In season there’s a fine display of *aalii* along this road; the shrub’s showy capsules range from a shiny light green to a polished red so dark it’s almost brown. (1992, 71)

The litmus test of functional writing is whether or not the reader can perform the function described. This sample passes easily. Any hiker would be able to find his or her way from the picnic area to the trailhead because of the clear directions (e.g., “follow the paved road past park headquarters”), supporting description (e.g., “the 4WD track . . . is visible as a steep squiggle”), and supplementary information (e.g., “not shown on the topo”).

But other traits—specifically, tone and voice—raise this example above mere function. The opening two sentences set the tone: they extend a friendly invitation, offering advice that’s concerned but not insistent. Indeed, this invitation even allows for the possibility that the reader may disregard the writer’s advice and attempt the hike in the afternoon, in which case he/she should be prepared to go rummaging for rain gear. This tone is part of the writer’s voice, something that sets this sample apart from a topographical map or a set of sterile directions written by committee. Note the sentence following the capitalized series of four signs: “Okay, you get the idea.” This writer is one with the reader; both see the overkill in the quoted warnings. But there is something else as well: rather than spend words reassuring the reader and urging him/her to disregard the warnings, Morey forges ahead, indicating which fork to take next and pointing out the colorful floral display awaiting the hiker. This move, combined with the colloquial “Okay, you get the idea,” conveys a stronger message than any explicit and reasoned urging to disregard the signs. The reader has no time to pause to consider options. Morey is

disappearing down the trail ahead. Since she sees no danger, the reader follows after her with trust, a trust established by the tone and voice of her writing.

For use of language, we might turn to the American classic *Walden*, in which Henry David Thoreau creates an extended metaphor comparing time to a fishing stream: “Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains.” Then Thoreau extends the metaphor further by contemplating the possibility of fishing “in the sky, whose bottom is pebbly with stars.” The metaphor is powered by Thoreau’s writing: the minimizing of time as “but” the stream; the folksiness of “a-fishing,” the characterization of the current as “thin,” the choice of “pebbly” to describe the scattering of stars in the sky. This last use may well cause some readers to experience vertigo as Thoreau, in the space of two sentences, jerks the reader’s attention from the sandy creek bottom to the infinite expanse overhead. (255)

Voice is the writer’s signature, the use of all the other elements of writing to create a distinctive imprint that identifies the writer. Voice shines through the following description of a headmistress as perceived on the first day of school by Annie John, the eponymous protagonist of Jamaica Kincaid’s novel.

My palms were wet, and quite a few times the ground felt as if it were seesawing under my feet, but that didn’t stop me from taking in a few things. For instance, the headmistress, Miss Moore. I knew right away that she had come to Antigua from England, for she looked like a prune left out of its jar a long time and she sounded as if she had borrowed her voice from an owl. The way she said, “Now, girls . . . when she was just standing still there, listening to some of the other activities, her gray eyes going all around the room hoping to see something wrong, her throat would beat up and down as if a fish fresh out of water were caught inside. I wondered if she even smelled like a fish. (1986, 36)

So strong is Annie’s voice that the reader can picture her standing unsteady but self-possessed in her new school uniform, taking in all that is going on around her. So pointed is Annie’s description that the reader is convinced that Miss Moore is not only unpleasant but also somewhat sinister. And so insouciant is the last sentence that the reader senses Miss Moore will not get the better of this new charge.

K-12 ORAL COMMUNICATION

STRAND	KEY FEATURES
Range	<ul style="list-style-type: none"> • settings—intrapersonal, interpersonal, group, public • occasion—informal, formal, ceremonial • purposes—express feeling, inform, persuade, entertain • audiences—personal, familiar, generalized, unknown
Communication Processes	<ul style="list-style-type: none"> • process—audience analysis, sending messages, receiving feedback, interpreting feedback and adapting and adjusting message to audience, evaluating effectiveness • speaking strategies—clarifying, questioning, restating, listening, seeking information • listening strategies—attending, notetaking,
Conventions and Skills	<ul style="list-style-type: none"> • intonation • pitch • rate • articulation • pronunciation • grammar and syntax
Rhetoric	<ul style="list-style-type: none"> • message • organization • language • delivery

Standards in Practice: #4—Process, Rhetoric

Scenario: A mock trial based on a classroom text can incorporate many of the oral communication standards as well as standards for reading and writing. In one example, students begin by reading the selected young adult text, *I Know What You Did Last Summer* by Lois Duncan. In this novel four teenagers kill a boy when they accidentally run him over. A year later they begin receiving anonymous threats, which develop into attempts on the lives of three of them. The perpetrator turns out to be the half-brother of the boy they killed.

Once the novel has been read and discussed, students are given teacher-written affidavits for ten characters, six of whom appear in the novel and four of whom are invented to balance the cases for the defense and prosecution. Each affidavit is written from the character’s point of view and recounts incidents as that character might see them.

The trial centers on a charge of attempted murder against one of the characters from the novel. The teacher divides the class into two teams that are as equal as practicable in their ability to read and analyze a text, to work with a partner to create questions and answers from a situation presented in prose, to assume roles in a credible manner, to adopt the customs and language of the courtroom, and to think on their feet.

A coin flip decides sides. Within each team, students are allowed to pick their roles, but each student has to be either one of the witnesses or one of the attorneys assigned to each witness. Working in pairs (witness and attorney), students study and annotate their affidavits, marking points that can become contentions as well as danger spots that might surface in cross examination. When necessary, the teacher covers guidelines for working in pairs and not only keeps a close eye on the pairs but asks them to regularly assess their working relationship and their progress. Then students move on to developing their briefs, the questions and answers designed to illustrate their contentions to the jury.

After the briefs for direct examination are completed, students are given the affidavits of the witnesses on the opposing side. Working in the same pairs, they pick a witness from the opposing side and develop cross examination questions for that witness.

Once both briefs (direct exam and cross exam) have been approved by the teacher, students begin practicing their testimony. Emphasis is placed on clarity—the jury has to understand the witnesses in order to render a verdict—and expression—the jury will not likely believe a witness has suffered if the witness giggles while telling about it. Students are warned that they need to be ready for any eventuality: a witness may forget a large piece of testimony; a lawyer may jump over some questions; a cross examination question may trip up a witness; the judge may rule against the introduction of a piece of evidence.

For all of these and more, students need to be ready to make adjustments: to embed a bit of the answer in a question, to volunteer information that has not been asked for, to ask for a repetition or explanation of a question to gain time, to explain more thoroughly in order to convince. Formative evaluation takes the form of spot checks by the teacher: Can each student's every word be heard from a distance equal to the distance between the witness chair and the jury box? Do their expressions match the situation? Are they believable? When practicing cross exam, students playing witnesses are instructed to change their answers from practice to practice so the lawyers will be prepared for whatever answer the opposing witness may give during the actual trial. The teacher asks students to create groups of four by combining groups in order to provide fresh ears for the cross exam practice. As the teacher moves from group to group, he/she urges the pair listening to give feedback: Do the cross exam questions focus on weaknesses in the opposition's case? Does the student playing the opposition witness provide appropriate, even hostile, answers? Does the lawyer respond smoothly and appropriately when given an unexpected answer? On several occasions, students are given the homework assignment of practicing their testimony out loud, preferably with a family member as audience. They are urged to get feedback from the family member: Is every word audible and understandable? Does the delivery match the character, whether witness or lawyer? Students selected by their teams are given the further task of preparing opening and closing statements.

A lesson on raising objections—limited for mock trial purposes to five types—is greeted with enthusiasm by students, a few of whom go beyond the courtroom by objecting to homework assignments on the grounds that they are irrelevant and to detention on the grounds that the

teacher used leading questions to trap the misbehaving student. Immediately before the trial, students practice courtroom rituals (e.g., being sworn in, having objections sustained or overruled, rising when the judge enters and exits) and courtroom language (“The prosecution would like to call to the stand . . .” and “Your honor, may I point out that . . .” rather than “Judge, you don’t know . . .”). Students are intrigued by these rituals and begin to appreciate the necessity of avoiding casual, informal talk in the courtroom. Several assimilate this formal usage to such an extent that they are to use it when explaining the justification for the objection they raised.

Twice during the week preceding the trial, students go through a dress rehearsal during which they walk through every move and repeat every word except the actual meat of the testimony. During the course of the run-through, the teacher points out performances that are exemplary: “Jerry, the confident way you took that oath will make the jury believe you’re telling the truth.” “Sandi, not only can the jury hear every word you say, but they’re sure to get your main points because you repeat them.” In addition, students are asked to assume the point of view of the jury and give feedback to their team members, pointing out one thing that is convincing and one thing that can be improved.

The trial itself is conducted in the library with tables and chairs arranged to create a place for the judge, bailiff, clerk, and jury along with a large table each for the defense and prosecution; front and center is the witness’s seat. Underlying the trial are the stated and restated rules for the day: 1) No matter what happens, deal with it; you may not stop to ask the teacher. 2) Whatever the judge says, rules. After the trial both the judge and the jury are invited to tell the students what parts of the testimony were decisive. In addition, the trial is videotaped and viewed the next day to give students information for assessing themselves and their teammates. Using criteria developed with their teacher, students look for clarity and expression of delivery, participation in direct and cross examination, response to unexpected incidents, and other points. Students are asked to rate each teammate and write a comment explaining the rating. A student’s grade for the trial is a combination of the grades from teammates and the grade from the teacher.

LANGUAGE ARTS AS A TOOL FOR LEARNING IN THE CONTENT AREAS

Language is, of course, already integrated into the language component of every content area. Traditionally, students read to get information and write or orally present information gained. However, when the language arts standards are purposefully addressed in the content areas, the language arts components of reading, writing, speaking, and listening become tools for learning. They support students in the process of learning content information. Students learn to think about ideas they receive, to confer with one another about those ideas, to make a record of their discoveries and understandings, and to communicate those ideas using reading, writing, speaking, and listening.

Range

Today, we have access to information that is not only growing but also changing at a tremendous rate. The range standard goes beyond literary texts and covers informational and functional texts as well. It addresses the need for students to be able not only to access that information but to appreciate, to purposefully use, and to critically judge it. These are concerns of every content area. In the language arts, range covers the growing number of poems, essays, novels, and short stories. But in science, for instance, range may address advances in genetic engineering including articles about ethical issues relating to those advances and even a science fiction story that builds on that advancement. In social studies, range may include current newspaper articles, editorials, and nonfiction books challenging a traditional perspective. And, in all content areas, range takes in technology: the information it allows us to access, the operations it enables us to perform, and the considerations required for its ethical use.

Instruction

A range of resources is necessary if students are to “engage in complex thinking and problem solving” (GLO 3). Textbooks often have pre-determined perspectives or interpretations, and the “discussion” questions are often designed to lead to those destinations. Therefore, they do not stimulate authentic questioning, inquiry, and discussion. They must be considered only one resource and not the definitive one. For instance, when studying the Holocaust, groups of students can be assigned to topics generated from their own questions as well as the teacher’s questions: Germany and anti-Semitic laws, concentration camps, non-Jews in concentration camps, the Warsaw Ghetto uprising, resistance and escape, protests, and rescues. Each group would start its inquiry with a folder of relevant primary and secondary historical documents. The folders could include newspaper clippings from the period, translations of official German documents, interviews, photographs, maps, diaries, flow charts, and medical charts on causes of death. Students may be required to find more information in order to become experts on their topics. (Schoenbach, Greenleaf, Cziko, Hurwitz, 1999)

As group members begin to read and talk about the information, they bring individual backgrounds, values, and beliefs to their readings and group discussions. The range of resources not only enables students to think complexly but also to work cooperatively to deepen their

understanding by tapping into their different perspectives. Through the work, group members begin to understand that theirs is only one perspective and that they can enhance that perspective by listening to another group member raise a point the listener missed. Increased understanding can also be gained by listening to, or even engaging in, a little argument about a position. Or by pondering an idea and considering that perhaps it is not as black and white as one originally thought. Students begin to appreciate the part each plays in the building the knowledge of the group. In other words, through a lot of cooperative talk, group members “understand that people must work together” (GLO 2).

Processes

Reading, writing, and speaking are thinking processes for making meaning. Using these processes, we discover, recall, organize, connect, classify, generalize, evaluate, and communicate. These processes require the user’s active engagement; one is thinking while reading, writing, and speaking. The reciprocal nature of the processes contributes to that active engagement. As readers read, they bring background knowledge to bear on the content of the reading; new information gained in the reading may change or add to that background knowledge. Writers focus on a topic; as they write, they stimulate thinking about the topic. Speakers watch for and listen to feedback from the listener; they adjust their thinking and delivery according to that feedback. This active interplay of language and thinking during these processes makes them tools for thinking and learning in all content areas.

Students are no longer viewed as empty vessels into which information is poured. Instead, we know students must be actively involved in constructing their learning. Each student is on an individual journey of learning. Each must understand how he/she best learns in order to take responsibility for his/her own learning. Teachers create learning episodes that require students to actively manipulate content information. For example, students analyze an environmental problem, hypothesize about a cause or solution, and then research to test the hypothesis. The research may include interviewing an expert in the field or a resident who is affected by the problem. Through this process, students learn the concepts of the science curriculum. The pondering, hypothesizing, discovering, and synthesizing make the learning episode “real” and enable students to understand content information by using it. Through the process, students make the learning their own and are better able to retain the information. Most importantly, they come to see themselves as learners and to understand the tools and processes that work best for them (GLO 1).

Instruction

Reading, writing, and speaking traditionally have been viewed as communicative skills. However, as processing tools they are effective for scaffolding the thinking and learning that go on between a teacher’s initial “assignment” and the student’s final product.

In the following example, a second grade teacher uses reading, writing, and speaking to introduce scientific inquiry based on students’ wonderings about the world around them.

Connor comes into the classroom before the morning bell and sees that today the teacher has provided a writing prompt on the screen: “The (insect) I will never forget.” He takes out his journal and begins to freewrite about the time a black lizard came out of the toy truck he had left on his grandmother’s patio.

During the science period, Ms. Teacher asks students to share what they have written in their journals. Classmates have written about cockroaches, spiders, ants, flies, mosquitoes. Some have written about snakes and frogs. Someone tells Connor that a lizard is not an insect. And, of course, he wants to know who is right.

The teacher begins to list student questions on chart paper. Connor adds his question—“Is a lizard an insect?”

The teacher groups the students into inquiry groups, making sure students who have contributed questions are in the groups that will pursue information that will answer those questions. Connor is assigned to the group that will define “insect.”

The teacher then brings out a crate of materials. There are colorful books about all kinds of insects. There are also poems and short stories with insect characters set in their environments. There are plastic models of several insects. There are even a couple of jars with live specimens.

The teacher thinks students may be able to web their ideas and offers it as a possibility for taking notes. She creates examples with the students using topics students know well, e.g., TV programs, snacks, toys.

Ms. Teacher is starting a unit on insects. Here she uses the daily journal writing for several purposes: 1) to link students with their previous experiences, 2) to get them ready for the science period ahead, and 3) to find out what they already understand about insects.

The teacher wants to hear what students already know about insects. She has some topic categories in mind, but she is ready to change or adjust them depending on what she learns from the students’ sharing. (She also notices the seed ideas for writing that have come up. She will refer students to these seed ideas during the writing workshop period.)

Here, the teacher taps into students’ own questions. She knows when Connor calls out the question and sees it recorded on the chart that he will feel it is an important question, which will focus his search when she brings out the crate of material. She resists answering his question.

In this way the teacher focuses the groups to find information that will contribute to the learning of the whole class.

Here students construct their own understandings. Connor is not handed a definition. He constructs his definition by reading, looking at illustrations, observing specimens, and talking with his group members.

Here the teacher gives students a tool for recording information. In the next few days, she will read from some of the resources and record key ideas and words on charts that will remain on the walls.

For several days during science period students take notes on the information they find.

Groups meet to confer about what they have learned.

The teacher presents the form for a “How to be a _____” poem. She shares “How to be a Dolphin” poems from previous classes and emphasizes that the information included should be significant. She also encourages students to use the new words they have learned from their research.

During writing workshop the students take their poems through the writing process. They draft, get feedback in peer response groups, revise, and edit.

Students publish their work by reading their poems to their classmates. The teacher compiles the work in a book.

Students write reflections about what they learned:

- How did you go about learning about your topic?
- Which resource was most informative?
- What is one thing you know now about insects that you did not know before we studied them?

Writing is used not only to record what is being learned but also to formulate ideas. As Connor begins to notice the similarities among the creatures included in these resources, he sees that lizards are not included. The teacher encourages him to include the names of the body parts in his web, and he instantly realizes that a lizard is not an insect, and he knows why.

Connor may also test his definition and revise it by talking with group members. One student refers Connor to a particular page in a book that Connor has not yet read.

Connor begins to write his poem:

How to be an Insect

Wear your skeleton on the outside,
Have three segments—
Head, Thorax, Abdomen

As the teacher confers with individual students about their writing, she also makes sure the information about insects included in their poems is accurate. When there is a question, she refers the writer to a resource in the room.

The teacher knows that “going public” makes students put more effort into their work because they take pride in their work.

The teacher values reflection as a way to empower the learner. As she is teaching her students to reflect on their learning, she tries different questions. She is trying to figure out how to make this concept of reflection work for her young students.

This example (Spandel 2001) illustrates some basic guidelines when using reading, writing, speaking, and listening as tools for content area learning at any grade level:

- Use writing to tap into previous knowledge and experience and to get students’ minds ready for the content learning ahead.
- Collect students’ questions. Or pose a question that will stimulate discussion and inquiry, e.g., “Would you like to be able to order the color of your baby’s eyes?” This will lead to ethical questions relating to biotechnology.
- Offer a variety of resources, including reading that is typical of the discipline or content area, e.g., lab reports, professional articles, editorials, “how to” texts. The reading selections serve double duty. They provide content information and models for writing.
- Use models. They are important for students. They need to see examples of the writing they are expected to do.
- Give students time to talk. Talking helps them formulate, test, and then revise their ideas. Help students focus on the topic they will discuss by having them record their ideas first.
- Always have students write again after discussions. The purpose is to add to or revise the ideas with information gleaned from discussion. (There is a basic flow. The student thinks and writes on his/her own, takes his/her ideas to a group discussion, and comes back to think and write by himself/herself.)
- Use the journal, a good tool for making the learning journey visible to the student and the teacher. The student can see and assess his/her developing ideas. The journal becomes a visible record of his/her engaging in complex thinking and taking responsibility for his/her own learning (GLO 1 and 3). The teacher can assess and give that little nudge to the student who has almost gotten the solution to a math problem, for instance, or create an intervention for the student who seems to be missing a key concept.
- Have students assess their own learning by writing a reflection on the processes in which they engaged.

Conventions and Skills

This standard focuses on the rules that govern the language. It refers to grammar, spelling, punctuation, usage, and syntax. In the content areas, though, it also refers to the language, syntax, and forms peculiar to that content area. Students are expected to use content vocabulary properly. When writing, they are expected to use the syntactical structures that are acceptable in the discipline. Indeed, being able to do so can be seen as an indication of learning and understanding content information.

“Conventions” also refers to the text forms required by the content area. For instance, students are asked to write lab reports for science classes. These reports should include certain parts: the background of the problem, the hypothesis, the experiment design including materials and procedure, data collection, a conclusion, and a summary of concerns, further questions, and perhaps another hypothesis. Teachers spend much time getting students to understand the purpose and function of each part because readers expect these parts to be in place. Knowing what to expect in a text enables readers to engage in the text and to follow the development of ideas presented. Previous experience with similar text sets up these expectations and, if they are not met, there is interference when reading. Conventions also include required citation formats.

By reading and analyzing many examples of lab reports, students gain an understanding of model lab report. They become critical readers who are able to judge the quality of the work and writing in these examples. In this way, they become critical of their own work (GLO 4).

Instruction

Using conventions properly is regarded as part of rhetoric since it is one of the qualities of good writing. As such, instruction for it will be covered in the following section.

Response and Rhetoric

This standard deals with the relationship between the writer and the reader and between the speaker and the listener. Readers and listeners have expectations. They expect texts to have ideas that are worth their time. They want those ideas organized so the ideas flow from one to the next. They want to know that the writer or speaker cares about the subject and is committed to the ideas being presented. They want language that is fresh and clear. And they want the text to be clean, free of errors in conventions and usage.

While these basic qualities are valued in every content area, each takes on a different emphasis depending on the purpose for the writing or speaking and on the audience being addressed. For instance, when the purpose is to convey a personal story and the audience is close and known, voice is personal and friendly. The writer can make some assumptions about what the audience knows. However, in a lab report, the purpose is to report procedures and information precisely, oftentimes in order that the experiment can be replicated. The audience is far removed from the writer. The voice must be objective, but it must also be assured, so readers will have confidence in the validity and reliability of the work.

Instruction

Reading and writing are two sides of the same coin. When reading, we derive meaning from text; when writing, we express meaning in texts. The qualities we look for when reading are the exact qualities we work toward when writing. In the content areas, students need to respond critically not only to the information that is presented but also to how it is presented. For instance, when reading a persuasive essay, students need to determine whether the writer has provided a clear viewpoint, whether the supporting ideas are fully developed with significant details, and whether consideration has been given to other positions. They should also note how these parts are organized in the paper. In this way, texts that students read become models for their writing.

While models are important, the writing process is important as well. Writing needs to be taken through a process if it is to be good. Generally, the process includes time to draft, to get feedback, to revise, and to edit. With the need to cover more and more content, the classroom teacher may neglect this critical process. Remember that writing is a representation of thinking. When a student wrestles with writing, he/she is really wrestling with the concepts and ideas of the content. In fact, when conferring with the student, the teacher may be best advised to start

with making sure the student understands the content. Again, writing and talking about the content and the writing become processes that improve learning. And the processes enable students to work toward quality products (GLO 4).

4. BIBLIOGRAPHY AND GLOSSARY

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GLOSSARY—EXPANDED DEFINITIONS

READING AND LITERATURE

aesthetic reading—In aesthetic reading, the reader’s primary concern is experiencing the text during the process. The reading may trigger responses, evoke memories, awaken emotions and thoughts. And those associations may be of much more interest and importance to the reader than the information to be obtained from reading. When readers read aesthetically, they bring their personal stories with them. They call on their past experiences in order to make personal-textual connections. Meaning lies where the reader and text meet; it isn’t within the text, to be extracted like a nut from its shell. This is not to say that texts mean anything we want them to mean. It is possible to misread or misunderstand what is read. When the reader offers an interpretation of what the text means, the reader must offer evidence and logical reasoning to support his/her interpretation.

comprehension processes—Reading is a series of recursive processes with readers rereading earlier sections in light of later ones, looking ahead to see what topics are addressed or how a narrative ends, or skimming through text to search for particular ideas or answers to their own questions. Self-improving readers use a variety of strategies within these processes to construct meaning. Such strategies include rereading, cross-checking for accuracy, reading ahead for more information, asking questions, summarizing. When their reading is going well, students are working successfully at maintaining meaning. When they come to words and ideas they don’t know or understand, they have strategies to self-correct.

constructing meaning—Good readers work at constructing meaning. During the construction of meaning, ideas are matched with experience and related to each other. The known and new are bridged or integrated. As a result of reading, new ideas are formed and existing ideas are revised or expanded. What is known is fine-tuned and used to solve a problem, create a product, or redirected for further study.

critical response—A critical response requires readers to stand apart from the text and consider it objectively. It involves a range of tasks—to examine, evaluate, reorganize, or analyze the text itself. In a critical response, readers are asked specifically to inspect the text and to think critically about the author’s craft and the author’s perspective and ideas. Questions that invite discussions about the author’s craft and message include: How does the author move the main idea or theme along? How does the author’s word choice and writing style increase the impact of the story? Were there any specific passages that you found strong or weak? How would the story change if the author had changed a character in the book?

determining importance—Reading for specific information, selecting the most important information, highlighting essential ideas, and isolating supporting details are involved in determining importance. Good readers know how to sift and sort through information and make conscious decisions about what needs to be remembered and what does not. Determining importance in text is critical to constructing meaning and inferring or connecting ideas to global

ideas and themes. In the process of identifying key ideas, students develop the understanding that there are often several important ideas in text rather than a single main idea.

efferent reading—In efferent reading, the reader’s attention is directed toward the information to be obtained from reading. Readers read efferently to become knowledgeable about a topic. Efferent readers expect accuracy from the text because they read to understand and organize the information in useful ways. When readers read efferently, they understand that their goal is to integrate new knowledge with their own existing knowledge and with an eye toward refining, extending, or in some cases discarding it.

Literature that is read efferently focuses on text analysis—probing the text to figure out what the author intended. What is the setting and how does the author convey it. What are the techniques used to reveal character? How does the author develop and reveal theme? Read efferently, literature is viewed as a body of information to be learned.

genre—The main literary genres are fiction, nonfiction, poetry, and drama. Fiction includes realistic fiction, historical fiction, fantasy, science fiction, and traditional literature, which itself includes folktales, fables, myths, legends. Nonfiction includes biographies and informational books in science, social studies, history, etc.

goal setting—Readers without a guiding framework—goal or purpose—often lack a focus for their reading. Because they don’t know what to look for, all facts and ideas seem equally important. Good readers, on the other hand, read with a set of questions or purpose in mind, and they read to get those questions answered. They know what they intend to do with the information and ideas once they’ve found them. Purpose motivates and directs reading behaviors and keeps readers engaged. How readers read will depend to a great extent on their purposes for reading.

initial understanding—Forming an initial understanding requires readers to provide a first impression, global understanding, or unexamined view of what they have read. It involves considering the text as a whole and in a cursory manner. Initial understanding might include a general view of what the story or poem is about or what an article generally tells the reader; an unexamined understanding of theme, character or story; a literal understanding of the concepts or information on a topic. The important thing to convey to students is that this is an initial response, not a final one. Students who tend to make up their minds early and stay with their first ideas about a work are cutting themselves off from the ideas offered by others as well as their own interpretation and analysis. Readers go beyond initial understanding when they begin to reconsider their initial thoughts and take into account multiple interpretations and differing perspectives of the text.

personal response—A personal response requires readers to connect knowledge from the text with their own background knowledge of the subject and of texts. The focus here is on how the reader relates the information from the story to his/her own ideas, experiences, feelings, and knowledge. Personal responses give students a way to incorporate ideas from other sources into what they are reading. It is not sufficient, however, for students to simply relate their own life experiences; they must also make clear, plausible connections to the text. In a personal response,

the student connects the text to his/her own life and back to the text. It is not sufficient for students to emote about a statement they cannot support with information from the text. Questions that elicit personal response include these: How did a particular character change your ideas about ___? How is this story like or different from your personal experience? What does this story say to you? How did reading this change or confirm your understanding of human nature? How are the characters the same or different from people you know? What from your personal experience can you relate to what you are reading?

phonemic awareness—Phonemic awareness is the facility of the reader to manipulate the sounds of oral speech. A phoneme is the smallest unit of sound. A reader who possesses phonemic awareness can segment sounds in words and blend strings of isolated sounds to form recognizable words. If readers know that speech is made up of a sequence of sounds, they will be better able to understand that it is those units of sound that are represented by the symbols on a page. Printed symbols may appear arbitrary to readers who lack phonemic awareness. Phonemic awareness is not phonics. Phonemic awareness is about spoken language. Children who are phonemically aware can tell that “bat” is the word the teacher is representing by saying the three separate sounds in the word “b-a-t.” They can tell all the sounds in the spoken word “dog.” They can tell that if you take the last letter from “cart” you have “car.”

phonics—Knowledge of letter sounds, that is, knowing the relationship between printed letters and combinations of letters, on the one hand, and specific sounds. Children show knowledge of phonics when they can tell which letter makes the first sound in “bat” or “dog” or the last sound in “car” or “cart.”

phonological awareness—Phonological awareness is an oral language competency and is not the same as phonics, which is knowledge of letter sounds or the ability to decode printed words. A reader who lacks sensitivity to sounds in spoken words will have difficulty grasping the idea that letters in printed words represents the sounds in spoken words. Awareness of sounds is not required for its own sake, but rather for its role in understanding the connection between sounds and letters.

questioning—Questions clarify confusion, motivate reading, stimulate deeper thinking, promote understanding. There is a direct relationship between questioning and understanding—the more we know, the more we wonder. Wondering spawns questions that propel deeper understanding and further learning.

reader response—Reader response is a theory on reading that acknowledges that reading is a transaction between the reader and the text and that, in this interaction, each is shaped by the other. Readers draw upon their background knowledge to construct a new meaning, and this new meaning is the literary work. In other words, literature is not simply a matter of text, but of the meaning that readers construct from text and their own background knowledge.

self-monitoring—Self-monitoring and self-correcting are reading behaviors that start in the early years. Good readers know when they don’t understand what they have read and can search for clues within the text and prior knowledge to remedy their lack of understanding. They can

examine the relationship between what was read in an early part of the text and what was read in later parts, then figure out how these parts make sense together.

sight words—Sight words are words that are recognized automatically and have been memorized. These words are identified without word decoding strategies. To read fluently, readers must have a bank of sight words (e.g., of, at, it, I, the) they can recognize automatically.

spelling-sound patterns—The English language is not always decodable letter by letter, but instead requires attention to letter patterns within words. For example, a reader who tries to decode “nation” letter by letter will end up with “nay-tie-on” instead of the correct word. The child who recognizes and knows “tion” as a unit will probably decode the word correctly. Because of the irregularity of spelling, word recognition must extend beyond individual letter-sound correspondences to spelling-sound patterns.

strategies--Strategies are the thinking, problem-solving mental processes that the reader deliberately uses to construct meaning. Because we cannot see a reader’s thinking, we infer it by observing reading behaviors. While we teach specific strategies and how to integrate multiple strategies, good readers use their own “in head” strategies to construct meaning.

synthesis—Synthesis happens when elements are brought together into a cohesive whole. In reading, synthesis happens when the reader taps his/her knowledge and experience base and constructs meaning as he/she encounters new ideas and information when reading. Synthesizing requires the reader to think about what was read, share thoughts and perspectives with others, and use new information to enhance his/her evolving understanding and construction of meaning. It also requires the reader to integrate the author’s words and thoughts with his/her own. When reading nonfiction, synthesizing helps the reader pull all the information together to form a particular viewpoint. As new information is gleaned from the text, the reader may change his/her thinking. A true synthesis is achieved when a new perspective or thought is developed from the reading.

WRITING

composing process- Also known as the “writing process,” the composing process includes steps that take the writer from finding an idea to write about to publishing a final piece. The general flow of the process involves:

- **prewriting** – In this step the writer works at finding a topic or perspective to develop in a piece of writing. This stage may be ongoing when the writer keeps notes of observations, snatches of conversations, questions and curiosities in a writer’s notebook or journal. Or the step may involve a single activity such as brainstorming ideas on a topic introduced to the writer or webbing possible related ideas.
- **drafting** – During this step the writer gets his ideas down on paper. Drafting helps writers develop their ideas. Depending on how developed his/her ideas are, the writing, during this stage, will run the range of being undeveloped and disorganized to fairly well developed and organized.
- **revising** – During this step, the writer goes over a draft, making changes especially in meaning and form and structure. Revision techniques include adding, elaborating, deleting, combining and rearranging text. Revising cannot be separated from drafting because a writer often revises while drafting and drafts while revising a piece of the text.
- **editing** – When the draft has been revised, the writer goes on to editing for standard conventions, punctuation, varied sentence structure, and appropriate word choice.
- **publishing** - In this step the writer presents his/her piece to a wider audience. This may be in a class anthology, on a bulletin board display, or at a reading. While all classroom writing may not go through the entire composing process, publishing some work helps students appreciate the process and the qualities of good writing.

The steps are not lock step or distinct. They are fluid, and writers adjust them according to the piece they are writing. Sometimes all the steps are not necessary. Sometimes writers get stuck, for example, in the drafting step, taking much time to discover and develop what it is they are trying to communicate. It is also important to remember that these steps are general. The standards strand is called “composing processes” because writers have different processes.

form and structure—Form and structure or design are the framework that showcases the writer’s meaning and moves the reader through the writing. Writers organize and structure their ideas throughout the writing process. When a piece of writing is well constructed, the ideas are linked naturally and firmly, leading the reader from one idea to the next. Murray (1982) says, to some extent, form is the meaning of a piece of writing:

A lyric poem says that there is a song to be sung. An argument implies argument; a proposal means there is something to propose. Opinion. Report. Such words contain their own design, and that design is an expression of what they mean. A story, for example, implies a beginning, a middle, and an end, and characters, place, and dramatic action between the characters, that grows out of the past and ignites a change.

Form and structure give the writing coherence by “bringing together those things which belong together, and leaving out those other elements, no matter how interesting, that do not belong in this particular piece of writing.” (Murray, 1982) In strong writing, all parts fit together,

achieving interrelatedness and proportion. The particular “working” of all parts gives the writing its intended power.

meaning—Meaning is “the insight,” “the understanding behind the words.” Donald Murray (1987) says that meaning is sometimes revealed by applying the ‘so what’ test. In a good piece of writing, that question has to be answered.

Strong writing adds up to something insightful. It says something true and important, unique and powerful; something of substance that enriches our experience. Fletcher (1993) says, “Before style, before technique, we are drawn to writing that challenges our intellect. We demand pages and paragraphs and sentences that make us think. Readers are selfish: We insist on being enriched by whatever we read.” (151)

Developing writers often write what they know about, but their writing does not build to significant insight. The reader often has to guess at the aim of the writing. And if the message of the writing is clear, ideas tend to be more ordinary than insightful.

For inexperienced writers, meaning often consists of a collection of thoughts, observations, or statements of events that don’t add up to anything. Everything is as important as everything else. The reader has a hard time figuring out what is critical.

language—Language brings writing to life and captures the reader’s imagination. Ralph Fletcher says that language is what makes you “sit up straight when you’re reading.” A. E. Houseman says, “I do not choose the right word. I get rid of the wrong one.”

Writers should read their writing aloud and listen to the rhythm of the language. Do they like what they hear? Does it make them sit up and take notice or are they lulled to sleep by the sing-song sameness of the sentence pattern? Writers who read a lot notice that they develop a feeling for sentences that some people call “sentence sense.” It’s that sense that there’s more than one way to say a thing, and some ways just sound better than others.

In some strong writing, language is precise, engaging, and natural. It allows the writer to say what he/she wants to say—not just come close but nail it right on the head.. Rich language helps the writer to get the richness of an idea or thought onto the paper. This is the essence of good word choice.

rhetorical devices—Any of the techniques used by writers to communicate meaning or to persuade an audience. Rhetorical devices range from word- or sentence-level techniques such as the use of metaphor or apostrophe (direct address to a reader) to techniques that shape an entire piece, such as irony or extended analogy. (Rhetoric concerns itself with the discovering of ideas, organization, style, and delivery.) (NCTE)

voice—Voice is the imprint of a writer, the writer revealed. Voice is the character of the writer, the point of view of the writer towards the subject, the caring of the writer, the honesty of the writer. Elbow says, “Honesty is important to create voice in your writing. You must say what you truly think and feel—not what you think someone else might want to hear. This takes

courage. You must write from the inside out—from that part of you that’s in touch with your feelings. This means you need to know yourself, listen to yourself, and trust those thoughts and feelings.”

Writing with voice compels the reader to pay attention. It speaks with conviction directly to the reader. The reader senses a writer who wants to be read and who is engaged in the text. Inexperienced writers are often half-hidden behind their words. Their voices are guarded. Perhaps they are not fully committed or engaged in their writing. Or their use of flat language and safe generalities gives their writing a wooden or lifeless sound; it is hard to “hear.” The result is that readers feel distanced from the writing. They are neither moved nor convinced.

ORAL COMMUNICATION

audience—Communication is directed to someone. That someone is referred to as “audience.” The audience can encompass a wide spectrum—from the self or inner person to a more generalized or even unknown audience. The more remote the audience, the greater the demands on the speaker to use explicit language. Reception of the message is easier to ensure with known audiences than with unknown audiences because understanding is partly derived from the relationship of the parties involved.

communication process—Oral communication can be defined as the interaction that takes place between two or more people. Shared meanings are derived through that interaction. The communication process is a two-way process consisting of a series of exchanges of information to clarify meaning and create common understanding. In this process, both speaker and listener are constantly changing roles and modifying messages based on what has been said. Effective communication, then, is not the responsibility of any one party. It is based on and affected by the relationship and quality of interaction among all parties involved.

The communication process is not unlike reading and writing processes. All processes involve the use of prior knowledge and strategies for understanding and constructing meaning. Each requires skill in using language in appropriate and conventional ways. Each process is recursive. Writing requires writing, looking back, and rewriting. Reading requires looking ahead and rereading earlier sections in light of later ones. In a similar vein, speakers rely on the give-and-take or talk that takes them back to ideas for clarification and modification. In all cases, readers, writers, and speakers recognize when difficulties in understanding and meaning-making occur, and pause, review, reflect, and analyze before and as they proceed.

context—There are many factors in a communication situation that govern what is said and what is not said. Effective communicators are able to assess these factors and put appropriate communication strategies to work in order to get the message across accurately and appropriately.

conventions—Language includes phonology (sounds of the language), semantics (meanings of words), and grammar (the ways words and sentences are put together). In speech, communication can be affected if sounds are not clearly articulated, if the saying of a word—pronunciation—is not acceptable to another’s language community, if communicators are using different grammatical rules. With regard to the use of standard English, most people agree that facility with the standard dialect is necessary for students’ job access and social acceptability in the mainstream society. And most would recognize that new settings and different communication expectations require pragmatic behaviors. Survival and success mean figuring out what is expected in a communication situation and effectively carrying out the appropriate communication behaviors.

feedback—Feedback is a message sent in response to another message. Feedback may be verbal (e.g., a response, question) or nonverbal (e.g., smile, puzzled facial expression, nodding head). Feedback conveys what the other person is getting out of the communication exchange. It is information that allows each communicator to assess whether his/her message is getting across

and signals whether communication needs to be clarified, adjusted, continued, corrected, changed, or stopped. Feedback optimizes common understanding.

purpose— Purpose shapes communication. What we say and how we say it are determined to a large extent by purpose. We communicate to *express* or *respond* to *feelings* and *attitudes*. *Informing* refers to giving and receiving information and involves stating information, explaining, questioning, answering, justifying, and demonstrating. *Controlling* (e.g., persuading, convincing) refers to the purpose of influencing the behaviors and attitudes of others. Persuasive communication involves arguing, negotiating, bargaining, convincing, justifying, and rejecting. *Imagining* (e.g., entertaining) includes creative behaviors like storytelling, role-playing, fantasizing, dramatizing, theorizing, and hypothesizing. Communicating in acceptable ways include turn taking in conversation and other socially and culturally appropriate communication behaviors.

rhetoric—The range of students’ behaviors must include the abilities to develop and adjust ideas based on feedback, to select and structure ideas within the frame of experience of the listener, to use language that is appropriate and accurate and which enhances the ideas to be communicated, to use appropriate nonverbal language, and to use interpersonal skills (e.g., feedback, conflict management, ethical behavior) to enhance and facilitate communication.

setting—There are several settings. *Intrapersonal* communication refers to the creating, functioning, and evaluating processes which operate the self. Effective communication is closely associated with a useful and realistic perception of self. *Interpersonal* communication involves two or more people engaged directly with one another in a situation that allows all to send messages freely and overtly to one another. *Public* communication, on the other hand, is usually monological, and the roles of listener and speaker are fixed. There is minimal interaction between speaker and listeners; the audience is principally a listening group. Public communication usually takes place in a more formal, constrained, and less familiar setting.

situation—Communication situations are categorized as formal, informal, or ceremonial. In *informal* situations communication is highly interpersonal, placing a great emphasis on skills like listening, relating, responding, adapting, and converging. Talk is abbreviated, and vocabulary is utilized on familiar terms. Participants can rely on the communication context and a common frame of reference to furnish meaning. *Formal* situations include public speaking, debates, seminars, lectures, sermons, presentations of report, and meetings. Formal speech is monological in nature and places a great emphasis on the development of content and the appropriate and effective use of language to convey ideas. In formal situations, form, content, and message are significant enough to require preparation prior to delivery. *Ceremonial* situations are ritualistic in tone and artificial in appearance. Ceremonial settings are legal, religious, theatrical, or social in nature. Style preserves the flavor of the ceremonial setting and delivery is often as important, if not more important, than meaning