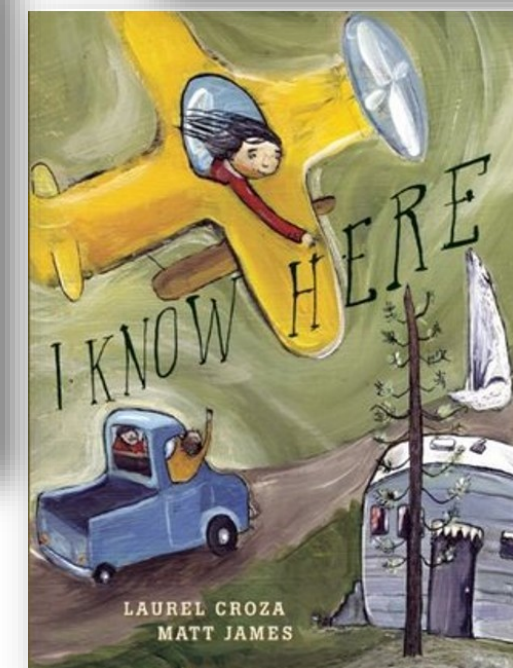
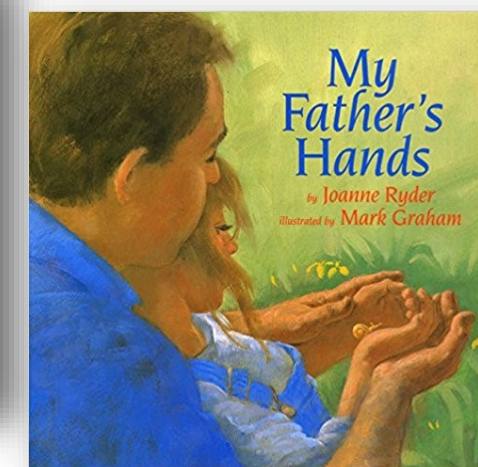
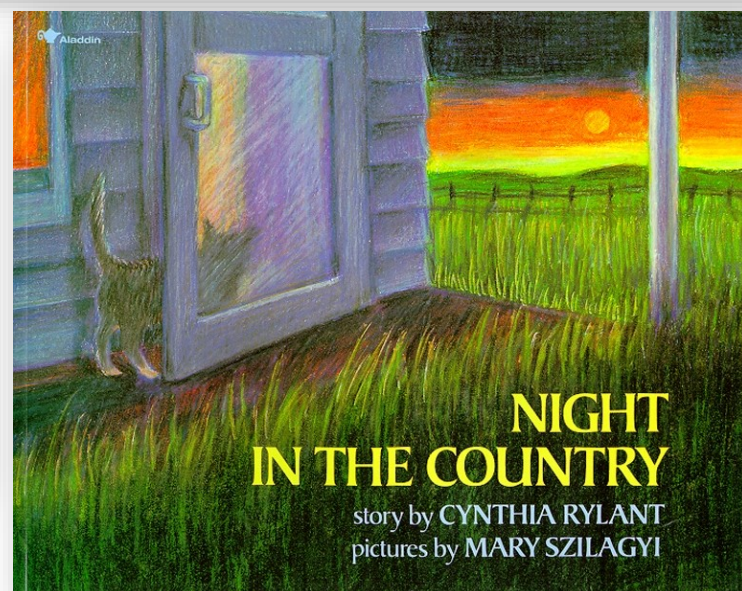


# English Language Arts

## Big Ideas

Language and *story* can be a source of creativity and joy.

Using language in creative and playful ways helps us understand how language works.

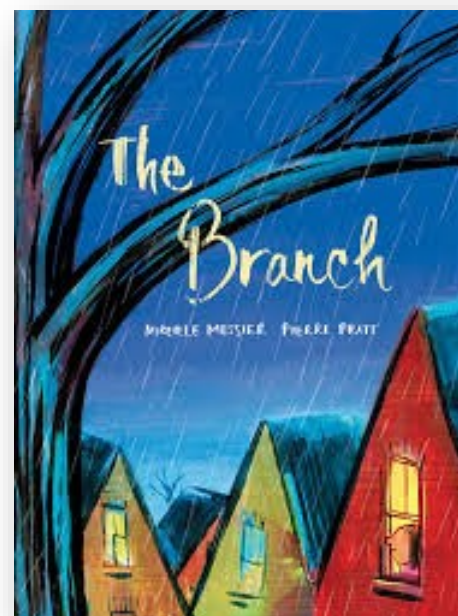


The books featured within this kit were chosen because they provide strong examples of how authors use **sensory language** as a way to add details to writing. As our students are led through an exploration of this literary technique, they are provided explicit ways to improve their own writing.

Black line masters are included within this kit in hopes to save teachers time. Repeated practice is also offered so that students gain familiarity and confidence as they learn how to **add details** to their writing.

**Learning intentions** are clearly supplied to students. This paves the way for successful **self assessment**. Using highlighter pens, students are invited to demonstrate where they have met criteria within their pieces of writing.

Examples of **descriptive feedback** are also offered in hopes of de-mystifying this part of the assessment process. But be prepared, when you say nice things about what you've noticed, your students won't be listening to you until they savoured your positive feedback!



Our aim is ... to involve students as far as possible in the analysis and presentation of their own work. If the teacher is the only person giving feedback, the balance is wrong and the students become powerless, with no stake in their learning.  
**Shirley Clarke**

Evaluative feedback contains a judgement such as 'great job!' and is often in symbols such as a number, %, grade while descriptive feedback is specific, timely and is like a running commentary.  
**Bellanca**

Feedback is often the spark that ignites motivation.  
**Marzano**

Too often I assume that students know what I would like them to do. The assumption is faulty.  
**Shepherd**

Students can feel helpless or incompetent when they don't know what their teacher wants them to do - anxiety sets in and gets in the way of learning.  
**Hannaford**

Communicating assessment criteria involves discussing them with learners using terms that they can understand, providing examples of how the criteria can be met in practice and engaging learners in peer and self-assessment.  
**Assessment Reform Group, 2002**

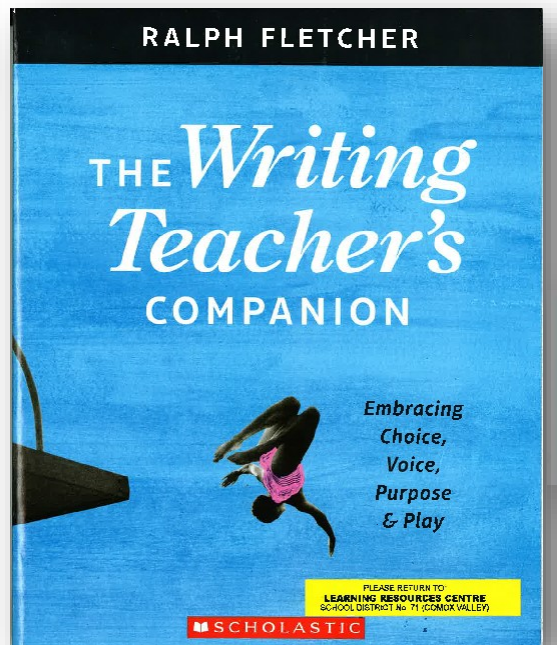
More effort has to be spent in framing questions that are worth asking: that is, questions which explore issues that are critical to the development of children's understanding.  
**Black et al., 2003**

Self-assessment by pupils, far from being a luxury, is in fact an essential component of formative assessment.  
**Black & William, 1998**

## How Do We Increase Student Engagement?



### FORMATIVE ASSESSMENT STRATEGIES



• Build on strengths. Make sure to find something the writer has done well, and point it out. I believe you can grow strong writers if you do nothing more than point out what they have done well, and name it for them. Once you name it, they can own it.

## Black Box Quotes

"Feedback to any pupil should be about the particular qualities of his or her work, with advice on what he or she can do to improve, and should avoid comparisons with other pupils."

"Marking is usually conscientious but often fails to offer guidance on how work can be improved... Information about pupil performance received by the teacher is insufficiently used to inform subsequent work..."

"... tests used by teachers encourage rote and superficial learning even when teachers say they want to develop understanding; many teachers seem unaware of the inconsistency."

"The giving of marks and the grading function are overemphasized, while the giving of useful advice and the learning function are underemphasized."

"For primary teachers particularly, there is a tendency to emphasize quantity and presentation of work and to neglect its quality in relation to learning."

"Teachers have limited confidence in their ability to raise achievement."

"The collection of marks to fill in records is given higher priority than the analysis of pupils' work to discern learning needs; furthermore, some teachers pay no attention to the assessment records of their pupils' previous teachers."

"Self-assessment by pupils, far from being a luxury, is in fact an essential component of formative assessment."

"Teachers' feedback to pupils seems to serve social and managerial functions, often at the expense of the learning function."

"The ultimate user of assessment information that is elicited in order to improve learning is the pupil."

"All teachers have to undertake some summative assessment. They must report to parents and produce external purposes is clearly different from the task of assessing ongoing work to monitor and improve progress... teachers clearly face difficult problems in reconciling their formative and summative roles, and impede the improvement of practice."

From Black P. and William D. (1998). Inside the Black Box: Raising Standards through Classroom Assessment. Kappa (Oct); vol 80 no.2 pages 139-148.  
Facilitator's Guide © 2003 Classroom Connections International

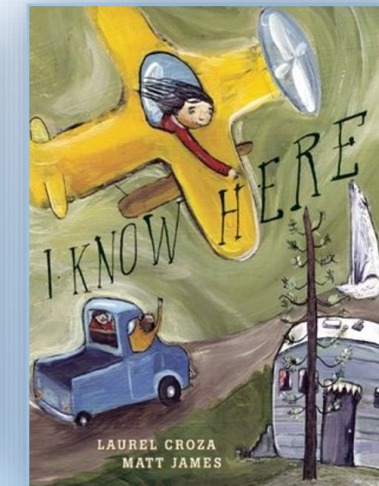
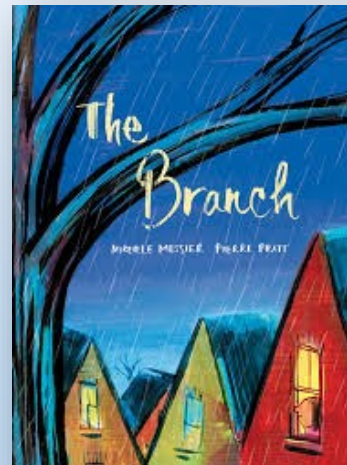
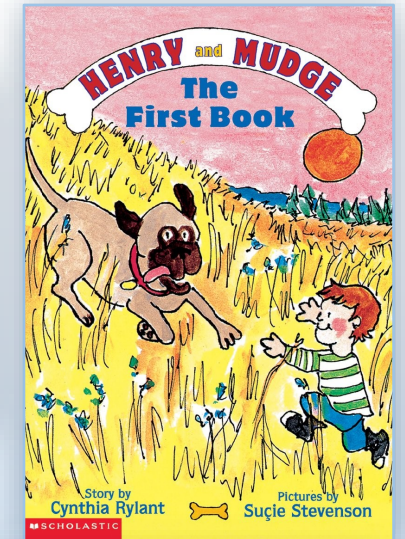
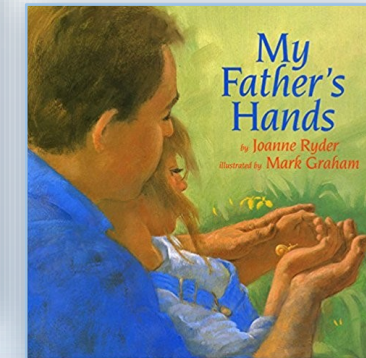
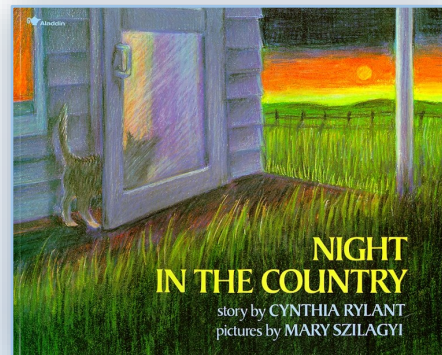
# English Language Arts

K 1 2 **3** 4 5 6 7 8 9

## Big Ideas

Language and story can be a source of creativity and joy.

Using language in creative and playful ways helps us understand how language works.



## Learning Standards

### Curricular Competencies

- ▶ Use personal experience and knowledge to connect to text and make meaning
- ▶ Use developmentally appropriate reading, listening, and viewing strategies to make meaning
- ▶ Develop and apply expanding word knowledge
- ▶ Plan and create a variety of communication forms for different purposes and audiences

## Content

pr  
as  
descriptive language, poetic language, figurative language, images, imagery, rhythm, rhyme, simile, alliteration

- text features
- literary elements and devices
- ◆ Strategies and processes

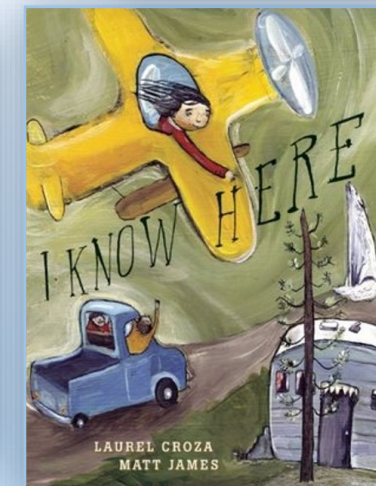
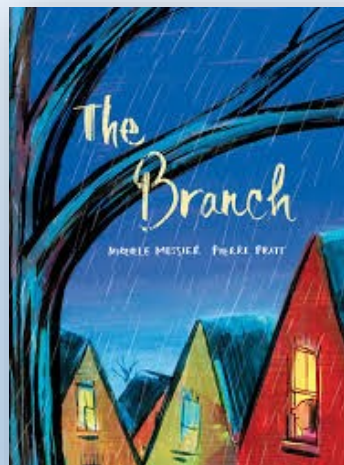
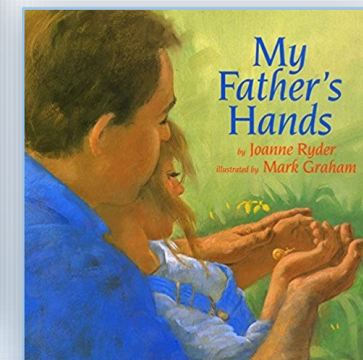
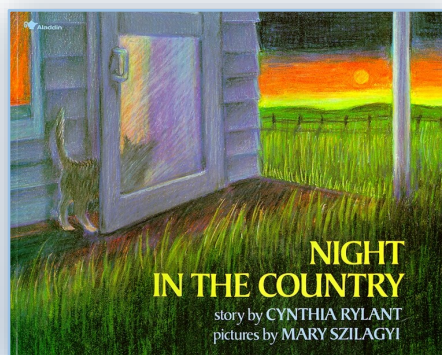
# English Language Arts

K 1 2 3 **4** 5 6 7 8 9

## Big Ideas

Language and *story* can be a source of creativity and joy.

Using language in creative and playful ways helps us understand how language works.



## Learning Standards

### Curricular Competencies

► Use a variety of *comprehension strategies* before, during, and after reading, listening, or viewing to deepen understanding of *text*

► *Respond to text in personal and creative ways*

► Use language in *creative and playful ways* to develop style

► Use writing and design processes to plan, develop, and create *texts* for a variety of purposes and audiences

## Content

sensory detail (e.g., imagery) and figurative language (e.g., metaphor, simile)

- *literary elements*
- *literary devices*
- *evidence*

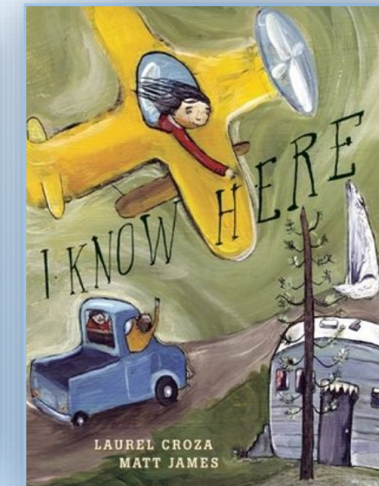
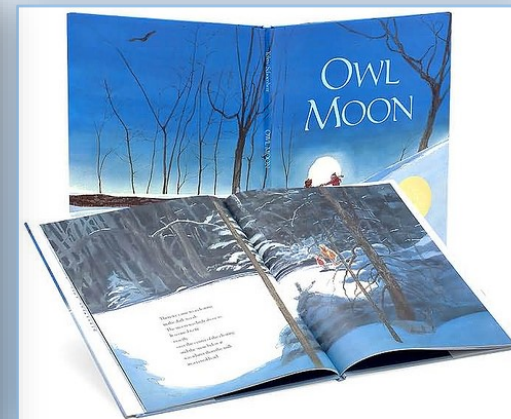
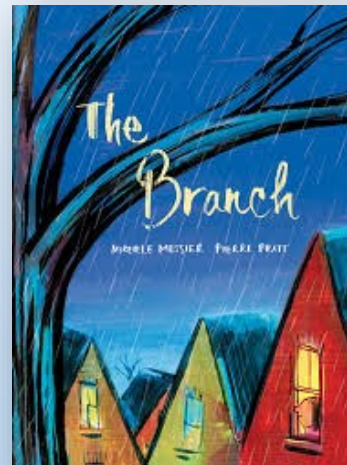
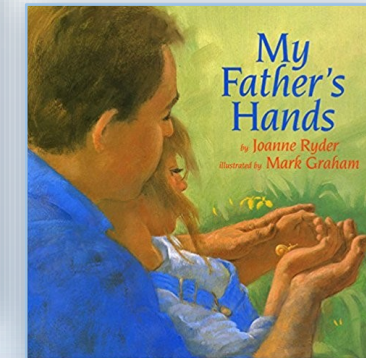
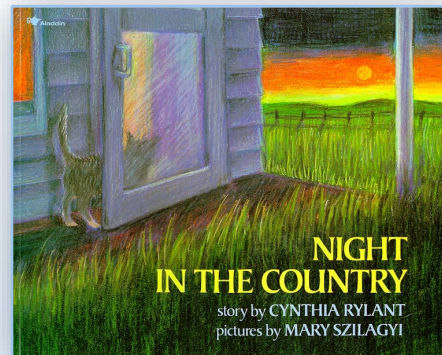
# English Language Arts

K 1 2 3 4 **5** 6 7 8 9

## Big Ideas

Language and *story* can be a source of creativity and joy.

Using language in creative and playful ways helps us understand how language works.



## Learning Standards

### Curricular Competencies

► *Respond to text in personal and creative ways*

► Use a variety of *comprehension strategies* before, during, and after reading, listening, or viewing to deepen understanding of *text*

► Use language in *creative and playful ways* to develop style

► Use writing and design processes to plan, develop, and create *texts* for a variety of purposes and audiences

► Synthesize ideas from a variety of sources to build understanding

## Content

sensory detail (e.g., imagery) and figurative language (e.g., metaphor, simile)

- *literary elements*
- *literary devices*
- *perspective/point of view*



## Key Qualities of the Traits

### IDEAS

Clear messages

Narrowed focus

Vivid details

Stays on Topic

### ORGANIZATION

A brilliant beginning

A mighty middle

An excellent ending

Transitions that create flow

### SENTENCE FLUENCY

Complete sentences

Sentences begin with different words

Sentences are different lengths

### WORD CHOICE

Fresh and original word combinations

Trying out new words

Poetic devices

### VOICE

Passion for the topic

Contains writer's personality

There's a reader/writer connection

### CONVENTIONS

Spelling

Grammar

Punctuation

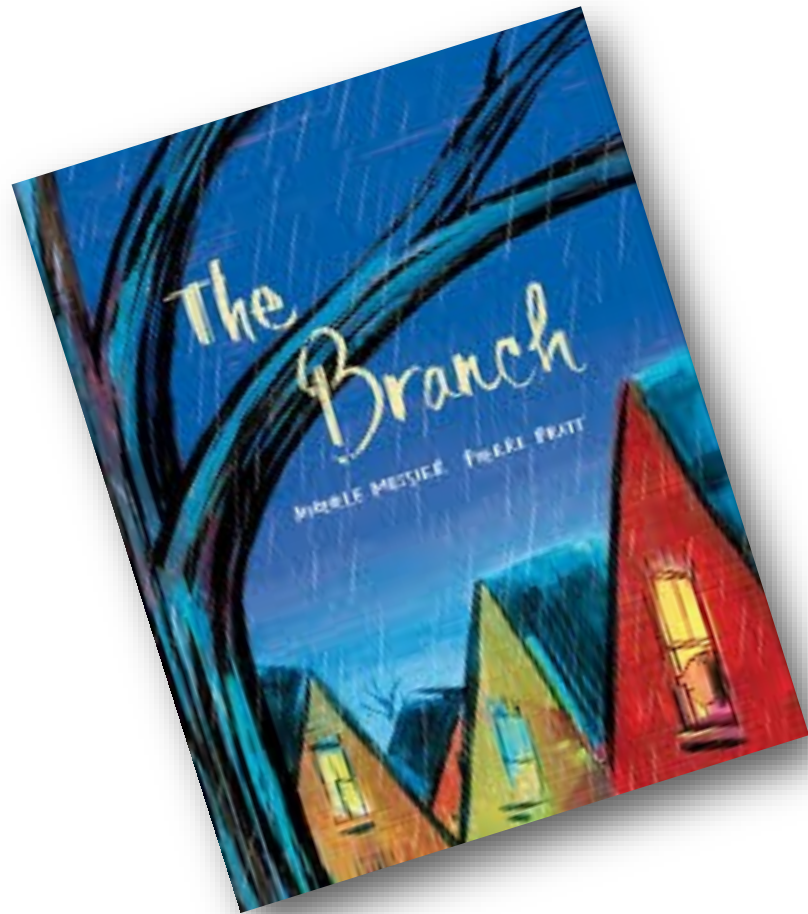
Use of paragraphs

S.D. #71 based on the work of Ruth Culham



## **When writing I can:**

- . Begin my writing with a question,
- . Add sensory details to the middle,
- . And end my piece of writing with a question.



**The Branch** by Mireille Messier is a wonderful picture book filled with sensory details...

E.g. "It's past my bedtime, but I can't sleep. Maybe it's because of the sound of the icy rain hitting my window. Tik! Tik! Tik! Tik!"

"Crek! Crack! Crash! Thud! What's that noise?"

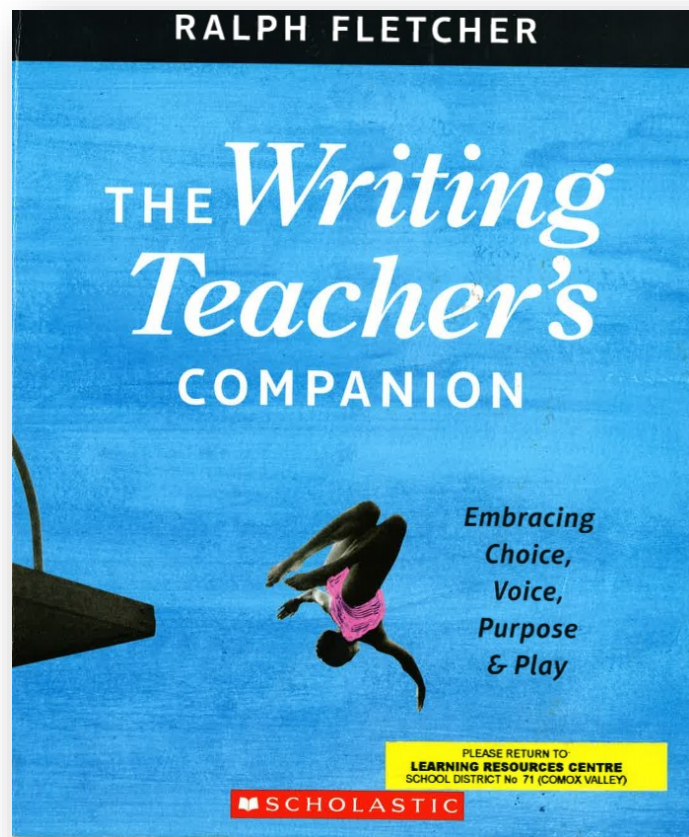
"It looks like the entire neighbourhood has been wrapped in a heavy blanket of diamonds. It's beautiful. But a little scary too."

This book begs to be read aloud for sheer enjoyment the first time. During a second reading of an e-book projected on a screen in the classroom, the sensory language can be identified and analyzed. Did the author use the words, "I hear... I see ... I taste ... I touch ... I smell ... I feel ..."  
If so, how often? In what other ways were the sensory words inserted into the writing?

We don't want to encourage the obvious use of sensory language, like a thwack on the head for the reader. Rather a subtle insertion is what we want our students to absorb.

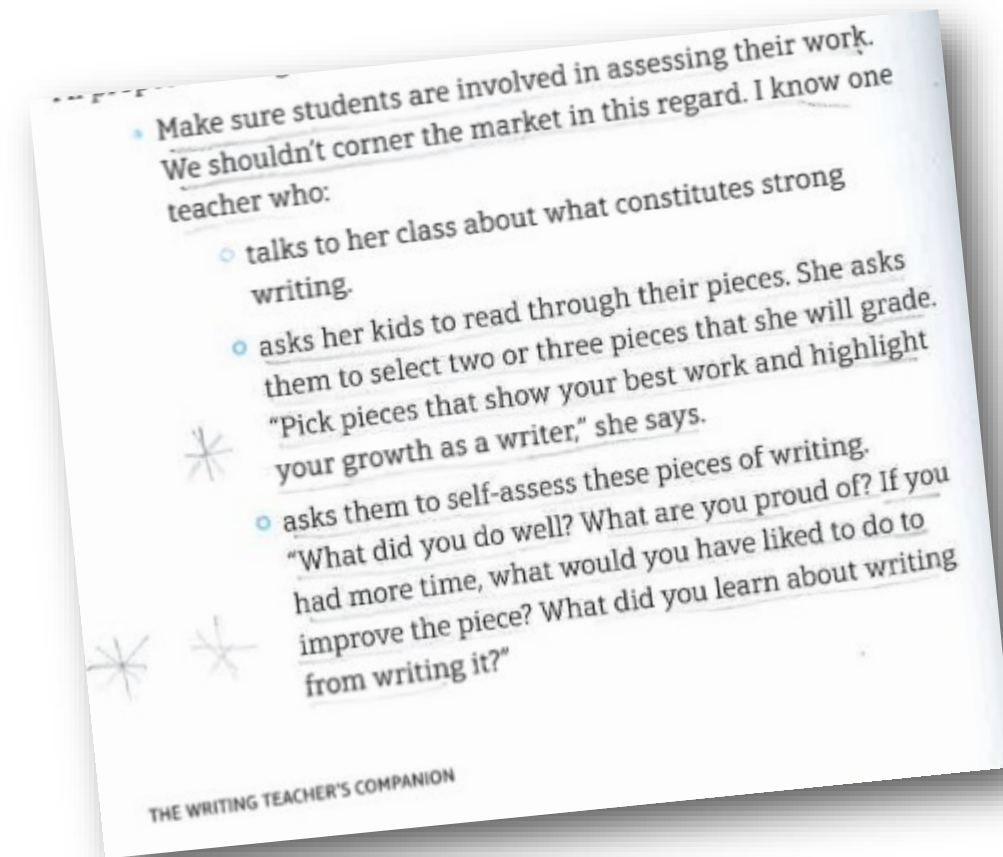
Once you have shared some of the sensory-rich books within this kit, take your class to the library and ask them to go on a scavenger hunt to find more solid examples of authors who use sensory language.  
While students look for other examples, not only will they be doing lots of reading (always a good thing), but they will be increasing their metacognitive awareness of this technique writers use to add details to their writing.





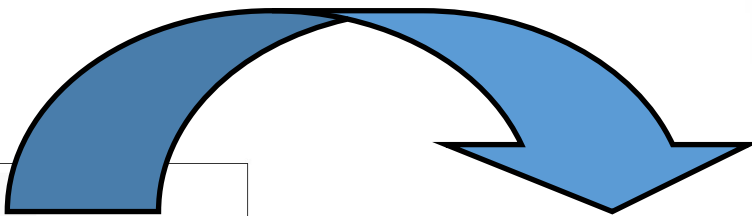
There's no doubt about it, when we get our students writing, it can produce a lot of marking for us. When self-assessment strategies are applied, and students choose their favourite pieces to hand in, the overwhelming task can be simplified.

In Ralph Fletcher's book, The Writing Teacher's Companion, the suggestions below are absolute gems!



• **Build on strengths.** Make sure to find something the writer has done well, and point it out. I believe you can grow strong writers if you do nothing more than point out what they have done well, and name it for them. Once you name it, they can own it.

- *“Ah, sensory language! How lovely!”*
- *“Great use of sensory language!”*
- *“I can see what you see!”*
- *“Such a great way to describe!”*
- *“I love the way you describe this without using the words, I smell.”*
- *“You’ve used sensory detail to make your picture clear.”*



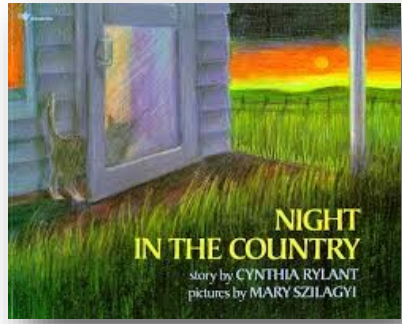
*I can add sensory language to my writing*

When our learning intention is specific, we can offer feedback that is connected to this target. In this way we do not feel that we must comment on everything!

And when students use a highlighter to identify the places in their writing where they've used sensory language, we can offer positive, descriptive feedback right in the spot where they've met this criteria.

**LEARNING INTENTION = FEEDBACK**

a winning combination; faster for teachers, meaningful and positive for students!



# Night in the Country

By Cynthia Rylant

Name: \_\_\_\_\_

## Listening for sensory descriptions in Night in the Country

I see ...

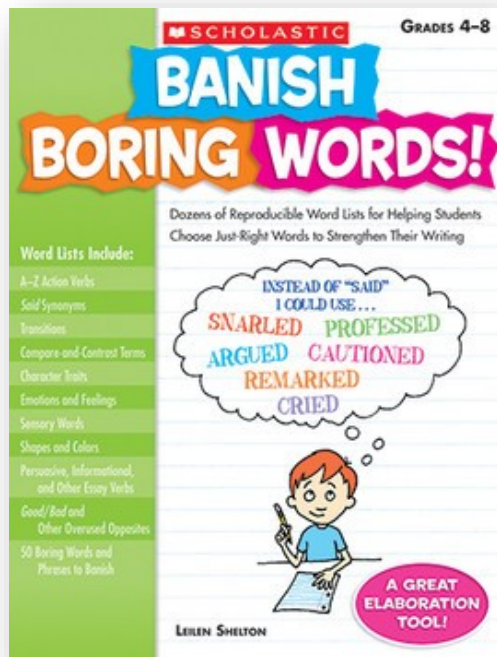

I hear ...


I smell ...


I taste ...


I touch ...


A feeling ...

At the LRC in school district 71, we have two kits that contain 15 copies each of, Banish Boring Words. Within this resource are pages that expand upon sensory language.

Our first thought might be to photocopy these pages and hand them over to students to serve as a reference. Instead, you may want to provide the category descriptors and have them come up with examples. ( e.g. Sight: words that mean it's **dark** ... blackness, pitch-black, sunless, unlit etc.) When they've found them, they will own them.

### Sight

*2,2,2,2 Boring:* The cave was dark.  
*Interesting:* A shadowy **doom** settled in the **pitch-black** cave.

**To See**

admire	gaze	mark	peer	spot
examine	glance	note	perceive	spy
eye	glare	notice	recognize	stare
eyeball	glance	observe	review	survey
focus	glower	ogle	scan	view
gaze	goggle	peck	search	watch
gawk	inspect	peep	sight	witness

**A Sight**

appearance	hallucination	impression	reflection	view
display	illusion	mil-age	scene	vision
exhibition	image	picture	spectacle	vista

**Clear**

apparent	crystalline	lucid	transparent	unobscured
cloudless	distinct	translucent	unclouded	visible

**Light**

alight	illuminated	lit	moonlit	sunny
fluorescent	incandescent	luculent	phosphorescent	sunshiny
golden	lighted	luminous	starry	well-lit

**Dark**

black	inky	melodious	pitch-dark	sooty
blackish	lightless	obscure	pitchy	sunless
blackness	murky	pitch-black	sunbar	unlit

### Sound

*2,2,2,2 Boring:* Suddenly, a sound came from the basement.  
*Interesting:* Suddenly, an ear-piercing shriek came from the basement.

**To Hear**

catch	detect	divestment	listen	overhear
-------	--------	------------	--------	----------

**A Sound**

dim	noise	note	resonance	tone
-----	-------	------	-----------	------

**Pleasant**

harmonious	melodious	melodious	sonorous	symphonious
harmonious	melodic	rhythmical	symphonic	tuneful

**Unpleasant**

blatant	ear-piercing	grating	piercing	rowdy
clattering	ear-popping	monotonous	raucous	shrill
deafening	ear-splitting	noisy	riotous	wailing

**Loud**

bang	clamor	crackle	screech	stomp
bawl	clang	crash	screech	thud
bellow	clank	clatter	shriek	thump
blare	clank	clatter	slam	whack
blast	clash	clatter	slap	wham
boom	clash	clatter	smash	whir
burst	crack	rumble	snore	whisper

**Angry**

bark	grumble	jeer	snout	snort
bellow	hiss	rear	snarl	spatter
growl	holler	screech	stare	yell

**Scared**

cry	scream	shriek	stammer	whimper
gasp	screech	squelch	stutter	yelp

### Sound

**Sad**

bawl	groan	sigh	sob	weep
blubber	howl	sniffle	squall	wimper
cry	moan	snivel	wail	yowl

**Happy**

chuckle	giggle	laugh	sucker	tee-hee
chortle	guffaw	roar	sneer	titter
chuckle	howl	starkk	sneer	whoop

**Quiet**

bubble	creak	hum	pitter-patter	swish
beep	drone	hush	plink	tick
calm	fix	mumble	rattle	unkle
click	gurgle	murmur	sigh	twicker
clink	hiss	mutter	stale	whisper

**Silent**

breathless	inaudible	muted	quiet	speechless
hushed	mouthed	noiseless	soundless	still

**Musical**

bang	clang	peal	strum	trill
beat	clink	plink	thump	tsunt
boom	hum	rattle	link	warble
chant	jingle	ring	toll	whistle
chime	jangle	rumble	toot	yodel

**Animal**

bark	chuck	hoek	purr	squeal
bleat	croo	hoo	quack	twitter
bray	crow	low	snore	whimper
buzz	crow	meow	screech	whiny
cackle	gobble	mew	snarl	yap
caw	growl	moo	snort	yelp
choop	grunt	neigh	squawk	yip
chirp	hiss	peep	squawk	yowl

### Smell

*2,2,2,2 Boring:* The milk smelled bad.  
*Interesting:* The stench of the curdled milk turned his stomach.

**To Smell**

inhale	scout	sniff	sniff	whiff
--------	-------	-------	-------	-------

**A Smell**

aroma	fragrance	odor	perfume	scent
-------	-----------	------	---------	-------

**No Smell**

deodorized	odorless	scentsless	unseasoned	unscented
------------	----------	------------	------------	-----------

**Good Smelling**

appealing	enticing	luscious	rich	tempting
delightful	exquisite	mouthwatering	savory	well-seasoned
divine	heavenly	pleasing	tantalizing	zestful

**Fresh**

antiseptic	earthy	minty	pure	starchy
clean	fragrant	new	sanitary	sterile
crisp	laundered	pinsey	soupy	washed

**Sweet**

aromatic	citrus	fragrant	perfumed	sweet-scented
buttery	cloying	fruity	rich	sweet-smelling
candied	coconut	houcey	saccharine	toothsome
chocolatey	flowery	nocturnal	sugary	vanilla

### Smell

**Bad Smelling**

detestable	loathsome	odious	rank	sickening
disgusting	malodorous	offensive	reeking	stinky
fishy	nauseous	repulsive	repellent	tainted
foul	nauseating	rancid	repugnant	unappealing
gross	noxious	rank	repulsive	unpleasant

**Burnt**

burning	fanny	gascones	smoky	sooty
---------	-------	----------	-------	-------

**Rotten**

curdled	fetid	massy	polluted	repulsive
drump	foul	nauseous	putrefied	rotted
stink	gross	nauseous	putrid	ruined
decayed	rotten	offensive	rancid	spoiled
decomposed	rotty	overripe	rank	tainted

**Sharp**

acrid	biting	harsh	piercing	sally
astringent	cutting	intense	pungent	vinegary

**Sour**

acidic	fermented	soured	tart	unwholesome
curdled	rancid	sourish	turned	vinegary

**Spicy**

cinnamic	gingery	piquant	spiced	zesty
distinctive	peppery	seasoned	splendid	zippy

### Taste

*2,2,2,2 Boring:* The cake tasted good.  
*Interesting:* He savored each heavenly mouthful of the rich, chocolatey cake.

**To Taste**

lick	sample	savor	sip	slurp
------	--------	-------	-----	-------

**A Taste**

bite	marcel	mouthful	nibble	sample
------	--------	----------	--------	--------

**Tasteless**

bland	flat	insipid	unflavored	unseasoned
dull	flavorless	tasteless	unsavory	vapid

**Good-tasting**

appetizing	divine	mouthwatering	rich	tasty
delectable	flavorful	palatable	savory	well-prepared
delicious	flavorsome	pleasant	scrumptious	well-seasoned
delish	luscious	pleasing	tantalizing	zestful

**Bad-tasting**

bland	flat	offensive	repulsive	undesirable
barrit	flavorless	oily	savory	unpalatable
detestable	gross	rancid	sickening	unpleasant
disgusting	insipid	rank	tainted	unripe
distasteful	loathsome	rank	tasteless	unsavory
dull	nauseating	repellent	unappealing	unseasoned
fatty	nauseating	repugnant	unappetizing	vapid

### Taste

**Sweet**

buttery	cinnamic	fruity	saccharine	sweetened
candied	citrus	honeyed	sugar-coated	syrupy
candy-roasted	cloying	nectarous	sugared	toothsome
chocolatey	coconut	rich	sugary	vanilla

**Sour**

acidic	briny	fermented	soured	tart
biting	curdled	rancid	sourish	vinegary

**Rotten**

curdled	foul	offensive	rancid	rotted
decomposed	gross	overripe	rank	spoiled
fetid	moldy	putrid	repulsive	tainted

**Sharp**

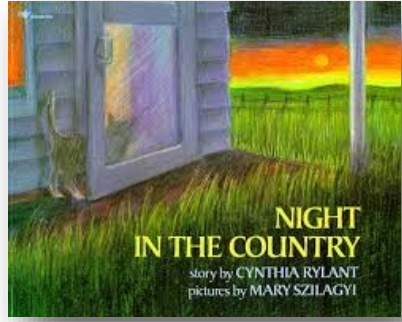
acidic	biting	garlicy	metallic	tangy
acid	bitter	harsh	pungent	tart
astringent	burning	medicinal	stinging	vinegary

**Spicy**

biting	fiery	peppery	seasoned	spirited
cinnamic	gingery	piquant	snappy	zesty
distinctive	hot	racy	spiced	zippy

**Salty**

acid	brackish	highly flavored	pungent	well-flavored
alkaline	briny	over-salted	salted	well-seasoned



# Night in the Country

By Cynthia Rylant

Name: \_\_\_\_\_

## Listening for sensory descriptions in Night in the Country (possible responses)

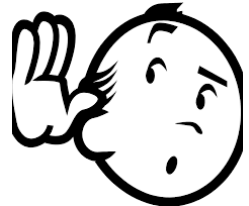


I see ...	Great owls with marble eyes who swoop among the trees; old pig rolls over in the barn;
I hear ...	Night frogs who sing songs ~ reek, reek, reek; hear sounds all around you; dog's chain clinks as he gets up for a drink of water; someone open and close a creaking screen door; hear an apple fall from the tree in the back yard ~ pump; rabbits patter; groans and thumps and squeaks that houses make;
I smell ...	
I taste ...	Raccoon mother licks her babies
I touch ...	Cow nuzzles her calf;
A feeling ...	So dark, so black in the country; dreaming about daytime things;

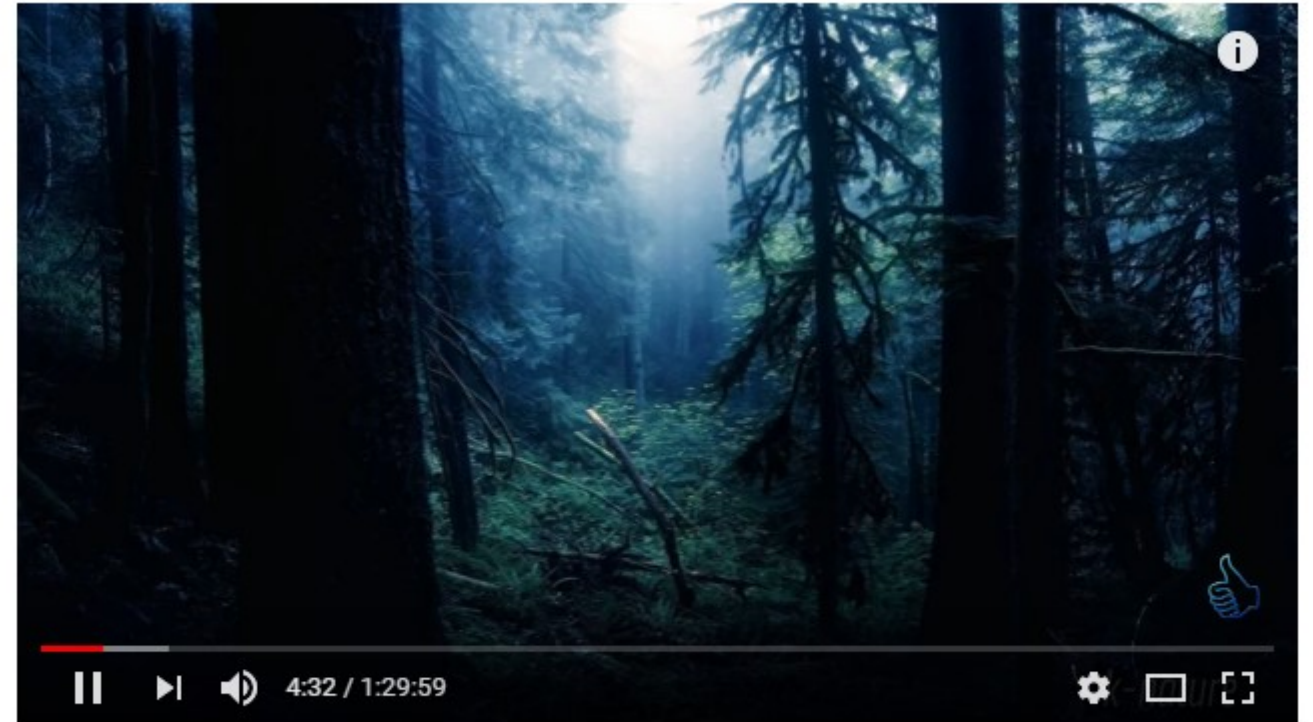
Go outside and listen to country sounds or listen to Youtube clips and gather country sounds. Continue playing one of these Youtube clips as students fill in this sheet and do a quick-write.  
 Include sensory descriptions by describing what you hear and see in detail!

**Example:**

An orchestra of crickets chirping  
 A rising swell of wind gusts

<p>An orchestra of crickets chirping          A rising swell of wind gusts</p>		

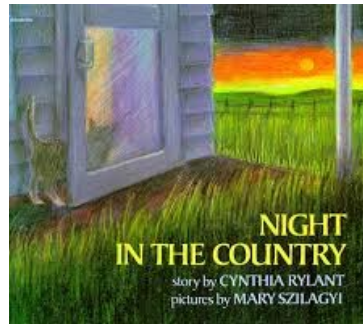
<p>Hear</p> 	<p>See</p> 	<p>Sounds</p> 
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FOREST AT NIGHT 🎧 Crickets Owls Rain Wind — Stress Relief, Sleep, Study, Relaxing Healing Sounds



Soothing Night Time Forest Sounds - 2 Hour Ambient Soundscape - For Sleep & Relaxation



# Based on the book, Night in the Country

By Cynthia Rylant

Name: \_\_\_\_\_



Name: \_\_\_\_\_

I can start my writing with a question.

I can add sensory details to the middle part of my writing.

I can end my writing with another question.

I use question marks to end sentences with questions.

## Night in the country: A Quick Write using sensory descriptions (a model to share with students)


Do you like the dark? I don't mean city dark when the street lights and city signs are always lit. I mean country dark. On a dark country night you might get lucky and see stars in the sky. They will glitter and gleam and if you're lucky, you might see one shoot across the sky. You might even hit one of those not-so-often nights when the moon is perfectly round. Those are the nights in the country when it's not so dark. But I'm talking about the cloud-filled, not a star or moon in the sky kind of night. The kind in which you hold your hand in front of your face, but you can only trust that it's there cause you can't see it. On those kinds of nights you hope there's a camp fire to cast a warm glow on the area around you. If not, you'll inevitably hear the sudden and unexpected crunch of a dry twig on the forest floor and with heart-thumping fear, wait for another one crunch and try to figure out what made that sound! With any luck, the ongoing orchestra of cicadas will lull you to sleep. If you wake suddenly, it might only be a woodpecker searching for insects in a nearby tree. Don't worry it's probably not a hungry bear or cougar. Are you ready now for a night in the country?

A feeling ...  
 I touch ...  
 I taste ...  
 I smell ...  
 I hear ...  
 I see ...

teacher	me	Assessing My Writing
		I began my writing with a question.
		I added sensory details to the middle part of my writing.
		I ended my writing with another question.
		Each of my questions ends with a question mark.

After sharing a sample-write with students, ask them to highlight the writing criteria in different colours (i.e. the criteria box at the bottom of this page). Together, highlight the places within the writing in which the criteria was met. Colour-coding like this imprints on the brain and when students do highlighting like this to their own pieces of writing, they are self-assessing! Then, who's doing all the work?!

Normally a sample piece of writing like this does not receive descriptive feedback, but samples of feedback are offered here to provide examples of what this might look like. When students receive a piece of writing back and it's loaded with positive, descriptive feedback, give them time to savour what you've written because they won't be listening to you anyway until they've absorbed all your motivating comments!




## Based on the book, Night in the Country

By Cynthia Rylant

Name: \_\_\_\_\_

Name: \_\_\_\_\_



- I can start my writing with a question.
- I can add sensory details to the middle part of my writing.
- I can end my writing with another question.
- I use question marks to end sentences with questions.

Great! You began with a question.

Night in the country: A Quick Write using sensory descriptions (a model to share with students)

Do you like the dark? I don't mean city dark when the street lights and city signs are always lit. I mean country dark. On a dark country night you might get lucky and see stars in the sky. They will glitter and gleam and if you're lucky, you might see one shoot across the sky. You might even hit one of those not-so-often nights when the moon is perfectly round. Those are the nights in the country when it's not so dark. But I'm talking about the cloud-filled, not a star or moon in the sky kind of night. The kind in which you hold your hand in front of your face, but you can only trust that it's there cause you can't see it. On those kinds of nights you hope there's a camp fire to cast a warm glow on the area around you. If not, you'll inevitably hear the sudden and unexpected crunch of a dry twig on the forest floor and with heart-thumping fear, wait for another one crunch and try to figure out what made that sound! With any luck, the ongoing orchestra of cicadas will lull you to sleep. If you wake suddenly, it might only be a woodpecker searching for insects in a nearby tree. Don't worry it's probably not a hungry bear or cougar. Are you ready now for a night in the country?

So many sensory details in the middle part of your writing. I could visualize!

And you ended with a question. What a nice balance!! 😊

teacher	me	Assessing My Writing
CW	✓	I began my writing with a question.
CW	✓	I added sensory details to the middle part of my writing.
CW	✓	I ended my writing with another question.
CW	✓	Each of my questions ends with a question mark.

I see ...

I hear ...

I smell ...

I taste ...

I touch ...

A feeling ...

# Based on the book, Night in the Country

By Cynthia Rylant

Name: \_\_\_\_\_



Name: \_\_\_\_\_

I can start my writing with a question.

I can add sensory details to the middle part of my writing.

I can end my writing with another question.

I use question marks to end sentences with questions.

## Night in the country: A Quick Write using sensory descriptions

- A feeling ...
- I touch ...
- I taste ...
- I smell ...
- I hear ...
- I see ...

teacher	me	Assessing My Writing
		I began my writing with a question.
		I added sensory details to the middle part of my writing.
		I ended my writing with another question.
		Each of my questions ends with a question mark.



Make one colour copy of this page and offer students a 'stamp' to put in the upper left hand corner of their sheet. In that way one page in colour produces a full class set of coloured black line masters.

