

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Reading Quebec Curriculum, 2007 Specific Outcomes		Canadian Achievement Tests, Fourth Edition (CAT-4)		
		Multiple-Choice Tests		Constructed-Response Tasks
		Reading	Vocabulary	Response to Text
COMPETENCY 2: Reads and listens to written, spoken and media texts				
Reader's Stance: Constructing a Reading of a Text				
<ul style="list-style-type: none"> focuses on the world of the text to construct an aesthetic reading, e.g. makes sense of the text by relating personally to characters and events, by fully entering the world of the text, by comparing own feelings or actions or decisions with those of the character(s)/subject(s) 	18			
<ul style="list-style-type: none"> focuses on making sense of information in a text to construct an efferent reading, e.g. makes sense of the text by coming to terms with the ways in which a topic has been developed by a writer/producer; by reading with the intention of remembering details and/or examples, by noting organizational devices, such as the use of classification and sources. 	13, 16, 23, 27			
<ul style="list-style-type: none"> focuses on the relationship between own world and world of the text to construct an interpretive reading, e.g. makes sense of the text by concentrating on relationships: between self as reader and her/his response to the argument that is developed or the action that is proposed; between self as reader and her/his response to the choices an author makes in telling a story 				
Essential Reading Strategies				
<ul style="list-style-type: none"> draws on teacher modeling of proficient reading strategies to enhance and develop own strategies 				
<ul style="list-style-type: none"> activates relevant prior textual knowledge before, during and after reading text(s) to monitor the meaning(s) s/he is making, e.g. uses what is known about a writer/producer and her/his style to make predictions, draws on knowledge of structures and features of a specific genre, applies knowledge of codes and conventions particular to specific texts 	5, 12			
<ul style="list-style-type: none"> activates relevant prior personal knowledge and experience to make sense of a text which is frequently expressed in text-to-self connections, text-to-world connections, text-to-text connections, e.g. situates and stores newly acquired information in relation to what s/he already knows, compares writer's/producer's view of the world with own 	7, 28			
<ul style="list-style-type: none"> asks questions of self, writers(s) and text(s) as s/he reads to clarify and focus reading 				
<ul style="list-style-type: none"> determines the most important ideas/messages/themes in a text, e.g. uses own conclusions about important ideas to focus reading and exclude peripheral or unimportant details 	6, 9, 14, 15, 20, 32			
<ul style="list-style-type: none"> creates visual and other sensory images from text during and after reading, to deepen understanding, e.g. may include visual, auditory and other connections to text 				

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<ul style="list-style-type: none"> draws inferences from a text, e.g. draws conclusions, makes critical judgments, constructs unique interpretations, predicts, forms new ideas 	2, 4, 8, 11, 17, 36, 44, 47		
<ul style="list-style-type: none"> retells or synthesizes what s/he has read, e.g. attends to the most important information and the quality of the synthesis itself to better understand the text 	3, 30, 31, 45, 48		
<ul style="list-style-type: none"> uses a variety of fix-up strategies to repair comprehension when it breaks down, e.g. selects fix-up strategies from one of the six language systems (pragmatic, schematic, semantic, syntactic, lexical or graphophonic) to best solve a given reading problem in a given situation, such as reading on, rereading, using the context and syntax, sounding out 			
Working with Information: Research Strategies			
<ul style="list-style-type: none"> uses controlling idea/research question(s)/thesis statement to guide reading and research 			
<ul style="list-style-type: none"> systematizes the information-gathering process in light of controlling idea/research question(s)/thesis statement. 			
<ul style="list-style-type: none"> consults primary and secondary sources. 			
<ul style="list-style-type: none"> adapts or adjusts controlling idea/research question(s) / thesis statement and research outline in light of findings 			
<ul style="list-style-type: none"> applies a variety of exploration and analytical strategies. 			
<ul style="list-style-type: none"> uses the following features of information-based texts to locate specific information: headings, chapter divisions, table of contents, footnotes, index, bibliography, and visual information such as timelines, graphs, maps, tables, diagrams, illustrations, video excerpts 	22		
Working with Information: Organizational and Production Strategies			
<ul style="list-style-type: none"> uses controlling idea/research question(s)/thesis statement as a guide when classifying, sequencing, summarizing, citing sources 			
<ul style="list-style-type: none"> synthesizes information gathered from multiple sources, using controlling idea/research question(s)/thesis statement as a guide 			
<ul style="list-style-type: none"> makes accurate generalizations, i.e. based on findings 			
<ul style="list-style-type: none"> draws conclusions that are coherent with the information presented and/or controlling idea/thesis statement/ research question(s) 			
<ul style="list-style-type: none"> produces a text within a specific context 			
Exchanges with Other Readers: Response Processes in the Classroom			
<ul style="list-style-type: none"> interrelates reading stance, reading profile and the structural organization of the text (i.e. its features, codes and conventions, and affordances) to make sense of themes and/or ideas and/or information for self 			

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<ul style="list-style-type: none"> keeps, maintains and uses a written record in order to keep track of ideas, questions during reading and in discussion groups, e.g. notes, reading response log 			
<ul style="list-style-type: none"> accommodates responses of peers as part of the discussion process, e.g. acknowledges and supports different impressions, ideas and points of view 			
Exchanges with Other Readers: Develops profile of self as a reader			
<ul style="list-style-type: none"> expresses own characteristics as a reader to account for the meanings in the text, e.g. shares connections between own world and the world of the text, compares own values with those presented in the text, draws on personal bias, experience with other texts, attitudes, opinions, personal expertise 			
<ul style="list-style-type: none"> calls upon intertextual knowledge to draw associations between a text and other texts read, viewed or listened to 			
<ul style="list-style-type: none"> works with the constructed nature of the text in order to account for its impact on self and others, e.g. sees that a television commercial has more impact on teens than adults and provides substantiation from the text; notices some of the affordances and impact on readers 			
<ul style="list-style-type: none"> demonstrates increasing control over the structures and features of texts and context upon own response(s), e.g. identifies how juxtaposed images in a magazine ad cue her/him to its target audience, chooses elements of a text that shape own view of the protagonist, recognizes the features in a multimodal text such as a feature story in a newspaper that lead her/him to draw particular conclusions and to predict the bias of its producers 	10, 24		
<ul style="list-style-type: none"> steps back in order to reflect on the significance the text holds for her/him 			
<ul style="list-style-type: none"> draws on resources to evaluate own progress, e.g. monitors own development by reviewing contents of Integrated Profile on a regular basis 			
Reader, Text, Context: Draws inferences about the view of the world presented in a text			
<ul style="list-style-type: none"> identifies dominant elements and interprets their use, e.g. point of view, specific literary conventions, structure and sequence of argument, patterns of cause and effect 			
<ul style="list-style-type: none"> identifies the characteristics of the writer/producer and evaluates how these influence meaning 			
<ul style="list-style-type: none"> explores how power relationships are constructed in the text, e.g. role of newscaster as credible authority, conflict between the teen hero in a novel and parents, use of register 			
<ul style="list-style-type: none"> examines how language (word, sound and image) is shaped to present ideas and information, e.g. looks at how news is reported as objective and true 			

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	Reading	Vocabulary	Response to Text
<ul style="list-style-type: none"> • makes connections between the depiction of different groups in texts and the context or setting of a text, e.g. a contemporary short story that takes place during the time of the Salem witch trials and is told from the perspective of a young woman who is accused of being a witch; a letter to the editor written by a commuter during a transit strike 	1		
<ul style="list-style-type: none"> • distinguishes between “open” and “closed” texts: <ul style="list-style-type: none"> - analyzes the degree to which the text may be considered “open” to multiple perspectives / interpretations and interprets how these influence the view of the world presented - analyzes the degree to which the text may be considered “closed” to multiple perspectives and interprets how this influences the view of the world 			
Reader, Text, Context: Justifies her/his interpretation(s) of texts on the basis of own fluency as a reader			
Evaluates the way specific codes and conventions of a spoken/written/media text are employed to have an impact upon the assumptions, actions, values and beliefs of readers: <ul style="list-style-type: none"> • codes and conventions of a specific genre that are employed to have an impact on readers in general or on a target audience in particular 	25, 29, 39, 46		
<ul style="list-style-type: none"> • mode(s) of representation (sound, word and image) that influence the message(s)/meaning(s) of a text and how these reveal the intention(s) of the writer/producer(s) 	19, 21, 33, 35, 41, 42		
<ul style="list-style-type: none"> • linguistic and textual features that situate or position the reader, e.g. connotations and denotations, stereotypes and bias, aspects of characterization and setting that evoke a specific emotion or response, appeals to mainstream values and beliefs 	26, 43		
<ul style="list-style-type: none"> • issues and topics that present alternative values, beliefs, lifestyles in order to evaluate meanings for self as part of a process of interpreting a text 	34		
<ul style="list-style-type: none"> • features and conventions of favourite genres and how these are used to special effect e.g. in a mystery or a romance novel, in a magazine article 	37, 38, 40		
<ul style="list-style-type: none"> • impact of context on meaning(s) s/he considers significant, e.g. analyzes and resituates the main conflict in a novel written about the Great Depression by placing it in a modern-day context 			
Interrelates characteristics of the writer/producer(s) of a text and self as a reader: <ul style="list-style-type: none"> • identifies characteristics of the writer/producer(s) of a text and applies this knowledge to determine how the text is designed to appeal to self as a reader, e.g. writer’s style, producer’s values or intent 			
<ul style="list-style-type: none"> • evaluates a perspective or point of view and its impact on self as reader, e.g. degree to which it represents a particular world-view and whether or not the world-view is disclosed openly; reliability of source(s) 			

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<ul style="list-style-type: none"> recognizes the use of rhetorical strategies, e.g. use of first person to convey attitudes and feelings about an issue/ topic, appeals to common beliefs or values in a culture, appeals designed to evoke a certain age group 			
<ul style="list-style-type: none"> recognizes how authors and producers of written persuasion and argument, whose views are accorded great respect in our society and culture, influence her/ his interpretation(s), i.e. in particular, of what can be considered factual, objective 			
<ul style="list-style-type: none"> analyzes the representation of different groups, including interest groups, in the press in relation to controlling ideas, opinions, main ideas 			
Makes intertextual connections between texts read in and out of class: <ul style="list-style-type: none"> compares and contrasts alternative and mainstream values, mores, lifestyles within a range of literary and popular narratives 			
<ul style="list-style-type: none"> compares and contrasts the sociocultural, literary or historical contexts and conventions in texts, e.g. gender relations in different societies/cultures/historical periods 			
<ul style="list-style-type: none"> Assumes an individual voice in the interpretation of texts 			
<ul style="list-style-type: none"> Follows a process to produce own interpretations 			
COMPETENCY 3: Produces text for personal and social purposes			
Researching as a Writer/Producer			
<ul style="list-style-type: none"> draws on repertoire of texts to make intertextual connections, e.g. a comic book featuring sports icons or own friends 			
<ul style="list-style-type: none"> looks at multiple perspectives on the topic, e.g. pros and cons of an argument, how different people perceive the issue 			
<ul style="list-style-type: none"> considers open-ended question(s) to facilitate topic development 			
<ul style="list-style-type: none"> broadens and/or narrows the scope of the topic 			
<ul style="list-style-type: none"> makes abstractions, e.g. from a more literal interpretation to a more figurative one; or from a more egocentric view to one that can be generalized 			
<ul style="list-style-type: none"> draws on the methodologies of a variety of disciplines to collect information, e.g. ethnography, historical method, scientific method 			
<ul style="list-style-type: none"> draws on own experiences to create authentic contexts, e.g. revisits childhood journals or toys to recreate the period 			
<ul style="list-style-type: none"> consults a variety of sources (primary and secondary), e.g. art, history books, news clippings, interviews, author biographies 			

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<ul style="list-style-type: none"> investigates how texts are produced and under what conditions 			
<ul style="list-style-type: none"> examines how a text is vetted, marketed and distributed by a producer to its target audience, e.g. how a book gets published, how a trend is created 			
<ul style="list-style-type: none"> analyzes the impact of media ownership and convergence, e.g. monopoly of news agencies and impact of chain bookstores in terms of what gets produced and what is censored 			
<ul style="list-style-type: none"> examines how fans are cultivated and how they organize and communicate among themselves, e.g. fan Web sites for movies and music, bookstores hosting author readings and signings 			
<ul style="list-style-type: none"> respects rules related to copyright and intellectual property, e.g. gets permission from publisher to use a song in a video, cites sources properly in an essay 			
Constructing a Stance: Assuming Roles as a Writer/Producer			
<ul style="list-style-type: none"> adopts a stance to a topic and audience appropriate to the genre, e.g. when in the role of a politician giving a speech, knows to convey sincerity to persuade the public to vote for her/him 			
<ul style="list-style-type: none"> assumes a variety of roles, e.g. takes on persona of a newscaster or scientist 			
<ul style="list-style-type: none"> considers who s/he represents, e.g. the beliefs and values of a company and/or an organization 			
<ul style="list-style-type: none"> adopts different points of view, e.g. first person, third person omniscient, second person and third person observer 			
<ul style="list-style-type: none"> experiments with active and passive voice, e.g. uses active voice to project a sense of reality or immediacy in recounting experiences 			
<ul style="list-style-type: none"> explores different dimensions of a character, issue, event, e.g. multiple voices in a narrative, bias in news writing. 			
<ul style="list-style-type: none"> applies language conventions to establish relationships, e.g. using gestures to elicit sympathy; using statements, conditions and commands to imply control and power; tilting the camera up to show authority 			
Experiments with register: <ul style="list-style-type: none"> adjusts register to the formality/informality of the context, e.g. uses academic language in an essay, jargon or slang in an advertisement 			
<ul style="list-style-type: none"> establishes the tone, e.g. uses dispassionate tone of anchor on news report, intimate tone when writing in a journal 			

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<ul style="list-style-type: none"> exploits generic conventions, e.g. in a formal speech, takes advantage of appropriate dress code, body language and proximity; in a short story, creates a memorable character by having her/him speak directly to the audience in a regional dialect and sentence fragments 			
<ul style="list-style-type: none"> plays against audience expectations for specific effect, e.g. uses humorous tone in essay on a serious topic, using an analytical tone in a personal reflection about being a teenager 			
Characterizes an Audience			
Investigates how different target audiences use and respond to particular texts: <ul style="list-style-type: none"> identifies factors that constitute a target audience and evaluates how media texts are shaped to suit them 			
<ul style="list-style-type: none"> collects data about audience's text preferences by engaging in interviews, polls, surveys, peer feedback. 			
<ul style="list-style-type: none"> compares and contrasts own responses, reactions and use of texts with those of peers, family, other households and more distant audiences 			
<ul style="list-style-type: none"> analyzes characteristics of audience for own productions: chooses an audience depending on context for production, e.g. topic, text, purpose 			
<ul style="list-style-type: none"> draws on previous experience with audience 			
<ul style="list-style-type: none"> generalizes factors such as age, gender, cultural background, race, location, level of education 			
<ul style="list-style-type: none"> identifies potential barriers to communication, e.g. audiences' level of knowledge of topic 			
<ul style="list-style-type: none"> considers the relative status of producer and audience, e.g. same, higher, or lower 			
<ul style="list-style-type: none"> analyzes the expectations of audience, e.g. the uses the audience will make of the text (for entertainment, for information, for escape), generic conventions 			
<ul style="list-style-type: none"> Draws on audience reactions to shape own texts: explains possible reasons for the audience's varying interpretations of a text, e.g. preferred readings vs. oppositional readings. 			
<ul style="list-style-type: none"> reinvests what s/he learns about audience in new productions, including experiences both responding to peer texts and listening to peer reactions to own productions 			
<ul style="list-style-type: none"> redesigns a text intended for one audience to suit another, e.g. redesigns a film review aimed at young adults for their grandparents 			

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Public and Private Space			
Examines the difference between producing texts for private and public audiences:			
<ul style="list-style-type: none"> considers the uses of particular texts and whether they stay private or are published, e.g. journal, diary, letters 			
<ul style="list-style-type: none"> questions issues of ownership, intellectual property, creative freedom, boundaries of genres, e.g. reality TV, memoir 			
<ul style="list-style-type: none"> makes changes when producing texts for different audiences, e.g. what to reveal/omit, what stance to take, what language to use 			
<ul style="list-style-type: none"> considers effect the medium has on a genre, e.g. reality TV's pretence of intimacy, journalism as the arbiter of truth 			
<ul style="list-style-type: none"> analyzes competing social discourses such as family, peers, culture(s) and the media, e.g. writes a humorous essay on the irony of trying to be yourself and fit in at the same time; reporting on why certain books have been banned 			
<ul style="list-style-type: none"> exploits the boundaries of public and private spaces for effect, e.g. writes a fictionalized memoir, includes gossip in news report 			
<ul style="list-style-type: none"> reflects on the differences between producing texts for a private versus public audience, e.g. weighs "the public's right to know" in journalism against a person's right to privacy 			
Immersion into Texts			
<ul style="list-style-type: none"> reads and rereads more than one sample of the genre, individually or as a group 			
<ul style="list-style-type: none"> draws on prior literacy experiences with familiar texts to deconstruct them. 			
<ul style="list-style-type: none"> conducts a genre analysis: compares and contrasts texts within a social function 			
<ul style="list-style-type: none"> evaluates the structures, features, codes and conventions used 			
<ul style="list-style-type: none"> evaluates the affordances of genre and mode, e.g. why a news article works better in a certain situation than a memoir 			
<ul style="list-style-type: none"> examines how language (sound, word and image) is shaped; to represent and/or exclude people, events, ideas and information, e.g. constructing bias, creating characters 			
<ul style="list-style-type: none"> to organize and develop ideas, e.g. using complex sentences and opening with the most important point in an essay 			
<ul style="list-style-type: none"> for special effect, e.g., using sepia tones and melodramatic music to recreate another era 			

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<ul style="list-style-type: none"> uses texts as models to guide production: refers to model text(s) throughout the production process 			
<ul style="list-style-type: none"> creates criteria for guiding production, e.g. uses a list, rubric or chart to show features of an effective advertisement or debate 			
<ul style="list-style-type: none"> identifies specific structures and features to reproduce own interests, purpose and audience 			
Applying Codes and Conventions			
<ul style="list-style-type: none"> chooses textual structures and features, 			
<ul style="list-style-type: none"> chooses linguistic codes and conventions 			
<ul style="list-style-type: none"> combines and/or manipulates codes and conventions of specific genres for special effects (multigenre texts), e.g. using script conventions to develop an argument 			
<ul style="list-style-type: none"> combines and/or manipulates codes and conventions of different modes (multimodal texts), 			
<ul style="list-style-type: none"> transforms one genre to another 			
<ul style="list-style-type: none"> transforms texts s/he has already produced and/or uses own texts in a new way 			
<ul style="list-style-type: none"> explores the representation of gender, race, appearance, culture, social class 			
<ul style="list-style-type: none"> adopts ethical standards in own productions 			
Written Codes and Conventions			
Makes effective word choices to represent ideas, people, things, events, experiences; <ul style="list-style-type: none"> using words that are genre appropriate, e.g. experimenting with the conventions of idiom and dialect in a short story; using modals such as should in persuasion; using technical vocabulary in an explanation 		1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31	
<ul style="list-style-type: none"> expands vocabulary through own productions 		11, 12, 13, 14, 15, 16, 17, 18, 32, 33, 34, 35, 36, 37, 38, 39, 40	
<ul style="list-style-type: none"> uses other discourses (scientific statistics, historical facts, philosophical theories) 			
Selects appropriate strategies to structure and organize a text; <ul style="list-style-type: none"> establishes the inner logic of how ideas are organized, e.g. showing relationships between ideas, ordering and prioritizing details, establishing chronology, cause and effect, classification 			
<ul style="list-style-type: none"> ordering words to construct meaning, e.g. using sentence variety, clauses to extend thinking 			
<ul style="list-style-type: none"> coordinating parts to the whole, e.g. using transitions, conjunctions, punctuation, paragraphing 			

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<ul style="list-style-type: none"> using print codes to visually cue the reader's attention, e.g. in a monologue, using italics and ellipses points to indicate inner thoughts; or using subheadings, title page, glossary, table of contents, bibliography in an essay 			
Uses a variety of strategies to develop ideas in the text; <ul style="list-style-type: none"> uses strategies to engage the audience, e.g. asking a question, telling a personal anecdote, setting up suspenseful action 			
<ul style="list-style-type: none"> uses features to add depth and detail, e.g. character description, definitions, dialogue, contextualizing the setting and giving background information 			
<ul style="list-style-type: none"> uses a variety of features to substantiate ideas, e.g. paraphrasing, visuals and statistics, expert opinion, case study, reasoning and logic 			
Develops Style			
<ul style="list-style-type: none"> Integrates new and familiar codes and conventions into own productions in a variety of ways 			
<ul style="list-style-type: none"> Extends repertoire of stylistic techniques 			
<ul style="list-style-type: none"> Transfers knowledge gained from previous work into new productions 			
<ul style="list-style-type: none"> Accepts and gives recommendations from/to peers and teacher, e.g. about style, voice, texts, topics 			
Recognizes elements of own, peers' and others' styles: <ul style="list-style-type: none"> identifies differences between own stylistic choices and those of peers and others 			
<ul style="list-style-type: none"> evaluates impact of own and peers' stylistic choices to revise own texts 			
<ul style="list-style-type: none"> develops preferences as a writer/producer of texts 			
Develops an appreciation of the uniqueness of own style: <ul style="list-style-type: none"> compares own style to that of other writers/producers, including peers and teacher 			
<ul style="list-style-type: none"> recognizes strong points of peers' style, praises and supports them 			
<ul style="list-style-type: none"> identifies and reflects on own uses of style when sharing Integrated Profile 			
Production Process: Media Practices			
<ul style="list-style-type: none"> examines issues of media ownership and control, e.g. convergence, censorship 			
<ul style="list-style-type: none"> manages resources, e.g. financial constraints, available technologies 			
<ul style="list-style-type: none"> manages production constraints, e.g. time line, deadline, group roles and responsibilities 			
<ul style="list-style-type: none"> respects legal constraints, e.g. language laws, copyright 			

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<ul style="list-style-type: none"> respects genre constraints, e.g. format, layout, target audience's expectations, industry standards such as time allotment 			
<ul style="list-style-type: none"> examines impact of production roles on final text, e.g. editor's decisions 			
Production Process: Writerly Practices			
<ul style="list-style-type: none"> writes for sustained periods of class time 			
<ul style="list-style-type: none"> develops work habits such as keeping a writer's notebook/journal, 			
<ul style="list-style-type: none"> recording observations and ideas for writing 			
<ul style="list-style-type: none"> creates own rituals, e.g. idiosyncrasies such as favourite pencils or types of journals; listens to music when writing 			
<ul style="list-style-type: none"> reflects on the conditions under which s/he works best and how these affect her/his writing, e.g. noise level, environment, being alone 			
<ul style="list-style-type: none"> reads other writers' thoughts on writing and the creative process 			
<ul style="list-style-type: none"> discusses writerly practices regularly, e.g. how s/he adapts them to suit different contexts 			
Production Process: Planning and Drafting			
<ul style="list-style-type: none"> brainstorms ideas, clarifies and extends thinking by talking with peers and teacher 			
<ul style="list-style-type: none"> uses strategies to work out ideas, plan and draft, e.g. concept map, freewriting, storyboard 			
<ul style="list-style-type: none"> develops expertise in manipulating resources, e.g. different ways to arrange images or add sound to video, degrees of specificity in using an outline 			
<ul style="list-style-type: none"> develops self- and group-monitoring strategies, such as creating rubrics/checklists, managing time and workload and meeting deadlines. 			
<ul style="list-style-type: none"> makes preparations prior to production, e.g. practises using technical resources, rehearses with group members 			
<ul style="list-style-type: none"> uses different available ICT in order to draft own texts, e.g. shoots video footage, takes photographs 			
<ul style="list-style-type: none"> evaluates material gathered and decides on its use, e.g. reviews video footage for best shots 			
Production Process: Revision of Written Texts/Editing of Media Texts			
<ul style="list-style-type: none"> uses editing strategies, e.g. creating editing checklists; with multimedia texts, lays out visual elements first, adds sound and narration afterward 			
<ul style="list-style-type: none"> uses techniques to indicate changes for drafts, e.g. cutting and pasting, crossing out, using symbols or arrows 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Reading Quebec Curriculum, 2007 Specific Outcomes	<i>Canadian Achievement Tests, Fourth Edition (CAT-4)</i>		
	Multiple-Choice Tests		Constructed-Response Tasks
	Reading	Vocabulary	Response to Text
<ul style="list-style-type: none"> previews text with sample audience—self, peers and/or teacher, e.g. rereads often, reads aloud to self or others, makes informal presentations 			
<ul style="list-style-type: none"> adjusts texts to meet audience’s expectations 			
<ul style="list-style-type: none"> develops a metalanguage based on feedback, e.g. self-questioning: Does the text say what I want it to? Is it clear? Am I missing anything? 			
<ul style="list-style-type: none"> uses revision strategies to clarify intended meaning(s)/ message(s), e.g. adding details, experimenting with techniques, changing points of view 			
<ul style="list-style-type: none"> makes ready use of resources, e.g. rereads text models, uses group 			
<ul style="list-style-type: none"> expertise, style manual or thesaurus, ICT, text models 			
<ul style="list-style-type: none"> attends to clarity and presentation style when finalizing draft(s) 			
Production Process: Feedback			
<ul style="list-style-type: none"> confers regularly and throughout the production process with teacher and peers about works in progress 			
<ul style="list-style-type: none"> collaborates in group and individual feedback sessions, e.g. peer-response groups, student editorial boards 			
<ul style="list-style-type: none"> uses strategies for giving feedback, e.g. asks questions, gives suggestions, praises strong elements 			
<ul style="list-style-type: none"> understands that feedback focuses on intended meaning 			
<ul style="list-style-type: none"> seeks specific feedback, e.g. identifies specific needs, shares drafts with peers and teacher who serve as target audience to overcome barriers to communication, welcomes constructive feedback 			
<ul style="list-style-type: none"> uses selective feedback to improve text 			
<ul style="list-style-type: none"> evaluates the texts of others using agreed-upon criteria 			
Production Process: Reflection			
<ul style="list-style-type: none"> evaluates production process and texts produced, with group and individually 			
<ul style="list-style-type: none"> develops a metalanguage for talking about self as a writer/producer 			
Participates in teacher-student and peer conferences with an explicit focus: <ul style="list-style-type: none"> discusses development of her/his writing/production profile, e.g. traces history of own productions and preferences over time, how s/he learned to write, own attitudes toward writing, role of writing/producing in own life 			
<ul style="list-style-type: none"> reflects on common issues/themes in own productions over time 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Reading Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Reading	Vocabulary	Response to Text
<ul style="list-style-type: none"> discusses techniques and strategies used and decisions made to produce texts 			
<ul style="list-style-type: none"> talks about own revision/media editing strategies, e.g. dealing with constraints, trial and error, strategies to engage audience 			
<ul style="list-style-type: none"> makes reading/production connections between texts in own integrated profile, e.g. talks about how own productions reflect understanding of other texts 			
<ul style="list-style-type: none"> sets attainable individual and collaborative goals for future projects 			
<ul style="list-style-type: none"> maintains, organizes and shares an integrated profile that includes representations of her/his development as a producer of written and media texts, e.g. media and written texts produced, media log / writer's notebook, audience profiles 			
Reflects on the differences between working collaboratively and alone: <ul style="list-style-type: none"> examines the impact on creativity, e.g. choice of topic and text, use of individual talents, value of "group think," innovation in the ways that ideas and techniques are combined 			
<ul style="list-style-type: none"> considers issues of ownership, e.g. compromising, recognizing that one's contribution is part of the whole and that credit is shared, learning to let go of one particular vision 			
<ul style="list-style-type: none"> discusses issues of freedom, e.g. being responsible to the group by following assigned roles, deadlines and a negotiated plan, making time to attend meetings, accepting the rejection of one's ideas 			
Going Public			
<ul style="list-style-type: none"> chooses most suitable ICT to present production, e.g. PPT® presentation, CD-ROM, etc. 			
<ul style="list-style-type: none"> makes final adjustments before presentation, e.g. adjusts volume, doublechecks that links work on Web page, equipment is cued, written texts are proofread, speech notes are in order, visual aids are clear and accessible 			
Presents text to intended audience: <ul style="list-style-type: none"> class, e.g. a class magazine, wall displays, class presentations school, e.g. yearbook, other classes, school newsletter, student literary festival community, e.g. youth publications, contests, public officials, Webauthoring programs, community news station 			
<ul style="list-style-type: none"> represents text to a different audience, e.g. reformulates texts to present at occasions such as parent-teacher conferences, school assemblies, presentations to younger students at another school 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	<i>Canadian Achievement Tests, Fourth Edition (CAT-4)</i>		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
COMPETENCY 3: Produces text for personal and social purposes			
Researching as a Writer/Producer			
<ul style="list-style-type: none"> draws on repertoire of texts to make intertextual connections, e.g. a comic book featuring sports icons or own friends 			
<ul style="list-style-type: none"> looks at multiple perspectives on the topic, e.g. pros and cons of an argument, how different people perceive the issue 			
<ul style="list-style-type: none"> considers open-ended question(s) to facilitate topic development 			
<ul style="list-style-type: none"> broadens and/or narrows the scope of the topic 			
<ul style="list-style-type: none"> makes abstractions, e.g. from a more literal interpretation to a more figurative one; or from a more egocentric view to one that can be generalized 			
<ul style="list-style-type: none"> draws on the methodologies of a variety of disciplines to collect information, e.g. ethnography, historical method, scientific method 			
<ul style="list-style-type: none"> draws on own experiences to create authentic contexts, e.g. revisits childhood journals or toys to recreate the period 			
<ul style="list-style-type: none"> consults a variety of sources (primary and secondary), e.g. art, history books, news clippings, interviews, author biographies 			
<ul style="list-style-type: none"> investigates how texts are produced and under what conditions 			
<ul style="list-style-type: none"> examines how a text is vetted, marketed and distributed by a producer to its target audience, e.g. how a book gets published, how a trend is created 			
<ul style="list-style-type: none"> analyzes the impact of media ownership and convergence, e.g. monopoly of news agencies and impact of chain bookstores in terms of what gets produced and what is censored 			
<ul style="list-style-type: none"> examines how fans are cultivated and how they organize and communicate among themselves, e.g. fan Web sites for movies and music, bookstores hosting author readings and signings 			
<ul style="list-style-type: none"> respects rules related to copyright and intellectual property, e.g. gets permission from publisher to use a song in a video, cites sources properly in an essay 			
Constructing a Stance: Assuming Roles as a Writer/Producer			
<ul style="list-style-type: none"> adopts a stance to a topic and audience appropriate to the genre, e.g. when in the role of a politician giving a speech, knows to convey sincerity to persuade the public to vote for her/him 			
<ul style="list-style-type: none"> assumes a variety of roles, e.g. takes on persona of a newscaster or scientist 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
<ul style="list-style-type: none"> considers who s/he represents, e.g. the beliefs and values of a company and/or an organization 			
<ul style="list-style-type: none"> adopts different points of view, e.g. first person, third person omniscient, second person and third person observer 			
<ul style="list-style-type: none"> experiments with active and passive voice, e.g. uses active voice to project a sense of reality or immediacy in recounting experiences 			
<ul style="list-style-type: none"> explores different dimensions of a character, issue, event, e.g. multiple voices in a narrative, bias in news writing. 			
<ul style="list-style-type: none"> applies language conventions to establish relationships, e.g. using gestures to elicit sympathy; using statements, conditions and commands to imply control and power; tilting the camera up to show authority 			
Experiments with register: <ul style="list-style-type: none"> adjusts register to the formality/informality of the context, e.g. uses academic language in an essay, jargon or slang in an advertisement 			
<ul style="list-style-type: none"> establishes the tone, e.g. uses dispassionate tone of anchor on news report, intimate tone when writing in a journal 			
<ul style="list-style-type: none"> exploits generic conventions, e.g. in a formal speech, takes advantage of appropriate dress code, body language and proximity; in a short story, creates a memorable character by having her/him speak directly to the audience in a regional dialect and sentence fragments 			
<ul style="list-style-type: none"> plays against audience expectations for specific effect, e.g. uses humorous tone in essay on a serious topic, using an analytical tone in a personal reflection about being a teenager 			
Characterizes an Audience			
Investigates how different target audiences use and respond to particular texts: <ul style="list-style-type: none"> identifies factors that constitute a target audience and evaluates how media texts are shaped to suit them 			
<ul style="list-style-type: none"> collects data about audience's text preferences by engaging in interviews, polls, surveys, peer feedback. 			
<ul style="list-style-type: none"> compares and contrasts own responses, reactions and use of texts with those of peers, family, other households and more distant audiences 			
<ul style="list-style-type: none"> analyzes characteristics of audience for own productions: chooses an audience depending on context for production, e.g. topic, text, purpose 			
<ul style="list-style-type: none"> draws on previous experience with audience 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	<i>Canadian Achievement Tests, Fourth Edition (CAT-4)</i>		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
<ul style="list-style-type: none"> generalizes factors such as age, gender, cultural background, race, location, level of education 			
<ul style="list-style-type: none"> identifies potential barriers to communication, e.g. audiences' level of knowledge of topic 			
<ul style="list-style-type: none"> considers the relative status of producer and audience, e.g. same, higher, or lower 			
<ul style="list-style-type: none"> analyzes the expectations of audience, e.g. the uses the audience will make of the text (for entertainment, for information, for escape), generic conventions 			
<ul style="list-style-type: none"> Draws on audience reactions to shape own texts: explains possible reasons for the audience's varying interpretations of a text, e.g. preferred readings vs. oppositional readings. 			
<ul style="list-style-type: none"> reinvests what s/he learns about audience in new productions, including experiences both responding to peer texts and listening to peer reactions to own productions 			
<ul style="list-style-type: none"> redesigns a text intended for one audience to suit another, e.g. redesigns a film review aimed at young adults for their grandparents 			
Public and Private Space			
<ul style="list-style-type: none"> Examines the difference between producing texts for private and public audiences: 			
<ul style="list-style-type: none"> considers the uses of particular texts and whether they stay private or are published, e.g. journal, diary, letters 			
<ul style="list-style-type: none"> questions issues of ownership, intellectual property, creative freedom, boundaries of genres, e.g. reality TV, memoir 			
<ul style="list-style-type: none"> makes changes when producing texts for different audiences, e.g. what to reveal/omit, what stance to take, what language to use 			
<ul style="list-style-type: none"> considers effect the medium has on a genre, e.g. reality TV's pretence of intimacy, journalism as the arbiter of truth 			
<ul style="list-style-type: none"> analyzes competing social discourses such as family, peers, culture(s) and the media, e.g. writes a humorous essay on the irony of trying to be yourself and fit in at the same time; reporting on why certain books have been banned 			
<ul style="list-style-type: none"> exploits the boundaries of public and private spaces for effect, e.g. writes a fictionalized memoir, includes gossip in news report 			
<ul style="list-style-type: none"> reflects on the differences between producing texts for a private versus public audience, e.g. weighs "the public's right to know" in journalism against a person's right to privacy 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
Immersion into Texts			
<ul style="list-style-type: none"> reads and rereads more than one sample of the genre, individually or as a group 			
<ul style="list-style-type: none"> draws on prior literacy experiences with familiar texts to deconstruct them. 			
<ul style="list-style-type: none"> conducts a genre analysis: compares and contrasts texts within a social function 			
<ul style="list-style-type: none"> evaluates the structures, features, codes and conventions used 	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30		
<ul style="list-style-type: none"> evaluates the affordances of genre and mode, e.g. why a news article works better in a certain situation than a memoir 			
<ul style="list-style-type: none"> examines how language (sound, word and image) is shaped; to represent and/or exclude people, events, ideas and information, e.g. constructing bias, creating characters 			
<ul style="list-style-type: none"> to organize and develop ideas, e.g. using complex sentences and opening with the most important point in an essay 			
<ul style="list-style-type: none"> for special effect, e.g., using sepia tones and melodramatic music to recreate another era 			
<ul style="list-style-type: none"> uses texts as models to guide production: refers to model text(s) throughout the production process 			
<ul style="list-style-type: none"> creates criteria for guiding production, e.g. uses a list, rubric or chart to show features of an effective advertisement or debate 			
<ul style="list-style-type: none"> identifies specific structures and features to reproduce own interests, purpose and audience 			
Applying Codes and Conventions			
<ul style="list-style-type: none"> chooses textual structures and features, 			
<ul style="list-style-type: none"> chooses linguistic codes and conventions 			
<ul style="list-style-type: none"> combines and/or manipulates codes and conventions of specific genres for special effects (multigenre texts), e.g. using script conventions to develop an argument 			
<ul style="list-style-type: none"> combines and/or manipulates codes and conventions of different modes (multimodal texts), 			
<ul style="list-style-type: none"> transforms one genre to another 			
<ul style="list-style-type: none"> transforms texts s/he has already produced and/or uses own texts in a new way 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
<ul style="list-style-type: none"> explores the representation of gender, race, appearance, culture, social class 			
<ul style="list-style-type: none"> adopts ethical standards in own productions 			
Written Codes and Conventions			
Makes effective word choices to represent ideas, people, things, events, experiences; <ul style="list-style-type: none"> using words that are genre appropriate, e.g. experimenting with the conventions of idiom and dialect in a short story; using modals such as should in persuasion; using technical vocabulary in an explanation 			
<ul style="list-style-type: none"> expands vocabulary through own productions 			
<ul style="list-style-type: none"> develops a metalanguage or uses the vocabulary of this discipline 			
<ul style="list-style-type: none"> uses other discourses (scientific statistics, historical facts, philosophical theories) 			
Selects appropriate strategies to structure and organize a text; <ul style="list-style-type: none"> establishes the inner logic of how ideas are organized, e.g. showing relationships between ideas, ordering and prioritizing details, establishing chronology, cause and effect, classification 			
<ul style="list-style-type: none"> ordering words to construct meaning, e.g. using sentence variety, clauses to extend thinking 	20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37		
<ul style="list-style-type: none"> coordinating parts to the whole, e.g. using transitions, conjunctions, punctuation, paragraphing 	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 38, 39, 40		
<ul style="list-style-type: none"> using print codes to visually cue the reader's attention, e.g. in a monologue, using italics and ellipses points to indicate inner thoughts; or using subheadings, title page, glossary, table of contents, bibliography in an essay 			
Uses a variety of strategies to develop ideas in the text; <ul style="list-style-type: none"> uses strategies to engage the audience, e.g. asking a question, telling a personal anecdote, setting up suspenseful action 			
<ul style="list-style-type: none"> uses features to add depth and detail, e.g. character description, definitions, dialogue, contextualizing the setting and giving background information 			
<ul style="list-style-type: none"> uses a variety of features to substantiate ideas, e.g. paraphrasing, visuals and statistics, expert opinion, case study, reasoning and logic 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
Develops Style			
<ul style="list-style-type: none"> Integrates new and familiar codes and conventions into own productions in a variety of ways 			
<ul style="list-style-type: none"> Extends repertoire of stylistic techniques 			
<ul style="list-style-type: none"> Transfers knowledge gained from previous work into new productions 			
<ul style="list-style-type: none"> Accepts and gives recommendations from/to peers and teacher, e.g. about style, voice, texts, topics 			
Recognizes elements of own, peers' and others' styles: <ul style="list-style-type: none"> identifies differences between own stylistic choices and those of peers and others 			
<ul style="list-style-type: none"> evaluates impact of own and peers' stylistic choices to revise own texts 			
<ul style="list-style-type: none"> develops preferences as a writer/producer of texts 			
Develops an appreciation of the uniqueness of own style: <ul style="list-style-type: none"> compares own style to that of other writers/producers, including peers and teacher 			
<ul style="list-style-type: none"> recognizes strong points of peers' style, praises and supports them 			
<ul style="list-style-type: none"> identifies and reflects on own uses of style when sharing Integrated Profile 			
Production Process: Media Practices			
<ul style="list-style-type: none"> examines issues of media ownership and control, e.g. convergence, censorship 			
<ul style="list-style-type: none"> manages resources, e.g. financial constraints, available technologies 			
<ul style="list-style-type: none"> manages production constraints, e.g. time line, deadline, group roles and responsibilities 			
<ul style="list-style-type: none"> respects legal constraints, e.g. language laws, copyright 			
<ul style="list-style-type: none"> respects genre constraints, e.g. format, layout, target audience's expectations, industry standards such as time allotment 			
<ul style="list-style-type: none"> examines impact of production roles on final text, e.g. editor's decisions 			
Production Process: Writerly Practices			
<ul style="list-style-type: none"> writes for sustained periods of class time 			
<ul style="list-style-type: none"> develops work habits such as keeping a writer's notebook/journal, recording observations and ideas for writing 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
<ul style="list-style-type: none"> creates own rituals, e.g. idiosyncrasies such as favourite pencils or types of journals; listens to music when writing 			
<ul style="list-style-type: none"> reflects on the conditions under which s/he works best and how these affect her/his writing, e.g. noise level, environment, being alone 			
<ul style="list-style-type: none"> reads other writers' thoughts on writing and the creative process 			
<ul style="list-style-type: none"> discusses writerly practices regularly, e.g. how s/he adapts them to suit different contexts 			
Production Process: Planning and Drafting			
<ul style="list-style-type: none"> brainstorms ideas, clarifies and extends thinking by talking with peers and teacher 			
<ul style="list-style-type: none"> uses strategies to work out ideas, plan and draft, e.g. concept map, freewriting, storyboard 			
<ul style="list-style-type: none"> develops expertise in manipulating resources, e.g. different ways to arrange images or add sound to video, degrees of specificity in using an outline 			
<ul style="list-style-type: none"> develops self- and group-monitoring strategies, such as creating rubrics/checklists, managing time and workload and meeting deadlines. 			
<ul style="list-style-type: none"> makes preparations prior to production, e.g. practises using technical resources, rehearses with group members 			
<ul style="list-style-type: none"> uses different available ICT in order to draft own texts, e.g. shoots video footage, takes photographs 			
<ul style="list-style-type: none"> evaluates material gathered and decides on its use, e.g. reviews video footage for best shots 			
Production Process: Revision of Written Texts/Editing of Media Texts			
<ul style="list-style-type: none"> uses editing strategies, e.g. creating editing checklists; with multimedia texts, lays out visual elements first, adds sound and narration afterward 			
<ul style="list-style-type: none"> uses techniques to indicate changes for drafts, e.g. cutting and pasting, crossing out, using symbols or arrows 			
<ul style="list-style-type: none"> previews text with sample audience—self, peers and/or teacher, e.g. rereads often, reads aloud to self or others, makes informal presentations 			
<ul style="list-style-type: none"> adjusts texts to meet audience's expectations 			
<ul style="list-style-type: none"> develops a metalanguage based on feedback, e.g. self-questioning: Does the text say what I want it to? Is it clear? Am I missing anything? 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
<ul style="list-style-type: none"> uses revision strategies to clarify intended meaning(s)/ message(s), e.g. adding details, experimenting with techniques, changing points of view 			
<ul style="list-style-type: none"> makes ready use of resources, e.g. rereads text models, uses group expertise, style manual or thesaurus, ICT, text models 			
<ul style="list-style-type: none"> attends to clarity and presentation style when finalizing draft(s) 			
Production Process: Feedback			
<ul style="list-style-type: none"> confers regularly and throughout the production process with teacher and peers about works in progress 			
<ul style="list-style-type: none"> collaborates in group and individual feedback sessions, e.g. peer-response groups, student editorial boards 			
<ul style="list-style-type: none"> uses strategies for giving feedback, e.g. asks questions, gives suggestions, praises strong elements 			
<ul style="list-style-type: none"> understands that feedback focuses on intended meaning 			
<ul style="list-style-type: none"> seeks specific feedback, e.g. identifies specific needs, shares drafts with peers and teacher who serve as target audience to overcome barriers to communication, welcomes constructive feedback 			
<ul style="list-style-type: none"> uses selective feedback to improve text 			
<ul style="list-style-type: none"> evaluates the texts of others using agreed-upon criteria 			
Production Process: Reflection			
<ul style="list-style-type: none"> evaluates production process and texts produced, with group and individually 			
<ul style="list-style-type: none"> develops a metalanguage for talking about self as a writer/producer 			
Participates in teacher-student and peer conferences with an explicit focus: <ul style="list-style-type: none"> discusses development of her/his writing/production profile, e.g. traces history of own productions and preferences over time, how s/he learned to write, own attitudes toward writing, role of writing/producing in own life 			
<ul style="list-style-type: none"> reflects on common issues/themes in own productions over time, i.e. why they are recurrent and how they have changed or become more complex 			
<ul style="list-style-type: none"> discusses techniques and strategies used and decisions made to produce texts 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Writing Quebec Curriculum, 2007 Specific Outcomes	Canadian Achievement Tests, Fourth Edition (CAT-4)		
	Multiple-Choice Tests		Constructed-Response Tasks
	Writing Conventions	Spelling	Response to Text
<ul style="list-style-type: none"> talks about own revision/media editing strategies, e.g. dealing with constraints, trial and error, strategies to engage audience 			
<ul style="list-style-type: none"> makes reading/production connections between texts in own integrated profile, e.g. talks about how own productions reflect understanding of other texts 			
<ul style="list-style-type: none"> sets attainable individual and collaborative goals for future projects 			
<ul style="list-style-type: none"> maintains, organizes and shares an integrated profile that includes representations of her/his development as a producer of written and media texts, e.g. media and written texts produced, media log / writer's notebook, audience profiles 			
Reflects on the differences between working collaboratively and alone: <ul style="list-style-type: none"> examines the impact on creativity, e.g. choice of topic and text, use of individual talents, value of "group think," innovation in the ways that ideas and techniques are combined 			
<ul style="list-style-type: none"> considers issues of ownership, e.g. compromising, recognizing that one's contribution is part of the whole and that credit is shared, learning to let go of one particular vision 			
<ul style="list-style-type: none"> discusses issues of freedom, e.g. being responsible to the group by following assigned roles, deadlines and a negotiated plan, making time to attend meetings, accepting the rejection of one's ideas 			
Going Public			
<ul style="list-style-type: none"> chooses most suitable ICT to present production, e.g. PPT® presentation, CD-ROM, etc. 			
<ul style="list-style-type: none"> makes final adjustments before presentation, e.g. adjusts volume, doublechecks that links work on Web page, equipment is cued, written texts are proofread, speech notes are in order, visual aids are clear and accessible 			
Presents text to intended audience: <ul style="list-style-type: none"> class, e.g. a class magazine, wall displays, class presentations school, e.g. yearbook, other classes, school newsletter, student literary festival community, e.g. youth publications, contests, public officials, Webauthoring programs, community news station 			
<ul style="list-style-type: none"> represents text to a different audience, e.g. reformulates texts to present at occasions such as parent-teacher conferences, school assemblies, presentations to younger students at another school 			

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Mathematics Quebec Curriculum, 2007 Specific Outcomes	<i>Canadian Achievement Tests, Fourth Edition (CAT-4)</i>		
	Multiple-Choice Tests		Constructed-Response Tasks
	Mathematics	Computation and Estimation	Math Processes
Algebra			
Work with variables, solve linear equations and model problems as equations (from previous learning)	4, 5, 14, 23, 35	5, 6, 32, 35, 36	
determine the dependent variable and the independent variable in a given situation.			
represent the rule that applies in a given situation, using a table of values	7, 12, 27, 47, 54		
represent a situation and its corresponding rule by means of a graph, given a table of values	3, 6, 24, 25, 40, 46, 56, 58		
express in their own words the relationship between the variables in a specific situation, given the description of that situation, a table of values or a graph	17, 18, 29, 41, 59		
translate a situation involving direct variation or partial variation into an equation	8, 9, 13, 45		
translate an equation involving direct variation or partial variation into a word problem			
determine the rate of change in a situation involving direct variation or partial variation, given the corresponding equation or graph.	15, 22, 53		
provide a qualitative description of how a parameter change will affect a graph, given the equation for a situation involving direct variation or partial variation			
apply the properties of exponents in transforming arithmetic expressions	42, 43	4, 18, 19, 20, 26, 30, 31, 34	
apply properties in transforming algebraic expressions:			
add and subtract polynomials.	44, 52		
multiply a monomial by a polynomial and a binomial by a binomial	49, 50		
divide a polynomial by a monomial			
express the Pythagorean relationship between the measures of the sides of a right triangle, using variables	34, 48		
justify an assertion used in solving a problem that involves applying the Pythagorean theorem			
locate some irrational numbers on a number line			
Foundational Number Skills required	11, 57	1, 2, 3, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 21, 22, 23, 24, 25, 27, 28, 29, 33	

CAT-4 Match to the Quebec Curriculum

Level 19 to Secondary Cycle 2

Mathematics Quebec Curriculum, 2007 Specific Outcomes	<i>Canadian Achievement Tests, Fourth Edition (CAT-4)</i>		
	Multiple-Choice Tests		Constructed-Response Tasks
	Mathematics	Computation and Estimation	Math Processes
Geometry			
construct the image of a figure under a composite of transformations			
describe the inverse of different transformations of the plane			
solve problems involving three-dimensional objects	26, 55		
describe three-dimensional objects, using words or drawings			
represent three-dimensional objects in two dimensions			
generate a cone, sphere or cylinder by rotating a figure 360° about an axis.			
classify solids			
deduce the measure of a segment from an appropriate definition or property			
justify an assertion used in solving a problem involving solids			
calculate the area of solids that can be broken up into right solids or hemispheres			
calculate the volume of objects that can be broken up into right solids or hemispheres			
calculate a measure of a solid, given its area and sufficient data.			
calculate a measure of a solid, given its volume and sufficient data.			
Foundational Skills	1, 2, 10, 16, 19, 30, 31, 32, 33, 39, 51		
Statistics			
develop the ability to analyze statistical data	20, 21, 28, 37, 38		
tabulate data			
present data in the form of a histogram			
calculate the mean, median, mode and range of a distribution consisting of data that has not been grouped into classes	60		
derive qualitative information about a distribution from its mean, median, mode or range			
describe a distribution, given its mean, median, mode or range			
Foundational Skills	36		