



Grade 9 English Language Arts (10F)

A Course for
Independent Study



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

A Course for Independent Study

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GRADE 9 ENGLISH
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Introduction

INTRODUCTION

A Letter to Grade 9 English Language Arts Students from the Course Writers

Welcome to the Grade 9 English Language Arts course. You are about to begin a course that will help you gain knowledge and develop skills, strategies, and attitudes to enhance your learning. You already have a firm basis on which to build and you will apply what you already know to what lies ahead in the months to come.

You may be taking this course for reasons very different from those of other students enrolled in it. Your needs, therefore, are dependent upon your situation. To ensure success in the course, you will need to make regular contact with an adult mentor of your choice (for example, a teacher, an advisor, or your tutor/marker) to help you with any difficulties you may have with course content, to participate in some of the process work, and to assist with the writing process. From time to time, you will also need to read and discuss materials with peers – people your own age. They may be friends, relatives, or others who are willing to help you. Of course, your tutor/marker is available to answer any questions you have about the lessons or assignments.

This course contains

- eight sequences, each with lessons of study sections, process work, and one or more assignments
- a Midterm Progress Test that you must write after the Sequence 4 work is completed



As you proceed, pay attention to all instructions and make sure you put all your completed work in your Resource Binder and hand in your work and assignments when instructed to do so.



If you want to go on to the next sequence before receiving your assessment of the previous sequence, please contact your tutor/marker beforehand.



At the end of Sequence 4, you will be required to write a **Midterm Progress Test**. Instructions on how to order this test are included at the end of Sequence 3 so the test will be in your hands and ready for you to write when you complete Sequence 4. This test is worth 15 percent of your overall mark for this course.

You must keep all your work in this course in order to complete Sequence 8: The Showcase Portfolio at the end of the course. Set aside a box or an expanding folder to collect all your materials for this purpose. (We suggest that you take photographs of your larger representational works.)

We have designed the course so that you will find it challenging and stimulating. When possible, we have offered choices so you have control over your learning. We expect you to bring to the course a determination and will to succeed. This means that you must be ready to do the work – it will not be easy, but it will be interesting.

You are expected to meet specific requirements of the Grade 9 English Language Arts curriculum. The more you know about the student learning outcomes identified at the beginning of each lesson and for each assignment, the more you will be able to focus on developing your English language arts knowledge, skills and strategies, and attitudes. These learning outcomes are written in student-friendly language so you can see how they apply to the work you are doing. Make sure you read the identified target learning outcomes before you begin the work for a lesson or an assignment.

As you read the course Introduction, jot down your questions and concerns. After you have completed your initial reading, telephone your tutor/marker to discuss your questions.

Are you ready? Then, let's begin.

Questions and Answers about This Course

How Is This Course Organized?

This Grade 9 English Language Arts course contains an Introduction and eight sequences, each of which includes lessons or sections of study with process work and one or more assignments. The focus of each section is explained below.

■ **Introduction**

The Introduction, which you are reading now, provides an overview of this course by

- outlining the components and organization of the course
- explaining the main concepts and terms used throughout the course
- discussing the student learning outcomes you are expected to achieve to complete the course successfully
- explaining the assessment and evaluation process
- identifying the learning resources and materials you will need
- discussing the types of assistance you may need

■ **Sequence 1: Self and Others**

In the first sequence, you will explore factors that determine how you see yourself. You will also examine how you relate to others in your life and how they influence you. Then you will have an opportunity to write as a means to express your identity (Assignment 1.1: Personal Presentation).

■ **Sequence 2: The Zine**

In this sequence, you will use a variety of forms and techniques to create a personal magazine called a **zine** (Assignment 2.1: The Zine).

■ **Sequence 3: Communities and Culture**

In this sequence, you will identify differences within larger groups of people, including different cultural perspectives. You will examine your own community and how the culture of that community affects your viewpoints and way of life. Creating an artifact will enable you to express this influence (Assignment 3.1: Cultural Artifact).

- **Sequence 4: The Conflicts in Our Lives**

In this sequence, you will explore the difficulties you may encounter when dealing with others. This will involve a study of conflicts at personal, group, and global levels. You will then reflect upon the problems that arise from these conflicts and offer possible solutions (Assignment 4.1: Letter to the Editor/Editorial).

- **Midterm Progress Test for the Course**

To prepare you for the Midterm Progress Test, you will complete the Midterm Progress Test Preparation Lesson found at the end of Sequence 4. Once you have completed this lesson, you can arrange to write the Midterm Progress Test (instructions are found later in this Introduction).

- **Sequence 5: The Pattern of Story**

In this sequence, you will develop an understanding of story forms, patterns, and motifs, including the characteristics of “the hero” and “the quest.” You will apply this knowledge in creating your own short story (Assignment 5.1: Short Story).

- **Sequence 6: Longer Works**

In this sequence, you will spend a sustained period of time reading a novel and an autobiography or a historical account. As you read, you will apply specific reading strategies and record your thoughts in a Response Journal (Assignment 6.1: Novel Response Journal and Story Map). You will also keep a Response Log (Assignment 6.2: Non-Fiction Response Log). You will then write an essay to demonstrate your understanding of the texts (Assignment 6.3: Essay).

- **Sequence 7: Media Literacy**

In this sequence, you will become aware of the impact of the media upon your life and their power to influence your thoughts and attitudes. You will learn about a variety of ways in which messages are presented and about how you construct meaning from them. You will then create your own media message (Assignment 7.1: Media Study).

- **Sequence 8: The Showcase Portfolio**

In this sequence, you will reflect upon your learning by examining and analyzing materials selected from your course work. You will organize the materials into what is known as a Showcase Portfolio and use this tool to determine both the success of your learning and the direction that future learning will take (Assignment 8.1: Showcase Portfolio).

■ Forms

The *Forms* section at the end of each sequence contains materials required for some process work. The materials include Learning Log entry sheets, maps, charts, checklists, self-assessment forms, and so on.

■ Appendices

There are two appendices in this course:

- **Appendix A: Maps of Learning Outcomes** provides overviews of the general and specific learning outcomes for Grade 9 English Language Arts.
- **Appendix B: Forms of Visual Representation** offers guidelines for creating several types of two-dimensional visual representational forms.

What Course Work Will I Have to Do?

Each of the eight sequences in this course is divided into lessons or study sections that outline required work. The course work includes

- a variety of process work using the six language arts, to be completed in your Resource Binder
- 13 Learning Log entries (part of the process work or assignments)
- 10 assignments
- 16 self-assessments (an assessment of each sequence and of the assignment work completed in a sequence)
- Midterm Progress Test (written after completion of Sequence 4)

For a detailed list, see Course Work for Grade 9 English Language Arts on the following page.



Keep all your work from the lessons and sequences in a **Resource Binder**. (The Resource Binder is described later in this Introduction.) You need to collect your completed Resource Binder work, Learning Log entries, and assignments in some form of container to complete your Showcase Portfolio for Sequence 8 successfully.



At the end of each sequence, you will assess your work and fill in a checklist to ensure that you have completed all the work required for a sequence. The checklist identifies – with an asterisk (*) and an image of a mail-in envelope (✉) – those items from your Resource Binder that you need to submit for assessment. You will need to submit all assignments to your tutor/marker.

Your tutor/marker will assess your assignment(s) according to the student learning outcomes discussed later in this Introduction.

Course Work for Grade 9 English Language Arts				
Sequence	Resource Binder	Learning Log Entries	Assignments	Self-Assessment
Introduction	Work from Introductory Lesson			
Sequence 1: Self and Others	Process Work (PW) from Lessons 1 to 8 (1.1 to 1.8)	Yourself As a Learner – Learning Log 1 (PW 1.1, Part 4)	Assignment 1.1: Personal Presentation (Parts 1 and 2)	Self-Assessment of Assignment 1.1: Personal Presentation Self-Assessment of Sequence 1
Sequence 2: The Zine	Process Work from Lessons 1 to 13 (2.1 to 2.15)	The Zine – Learning Log 1 (PW 2.1) The Zine – Learning Log 2 (PW 2.15)	Assignment 2.1: The Zine	Self-Assessment of Assignment 2.1: The Zine Self-Assessment of Sequence 2
Sequence 3: Communities and Culture	Process Work from Lessons 1 to 7 (3.1 to 3.7)	Communities and Culture – Learning Log 1 (PW 3.2) Communities and Culture – Learning Log 2 (PW 3.6) Communities and Culture – Learning Log 3 (PW 3.7) Communities and Culture – Learning Log 4 (Part of Assignment 3.1)	Assignment 3.1: Cultural Artifact (Parts 1 to 3)	Self-Assessment of Assignment 3.1: Cultural Artifact Self-Assessment of Sequence 3
Sequence 4: The Conflicts in Our Lives	Process Work from Lessons 1 to 7 (4.1 to 4.7)	The Conflicts in Our Lives – Learning Log 1 (PW 4.2) The Conflicts in Our Lives – Learning Log 2 (PW 4.4)	Assignment 4.1: Letter to the Editor/Editorial (Parts 1 to 6)	Self-Assessment of Assignment 4.1: Letter to the Editor/Editorial Self-Assessment of Sequence 4
Midterm Progress Test				
Sequence 5: The Pattern of Story	Process Work from Lessons 1 to 6 (5.1 to 5.6)	The Pattern of Story – Learning Log 1 (PW 5.3) The Pattern of Story – Learning Log 2 (Part of Assignment 5.1)	Assignment 5.1: Short Story (Parts 1 to 11)	Self-Assessment of Assignment 5.1: Short Story Self-Assessment of Sequence 5
Sequence 6: Longer Works	Assignments from Lessons 1 to 3		Assignment 6.1: Novel Response Journal and Story Map (Parts 1 and 2) Assignment 6.2: Non-Fiction Response Log (Parts 1 to 3) Assignment 6.3: Essay (Parts 1 to 5)	Self-Assessment of Assignment 6.1: Novel Response Journal and Story Map Self-Assessment of Assignment 6.2: Non-Fiction Response Log Self-Assessment of Assignment 6.3: Essay
Sequence 7: Media Literacy	Process Work from Lessons 1 to 9 (7.1 to 7.9)	Media Literacy – Learning Log 1 (PW 7.2) Media Literacy – Learning Log 2 (PW 7.7)	Assignment 7.1: Media Study (Parts 1 to 3)	Self-Assessment of Assignment 7.1: Media Study Self-Assessment of Sequence 7
Sequence 8: The Showcase Portfolio	Portfolio Assignment from Lessons 1 to 8		Assignment 8.1: Showcase Portfolio (Parts 1 to 8)	Portfolio Assessment Guide Self-Assessment of Assignment 8.1: Showcase Portfolio Self-Assessment of Sequence 8

At the end of Sequence 3, you are required to contact your tutor/marker to discuss your Resource Binder work, the Learning Log entries you have made to that date, and any assignments that you have worked on at that point.

All assignments must be completed in order to pass the course. If you miss an assignment, you will receive an **incomplete**.

What Is a Midterm Progress Test?



A Midterm Progress Test is a four-hour test that you will write in two two-hour sessions after completing Sequence 4. It is designed to assess your achievement of learning outcomes you have worked on during the first four sequences. It will contain the same type of process work you have already been doing in the course. You will have a Preparation Lesson to help you get ready for the Midterm Progress Test. This test must be completed before you submit materials from Sequence 5.

How Do I Arrange to Write the Midterm Progress Test?

Before you finish Sequence 4, you will need to make arrangements to write the Midterm Progress Test. You will write this test under the supervision of a proctor. This is how you apply to write the test:

- **If you are attending school**, ask your school's Independent Study Option (ISO) school facilitator to add your name to the ISO examination eligibility list. Do this at least three weeks prior to writing the Midterm Progress Test.
- **If you are not attending school**, check the **Examination Request Form** for options available to you. The form was mailed to you with this course. Three weeks before you are ready to write the Midterm Progress Test, fill in the Examination Request Form and mail or fax it to

ISO Registration
555 Main Street
Winkler MB R6W 1C4
Fax: 204-325-1719
Toll-Free: 1-800-465-9915

What Is Process Work?

Many ISO courses (other than English language arts), include the term **learning activity** to describe course work that does not need to be assessed by the tutor/marker. Students complete the work, but do not submit it to their tutor/marker. Please note that this English Language Arts course uses the term **process work** to mean the same thing.

It is important to complete all **process work** carefully, because it will help you to learn and to prepare for your assignments (which you need to submit to your tutor/marker). You do not need to submit your process work to your tutor/marker (unless you need some feedback or you think that it would help your tutor/marker to assess your assignments). If you do submit some process work, your tutor/marker will give you some feedback on it or will refer to it when assessing your assignments; however, no mark will be assigned to it.

If you have any questions, please contact your tutor/marker or the ISO office at 1-800-465-9915.

What Is a Resource Binder?



The Resource Binder in which you are expected to assemble your completed work may consist of a three-ring binder or a folder with flexible metal fasteners and plenty of loose-leaf paper.

Prepare the first page of your Resource Binder as a title page that includes the following information:

- course title and designation:
Grade 9 English Language Arts (10F): A Course for Independent Study
- your name
- your mailing address
- your telephone and fax numbers and your email address
- your adult mentor's name, address, and telephone number
- the date you began the course
- the date you plan to complete the course
- the actual date you completed the course (to be filled in on the completion date)

Separate each of the eight sequences of study in the Resource Binder with a divider page. On the divider page, write the sequence number and title.

What Is a Portfolio?

Basically, a **portfolio** is a collection of texts and artifacts, used to demonstrate abilities and achievements. Visual artists have traditionally used portfolios to show examples of their work in a portable form when looking for employment or exhibition opportunities. In more recent years, portfolios have been used extensively in schools and in workplaces to show audiences such as teachers, parents, and potential employers the capabilities, accomplishments, and special talents of people.

What Is Involved in Preparing My Final Showcase Portfolio?

You will need to save and date all the work you do throughout the course for possible inclusion in Assignment 8.1: Showcase Portfolio. Sequence 8 will guide you through the process of assembling the material you choose to include. The more work you do throughout the course, the more you will have to choose from to demonstrate the learning you have accomplished (and the more enjoyment you will get from the course). You will submit assignments to be assessed by your tutor/marker at the end of every sequence. The marked assignments will be returned to you. You may need to set aside some sort of storage container, such as a box, drawer, accordion file, or filing cabinet, to store the work you are saving, as it may not all fit in your Resource Binder, particularly as you near the end of the course.

What Terms and Concepts Do I Need to Know in This Course?

Before you begin the course, you need to understand the basic terms and concepts that you will encounter. Some of the terms that occur throughout the course are defined below:

- **English language arts:** the six language arts – listening, speaking, reading, writing, viewing, and representing – that students use to construct meaning.

The language arts of viewing and representing are recent additions to the Manitoba English language arts courses:



- **Viewing** is paying attention to and understanding visual texts such as television programs, advertising images, films, photographs, drama, drawings, sculpture, and paintings. By developing your skills in viewing, you are able to appreciate the ideas and experiences of others.



- **Representing** is communicating ideas, experiences, and feelings visually, again in forms such as posters, diagrams, videos, visual art (photographs, drawings, sculpture, paintings), drama, and mime.



The wording of certain learning outcomes may lead you to think that a single language art is being targeted. For example, you may assume that specific learning outcome 2.1.2, “comprehension strategies” refers to the language art of reading alone. This is not generally the case; usually, all types of oral, visual, print, and other media texts are included in the learning outcomes. Pictures, films, and music are all texts and can all be comprehended or “read” in the broad sense.

- **Knowledge, skills and strategies, and attitudes:** the learning that students are expected to demonstrate includes
 - **Knowledge:** facts, concepts, principles, and generalizations
 - **Skills:** the application of specific strategies and techniques
 - **Strategies:** the conscious, planned use of specific thought processes in constructing meaning
 - **Attitudes:** ways of thinking or acting
- **Metacognition:** the act of thinking about your own thinking.



- **Student learning outcomes:** the knowledge, skills and strategies, and attitudes that students are expected to demonstrate with competence by the end of a course. (A more detailed discussion of student learning outcomes follows on the next page.)
- **Text:** any source or form of communication, whether print, visual, or oral.
 - Examples of **print texts** are books, magazines, newspapers, letters, and this course.
 - Examples of **visual texts** are diagrams, photographs, paintings, drawings, blueprints, and films.
 - Examples of **oral texts** are storytelling, songs, jokes, radio plays, and speeches – any text that is delivered orally.

Familiarize yourself with these terms now. If you are unsure of what a term means when you encounter it, refer to these definitions.



What Are General and Specific Student Learning Outcomes?

The process work and assignments in this course will allow you to achieve all the student learning outcomes identified for Grade 9 English Language Arts students in Manitoba. Students are expected to demonstrate achievement of general learning outcomes and specific learning outcomes:

- **General learning outcomes** are statements that identify the knowledge, skills and strategies, and attitudes that students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 12. The general learning outcomes are connected to each other.

In Manitoba, English language arts students listen, speak, read, write, view, and represent to achieve five general learning outcomes:

- **General Learning Outcome 1:** Explore thoughts, ideas, feelings, and experiences.
 - **General Learning Outcome 2:** Comprehend and respond personally and critically to oral, literary, and media texts.
 - **General Learning Outcome 3:** Manage ideas and information.
 - **General Learning Outcome 4:** Enhance the clarity and artistry of communication.
 - **General Learning Outcome 5:** Celebrate and build community.
- **Specific learning outcomes** are statements that describe in greater detail what students are expected to know and be able to do by the end of a particular course. There are 56 specific learning outcomes for students to achieve in English language arts (see Appendix A).

Maps of Student Learning Outcomes

To help you understand what is expected of you in Grade 9 English Language Arts, examine the five maps of student learning outcomes in Appendix A of this course. As you can see, these maps are divided into five general learning outcomes and several specific learning outcomes for each general learning outcome.

Once you begin the work in this course, you will see that specific learning outcomes are also identified at the beginning of each lesson. These outcomes have been revised or customized to fit the particular process work and assignments and have been rewritten using language that will make more sense to you. You are expected to achieve the targeted learning outcomes in that lesson. For each assignment, several of the 56 specific learning outcomes are targeted and assessed. Over the whole course, **most** of the 56 specific learning outcomes will have been assessed a number of times.

Refer to the maps of student learning outcomes in Appendix A whenever you need more details about the focus of what you are doing in a lesson, in an assignment, or in the course as a whole. As you progress in the course, you will become increasingly familiar with the student learning outcomes and you may need to refer to the maps less frequently. The more texts you read, for example, the more familiar you will become with specific learning outcome 2.1.1 (analyze and explain connections between previous experiences, prior knowledge, and a variety of texts).

How Will I Meet the Learning Outcomes?

To complete the course successfully, you need to demonstrate achievement of all student learning outcomes targeted throughout the course. This means that you need to

- pay careful attention to the instructions provided in each lesson and assignment
- complete all parts of each lesson and assignment
- submit assignments to your tutor/marker
- ask your tutor/marker questions whenever you are unsure about how to proceed

How Will My Work Be Assessed?

You and your tutor/marker will keep a record of your progress and achievement in this course in several ways:



1. **Resource Binder and Learning Log Entries:** As you do the process work in this course, you will complete Resource Binder work, Learning Log entries, checklists, and self-assessments specified for each sequence. In the sequences, only the assignments (and all their parts) are to be submitted to your tutor/marker for assessment. At the end of each sequence, use the **sequence work checklist** (included in the *Forms* section of each sequence) to check whether you have completed all the work for the sequence. You may choose to submit parts of your process work to your tutor/marker when you are sending in your assignment(s) at the end of each sequence. Your tutor/marker will provide feedback on your process work, but you will not be assessed on these pieces if you choose to send them in.





2. **Assignments:** Each sequence of this course contains one or more assignments, making a total of 10 assignments. As you do an assignment, pay particular attention to the specific learning outcomes targeted for the assignment and strive to do your best in each learning outcome. The assignments will be submitted to your tutor/marker.

After completing an assignment, use the five-point rating scale provided to self-assess your performance on each specified student learning outcome. Self-assessment forms are provided in the *Forms* section of each sequence. In your self-assessment, examine each targeted learning outcome carefully. The learning outcome identifies what is expected of you as a Grade 9 student – a “3” on the rating scale. Use the rating scale to decide whether you are meeting or exceeding the expectations for a Grade 9 student.

Throughout the course, your tutor/marker will

- use the same five-point rating scale and assessment forms you use to assess your performance according to the targeted learning outcomes specified for each assignment
- return the assessment results to you so you can use them to direct your subsequent learning
- record the results of each assessment
- issue a mark for each sequence that will be a placeholder mark until your final assessment for the whole course (Assignment 8.1: Showcase Portfolio)

At the end of the course, your tutor/marker will

- analyze the results of each of the 10 assignments, and the work you completed to produce the assignments, to determine your “best” demonstrated level of achievement for each learning outcome identified for Grade 9 students
- convert these assessment results to a percentage, average the percentages, and then provide a final grade for the course

The conversion is based on the following rating scale:

Rating Scale	Percentage
Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.	0%
Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%
Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%
Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%
Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	100%

When you have completed all eight sequences and your Midterm Progress Test, your tutor/marker will analyze the results of the assignments, the test, and your Showcase Portfolio to determine your final grade for the course.



You must complete all assignments and the Midterm Progress Test to receive credit for this course. You do not have the option of leaving out any assignment or the test.

How and When Do I Submit My Work for Assessment?

You will submit the assignment(s) for each sequence at the end of the sequence. Reminders at the end of every sequence instruct you to include a Cover Sheet and the assignment(s) (and their parts), as indicated by an asterisk and an envelope (* ✉) on the sequence checklist. A checklist is included in the *Forms* section of each sequence to help you ensure that all your process work is completed and that your assignments are included in your package for mailing or emailing. It is very important that you include all the work identified with an asterisk on this checklist because these are the only items that your tutor/marker will assess.

In this course, you have the choice of either mailing or emailing your assignments.

- Each time that you **mail** something, you must include the print version of the applicable Cover Sheet (found at the end of this Introduction).
- Each time that you **email** something, you must include the electronic version of the applicable Cover Sheet (found at <www.edu.gov.mb.ca/k12/downloads/index.html>).

Complete the information at the top of the Cover Sheet before mailing or emailing it along with your assignment(s).

Mailing Your Assignments



If you choose to mail your completed assignments, please photocopy all the materials first so that you will have a copy in case your package goes missing. You will need to place the applicable module Cover Sheet and assignment(s) in an envelope and address it to

ISO Tutor/Marker
555 Main Street
Winkler MB R6W 1C4

Your tutor/marker will mark your work and return it to you by mail.

Emailing Your Assignments



Students who have access to the Internet may submit assignments electronically if this has been arranged in advance with their tutor/marker. Please be advised that this option is not appropriate for some subject areas, and permission to submit assignments electronically is at the discretion of the tutor/marker.

If you choose to email your assignments, make sure you save copies of them before you send them. That way, you can refer to your assignments when you discuss them with your tutor/marker.

To email your completed assignments, you will first need to do **one** of the following:

- **If you are attending school**, please ask your ISO school facilitator (the person who signed your ISO Registration/Admission Form) for permission to email your assignments and to determine your school's procedure for emailing assignments. Contact your tutor/marker to confirm that the course material can be marked electronically.
- **If you are not attending school**, please obtain permission directly from your tutor/marker to submit your assignments electronically.

How to Submit Your Work (file size must not exceed 5 MB)

Please submit your work in the file types shown below:

- **Written work:** Microsoft Word files (doc) or RTF files
- **Spreadsheets:** Microsoft Excel files (xls)
- **Pictures and graphics:** JPEG or GIF files
- **Scanned work:** PDF files (save multiple pages in one file)
- **Audio file:** compressed (wav) (zipped)
- **Video file:** (wmv)

How to Send Your Email

1. Use the following format to compose your email.

To: distance.learning@gov.mb.ca
cc: [your ISO school facilitator's email address if you attend school]
Subject: [My Name] Grade 9 English Language Arts
Attachment: Assignment 1.1
Message: Sequence 1, Assignment 1.1
Tutor/Marker: _____
School: _____

2. Attach your files (file size must not exceed 5 MB).
3. Email your assignments to <distance.learning@gov.mb.ca>. Do **not** email your assignments directly to your tutor/marker. Emails sent directly to tutor/markers will be returned unread.

Your tutor/marker will mark your work and return it to you by email.

What Materials Do I Need for This Course?

A list of the materials, texts, and other resources you will need for this course is provided on the following pages. Before you begin the course, be sure to order the required texts (or you may be able to borrow a text from the local school or community library). Gather your materials before you start with the Introductory Lesson that appears at the end of this Introduction.

If you have difficulties acquiring the materials or resources you need for the course, or if you need clarification about any item, contact the Independent Study Option office at 1-800-465-9915.

In addition to obtaining the required texts and materials, you need to

- make sure you have a quiet place to work and study, with enough desk or table space to spread out your materials
- set a schedule of regular times you will spend working on the course
- use a calendar or agenda book to plan what you are doing as a way to keep track of your progress

Materials

Gather the following supplies and tools and ensure that you have access to the required equipment:

- a three-ring binder or folder, to be used as your Resource Binder
- a package of lined, loose-leaf paper (not notebooks) to put in your Resource Binder
- a pocket folder or Showcase Portfolio cover (for Sequence 8)
- a box or expanding folder
- a calendar or agenda book
- writing and drawing tools (pens, pencils, markers, coloured pencils)
- scissors
- glue stick
- construction paper
- blank drawing paper
- a blank audiotape (or microcassette or CD)
- access to a recording device
- access to newspapers and magazines
- access to a word processor (if possible)
- access to a camera (if possible)
- access to a television and/or radio (if possible)
- access to a photocopier (beneficial)



As already mentioned, please photocopy any sequence assignment before submitting it to your tutor/marker just in case it gets “lost in the mail.”

Recording Equipment



In this course, you will have to record yourself speaking. Before selecting a recording device, contact your tutor/marker to discuss the option that will work for both of you. You will need to send your recording to your tutor/marker or save it in your Resource Binder. Here are some ways to do this:

- Record yourself on a **tape recorder** or a **minicassette device** and mail your recording to your tutor/marker, or save it in your Resource Binder.
- Record yourself on a **video recorder** and follow emailing procedures.
- Record yourself using a microphone hooked up to a **computer**. If your computer did not come with a microphone, you can purchase one; these microphones are usually inexpensive and generally come with the necessary software. The file is usually saved as a .wav file. This file can either be emailed to <distance.learning@gov.mb.ca> as an attachment, or burned onto a CD-ROM or DVD and mailed to your tutor/marker (if the recording is required for the assignment).

People

Many of the learning experiences in this course require interaction with and assistance and feedback from other people, including

- a friend or friends
- an adult mentor of your choice
- a school or community librarian/library
- interview subjects (peers, friends, relatives, and other people in your community)
- your tutor/marker



If, for some reason, you do not have access to certain materials or people listed above, contact your tutor/marker to work out some alternative.

Texts

A list of the reference books and textbooks you need for this course follows. These texts may be available for loan at your local school or community library. If you cannot find these texts in a library, you may order them from

The Manitoba Text Book Bureau (MTBB)
Box 910
Souris MB ROK 2C0
Toll-Free (in Manitoba): 1-866-771-6822
Fax: 1-204-483-5041
Email: mtbb@gov.mb.ca
Internet: <www.mtbb.mb.ca/>

The MTBB stock number is provided for most texts listed.



The texts that are not available from MTBB may be purchased from another supplier of your choice.

Reference Books

You need the following three types of reference books:

- **a language handbook**

Aaron, Jane E., and Murray McArthur. *The Little, Brown Compact Handbook*. (MTBB order #11888)

- **a thesaurus**

Recommended text: Pratt, T. K., ed. *Gage Canadian Thesaurus*. (MTBB order #6206)

- **a dictionary**

Recommended text: Dodds de Wolf, G., et al., eds. *Gage Canadian Dictionary*. (MTBB order #6204)

Textbooks

You require the following textbooks:

- Barlow-Kedves, Alice, Carrie Collins, Ian Mills, Robin Pearson, Wendy Mathieu, and Susan Tywoniuk. *SightLines 9*. (MTBB order #7702)
- Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10*. (MTBB order #7703)



You will **not** be able to complete all the work in this course if you do not have access to **both** of these textbooks. Please arrange to purchase or borrow them before beginning the course.

In addition, you must select **one** non-fiction text and **one** novel from the texts described below. (You will require these two texts for Sequence 6.)

Non-Fiction Texts (Select One)

- *Anne Frank: The Diary of a Young Girl* Anne Frank
Born in Germany in 1929, Anne Frank spent two years of her life hidden in an annex in a warehouse in Amsterdam with seven other people. Anne’s diary tells of her hopes and dreams and of the daily conflicts she experiences as a member of a Jewish family hiding from the Nazis. As Anne’s story unfolds, the diary becomes a song of life.
(MTBB order #21116)
- *A Night to Remember* Walter Lord
On April 14, 1912, at 11:40 p.m., the “unsinkable” Titanic struck an iceberg and began to sink. By 8:50 a.m., it was below the surface and 750 survivors had been pulled from the sea. In nine hours, 2207 people faced the supreme moment of their lives. Minute by minute, detail by detail, this book recreates these incredible hours.
(MTBB order #21126)

Novels (Select One)

The following novels are available from MTBB.

- *The Chocolate War* Robert Cormier
Set in New England, this novel tells the story of Jerry Renault, a high school student who defies the leader of the Vigils, a secret school society. Jerry’s decision not to participate in the chocolate sale spearheaded by the Vigils, and the intimidation that results from Archie, the Vigils’ leader, turn Jerry from outcast to villain.
(MTBB order #21134)
- *Forbidden City* William Bell
Alex Jackson comes home from school one day to learn that his father, a CBC news cameraman, is about to leave for China to cover the Tiananmen Square student uprising. Alex, 17 years old, goes with him and finds himself carrying illegal videotapes and relying on his wits and courage to escape the forbidden city.
(MTBB order #21151)

- *The Lottery* Beth Goobie

Every student at Saskatoon Collegiate knows about the lottery. The secret club, the “Shadow Council,” hold a draw every fall to decide which “lucky” student will win. The student chosen is then shunned and humiliated for the school year by the entire student population. This year’s victim is 15-year-old Sally Hanson. Can she keep her two best friends and conquer her terror long enough to reject the role of victim? (MTBB order #2767)
- *The King’s Daughter* Suzanne Martel

Jeanne Chatel, an 18-year-old orphan, has always dreamed of adventure, but when she is chosen as a king’s daughter and sails from France to the wilds of seventeenth-century Canada, her dreams are more than fulfilled. As a pioneer, she faces danger and excitement daily. She gains a new husband, a new culture, a new world! Jeanne’s bravery and spirit never fail her and she truly learns to be at home in her new land. (MTBB order #21186)
- *The Pigman* Paul Zindel

The pigman is Mr. Pignati, a lonely old man with a beer belly and an awful secret. John and Lorraine, two high school students, know his whole sad, zany story. They tell his story in this warm, funny, sad novel. (MTBB order #21197)
- *Stargirl* Jerry Spinelli

There are many theories concocted to explain Stargirl Caraway, a new 10th grader at Arizona’s Mica Area High School who wears bizarre clothes to school, laughs when there are no jokes, and dances when there is no music. The whole school is stunned by her, but her popularity does not last. Bit by bit, the students at Mica Area High School turn on their new idol. (MTBB order #2768)

- *Words by Heart* Ouida Sebestyen
Lena, a young black girl, can recite scripture by heart and hopes to make her papa proud and her schoolmates notice her. The novel is set in the southern United States at the beginning of the twentieth century. Lena vows to win a Bible-quoting contest. Winning, however, brings Lena not honour, but violence. Lena, who believes in vengeance, must now learn to forgive.
(MTBB order #21216)

The following novels are not available from MTBB. You may purchase them from another supplier of your choice.

- *The Empty Chair* Bess Kaplan
When tragedy strikes young Rebecca Davine's family, the happy world of her youth is shattered. Sadness and confusion have suddenly entered her life, and, ultimately, she is forced to come face to face with the reality of death.
- *Listen for the Singing* Jean Little
In 1939 Canada and Germany are at war. To Anna, a young Canadian girl with a physical disability, the war seems far away. Suddenly, a letter from her German homeland brings the war into her home, and her brother Rudi makes a choice that will lead to tragedy. Anna realizes that she alone can help her family during this dark time.
- *The Murder of Roger Ackroyd* Agatha Christie
Perhaps the most famous of Agatha Christie's novels involving Inspector Hercule Poirot, this work has been called "the most unusual detective story ever written."
- *Tribes* Arthur Slade
Percy Montmount Jr., along with his friend Elissa, have classified themselves as certified observers of their Grade 12 graduating class at Saskatoon's Groverly High. Armed with his field study notebook, Percy tries to remain detached, but his own feelings keep threatening to blow his cover.
- *The Wool Pack* Cynthia Harnett
Set in the Cotswold Hills of England, this novel uses the medieval wool trade as the background for a story about the daily life of Nicholas, a young boy. Wonderfully illustrated, the novel recreates a scene from 400 years ago when a good wool merchant is saved from villainy, and when Nicholas becomes a man of honour.

Guide Graphics

Guide graphics are included in this course to help you identify specific tasks that you need to complete. They may also serve as reminders about equipment required and times to submit work to your tutor/marker.



Think about this idea.



Complete the process work in your Resource Binder.



Make this entry in your Learning Log.



Note/Reminder.



Telephone or email your tutor/marker.



Listening – prepare to be attentive.



Speaking – talk with someone (e.g., a friend, your adult mentor).



Reading – set aside some time for reading.



Writing – use the writing process.



Viewing – take time to look at this.



Representing – use your hands and be creative.



Use a recording device to record your response.



Know your target student learning outcomes.



A checklist.



Save course work for your Showcase Portfolio.



Assignment to be sent to your tutor/marker.



Assemble your sequence assignment material and mail it to your tutor/marker, or email it to <distance.learning@gov.mb.ca>.



Study for or write the Midterm Progress Test.

INTRODUCTORY LESSON: MYSELF AS A LANGUAGE ARTS LEARNER

Introduction

In this Introductory Lesson, you will use the language arts to focus on the following specific learning outcomes:



- 1.1.1 Question and reflect on personal responses, predictions, and interpretations; apply personal viewpoints to diverse situations or circumstances.
- 1.1.4 Discuss with peers preferences for texts and genres by particular writers, artists, storytellers, and filmmakers.
- 1.1.5 Reflect on attainment of personal goals for effective language learning and use.



Once you complete all the work from this Introductory Lesson, put it in your Resource Binder.

Process Work: Introduction

Part 1: Self-Reflection

Before you start working through the course sequences, take time to reflect upon how you as a learner currently use the six language arts:

- listening
- speaking
- reading
- writing
- viewing
- representing

Part 2: Myself As a Language Arts Learner

Answer the following questions about each of the specific language arts to gain insight into your current skills, strategies, and attitudes. Title your page **Myself As a Language Arts Learner** and subdivide the answers under the six language arts headings.



Listening

- List situations when you must listen attentively to gain information.
- When do you find you have to concentrate on what you are hearing? List examples such as listening to your friend talk on the telephone, listening to a teacher conduct a lesson, and listening to music. What makes it easy or difficult to understand what is being said in these situations?
- What do you do to remember the important parts of a speech or talk that you have heard or to figure out the “message” in your friend’s words?
- What difficulties might you encounter when trying to follow spoken directions or instructions?



Speaking

- What has been your most memorable speaking experience?
- List situations when you find it easy to express yourself in words. This may include situations such as speaking to your best friend. What makes it easy to speak in such a situation?
- When is it difficult for you to speak? What strategies do you use to deal with your difficulties?



Reading

- List a number of reasons why you read. Which of these is the most enjoyable for you? Why?
- What specific texts do you have difficulties with?
- How much time each day do you spend reading?
- Who is your favourite writer? Why?
- Where do you read?
- Who is the most memorable character you have ever met in a book? Why is the character memorable?



Writing

- List the forms of writing with which you have experimented in the past. Which of these was the most enjoyable for you? Why?
- What difficulties have you encountered when writing?
- How much time do you spend writing each day?



Viewing

- How much time each day do you spend watching television or videos?
- How often do you go to a movie theatre?
- When was the last time you went to an art gallery?
- List a number of magazine advertisements that have made an impression on you. Why do you remember them?
- Would you like to change your viewing habits? If so, how?



Representing

- List the types of drawings or paintings that you have created.
- What other art forms have you experienced?
- What is the best poster, collage, picture, or sign you have ever designed?
- When was the last time you participated in a drama experience such as role-playing or acting out a character in a play? What made that experience easy or difficult?
- What other objects have you created with your hands?
- Would you rather build something or write about it? Why?

Now you are ready to begin the first sequence of this course.

NOTES



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 1:
Self and Others

SEQUENCE 1: SELF AND OTHERS

Introduction

In Sequence 1 of this Grade 9 English Language Arts course, you will focus first on yourself and then spend time looking at yourself in relationship to other people and to your world. You will also look at how others have expressed ideas and feelings about relationships in a variety of types of texts, including a poem, a painting, a personal essay, and two short stories.

Assignment 1.1 will allow you to “present yourself” to your tutor/marker and to others with whom you may wish to share information about yourself.

General Learning Outcomes

Throughout this sequence, you will use the language arts – listening, speaking, reading, writing, viewing, and representing – to achieve specific student learning outcomes. Sequence 1 focuses primarily on specific learning outcomes from the following:

- **General Learning Outcome 1:** Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.
- **General Learning Outcome 2:** Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, literary, and media texts.
- **General Learning Outcome 4:** Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.

Specific learning outcomes are stated at the beginning of each lesson and assignment in this sequence.

Outline of Sequence 1

Sequence 1 consists of **eight** lessons, which include process work and an assignment (Assignment 1.1). Following your assignment, you will complete a self-assessment using a form found in the *Forms* section at the end of this sequence.

Lesson 1: Multiple Intelligences Inventory

Complete a Multiple Intelligences Inventory Checklist and a Multiple Intelligences Profile, which includes creating a representation of your intelligences and writing a Learning Log entry.

Lesson 2: Poems with “Shape”

Read the poem “Crosswords,” answer questions, and write a concrete poem.

Lesson 3: Pictures

View the painting “Myself” and answer questions.

Lesson 4: A Personal Essay

Read “I Live in a Language That’s Not Mine” and answer a question.

Lesson 5: A Short Story about Siblings

View pictures, read the story “Gore,” and answer questions using a recording device.

Lesson 6: Using Words for Impact

Read “Gore” and answer questions using a recording device.

Lesson 7: “Golden Girl” – A “Long” Short Story

Read “Golden Girl” and answer questions.

Lesson 8: Point of View

Answer questions about “Golden Girl.”

Assignment 1.1: Personal Presentation

Sequence 1 Assessment

You will place all your completed work in your Resource Binder. Some of your work will be used for a future discussion with your tutor/marker or for inclusion in your Showcase Portfolio at the end of the course. Forms referenced throughout the sequence can be found in the *Forms* section located at the end of the sequence. Once you have completed a sequence and your assignment, find the **Checklist for Sequence 1: Self and Others** in the *Forms* section and cross-check your work against this form. All work on the checklist identified with an asterisk and a symbol of an envelope (* ✉) must be submitted to your tutor/marker for assessment.

NOTES

LESSON 1: MULTIPLE INTELLIGENCES INVENTORY

Introduction

In this lesson, you will focus on the following specific learning outcomes:



- 1.1.2 Acknowledge the value of others' ideas and opinions by using a multiple intelligences inventory to explore your personal strengths as a learner.
- 1.1.5 Reflect on what you have learned by doing a multiple intelligences inventory and how it will affect your personal goals for effective language learning and use.
- 1.2.4 Consider what you have learned about yourself and your multiple intelligences and what this new information means for you as a learner.

This lesson involves looking at yourself using the **multiple intelligences theory** developed by Dr. Howard Gardner, a Harvard University professor. In his theory, Gardner suggests that there are different ways of being smart. We may each use some or all of these ways but are likely to be stronger in some than in others.

Gardner has determined that people have at least eight different kinds of intelligences. Seven of these multiple intelligences are described on page 9 of *ResourceLines 9/10*. The eighth one that Gardner added to his theory more recently is naturalist intelligence, which includes abilities such as observing, recognizing, and categorizing different species of plants and animals.



People vary a great deal in the kinds of intelligences they use – for example, one person may be exceptionally intelligent in a visual-spatial way, able to rotate shapes mentally, and draw them accurately from all angles, but may not be proficient at using language. Another person may be a brilliant musical composer (musical intelligence), but may not be able to understand the feelings of people around him or her (interpersonal intelligence).

The work you do in this lesson will help you to identify the kinds of intelligences you use most.

In this lesson, you will complete some process work, which you should save in your Resource Binder. You will want to save this work for future discussion with your tutor/marker or for inclusion in your Showcase Portfolio at the end of this course.

Process Work 1.1: Multiple Intelligences Inventory

Part 1: Your Multiple Intelligences



Find the form labelled **Your Multiple Intelligences** in the *Forms* section of Sequence 1 and place it in your Resource Binder. Use this inventory to help you identify the listed activities you most enjoy and feel you best succeed in doing.

1. Read “Multiple Intelligences” on page 9 of *ResourceLines 9/10*.
2. Read the statements on Your Multiple Intelligences carefully several times.
3. Using the five-point scale provided, give each statement a number that best describes you.

When you have completed the inventory, you will be able to identify your strengths as a learner and create a profile of yourself as a thinking, feeling, acting person. Place the completed form in your Resource Binder.

Part 2: Multiple Intelligences Profile



Complete the **Multiple Intelligences Profile** found in the *Forms* section of Sequence 1. For each type of intelligence, place an X on the line at the point that most accurately represents you. Use the information from your inventory responses to complete the profile. Place your work in your Resource Binder.

Completing this profile will help you to consider your strengths as a learner and identify areas where you need some assistance.

Part 3: A Picture of Your Intelligences



Draw a picture of your intelligences on the bottom of the **Multiple Intelligences Profile** found in the *Forms* section.

1. Draw a circle that represents your head.
2. Then divide the drawing into eight parts. Make each part equal in size to the strengths of each of your intelligences. For example, if you are much stronger in musical/rhythmic intelligence than you are in logical/mathematical intelligence, reflect this difference in your drawing.
3. Share your findings with your adult mentor or a peer. Place the completed drawing in your Resource Binder.

Part 4: Learning Log 1: Yourself As a Learner

Reflect on the work you did in Lesson 1. Were you surprised by what you discovered about yourself in completing the multiple intelligences inventory, profile, and picture? If so, in what ways?



In the Learning Log Entry section of the **Multiple Intelligences Profile** found in the *Forms* section, write a paragraph or two in which you discuss what you learned about yourself as a result of completing the inventory, profile, and picture.

- When and under what conditions do you learn best (e.g., when watching a demonstration, when working alone in a quiet space, when actively participating in a hands-on activity)?
- Which type of intelligence do you think is your strongest—verbal/linguistic, logical/mathematical, interpersonal/social, musical/rhythmic, intrapersonal/introspective, visual/spatial, bodily/kinesthetic, or naturalist? Or are you well-balanced? Explain.
- Which type of intelligence do you think is your weakest? In other words, in what areas of learning or activities might you need assistance?



Recall a previous learning experience that is an example of or illustrates your findings. For example, what did you easily learn that shows you are verbally/linguistically intelligent? What kinds of learning do you find difficult? (Be specific—for example, if you have difficulty with the logical/mathematical intelligence, write “making change when shopping” rather than “mathematics.”) Perhaps you now understand why you have difficulty in one area and have an easier time in another.

Finally, outline the steps you could take to make the most of your learning strengths. For example, how could you make use of logical/ mathematical intelligence to play basketball (which is more of a body/ kinesthetic activity)?



Remember to place all your work in your Resource Binder.

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GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 1:
Getting to Know You

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 1 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 1 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	Attempt 1	Attempt 2
<input type="checkbox"/> Assignment 1.1: The Personal Letter (all parts)	_____	_____
<input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 1)	Date Received	Date Received
<input type="checkbox"/> Self-Assessment of Assignment 1.1: The Personal Letter (all parts)	_____/40	_____/40
Sequence 1 Percentage Mark ____/40 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ★. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 1: Getting to Know You

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by a star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: How You Learn			
Part 1: Your Learning Style			
Learning Styles Inventory			
Part 2: Your Multiple Intelligences			
Multiple Intelligences Inventory			
Part 3: Journal Entry: Multiple Intelligences and Learning Styles			
Reflective Journal Entry of the Inventories ★			
Lesson 2: Your English Language Skills			
Part 1: English Language Arts Skills			
Part 2: Goals and Action Plans			
Lesson 3: All about You			
Part 1: Vertical Poems			
First Draft of Vertical Poem			
Part 2: Autobiographical Poems			
First Draft of Autobiographical Poem			
Part 3: Revising and Editing			
Comments on Reasons for Revisions ★			
Final Version of Vertical or Autobiographical Poem ★			

(continued)

Checklist: Sequence 1: Getting to Know You (continued)

Remember, you must submit your assignment for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by a star icon .

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 4: Presenting You			
Part 3: Planning Your Letter			
Planning Your Letter Diagram <input checked="" type="checkbox"/>			
Part 4: First Draft			
First Draft of Your Letter <input checked="" type="checkbox"/>			
Lesson 5: Revising and Polishing Your Letter			
Part 1: Revising and Editing			
Step 1: Self-Assessment Revision Checklist <input checked="" type="checkbox"/>			
Step 3: Making Changes (Second Draft) <input checked="" type="checkbox"/>			
First Draft of Vertical Poem			
Part 2: Writing the Final Copy and Proofreading			
Assignment 1.1: The Personal Letter <input checked="" type="checkbox"/>			
Self-Assessment of Assignment 1.1 <input checked="" type="checkbox"/>			

Self-Assessment of Assignment 1.1: The Personal Letter

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 1.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 1.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 1.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, ask yourself how effectively you					
<ul style="list-style-type: none"> ▪ identify goals and an action plan for your language arts (1.1.5) 					
<ul style="list-style-type: none"> ▪ use appropriate vocabulary and language level for writing to your tutor/marker (2.2.3) 					
<ul style="list-style-type: none"> ▪ generate and combine ideas from your experiences to focus on the topic of you as a learner and as a person (4.1.1) 					
<ul style="list-style-type: none"> ▪ organize your ideas using personal letter format and following the guided questions provided (4.1.3) 					

(continued)

Assignment 1.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, ask yourself how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ review your draft of the letter and determine what improvements were required (information is included, letter format and use of language are appropriate) (4.2.1) 					
<ul style="list-style-type: none"> ■ add information and examples and delete repetitive material (4.2.2) 					
<ul style="list-style-type: none"> ■ use margins and spaces to help the reader find the information easily (4.2.3) 					
<ul style="list-style-type: none"> ■ check for and correct errors in sentence structure (4.3.1) 					
<ul style="list-style-type: none"> ■ apply all spelling rules and correct any errors (4.3.2) 					
<ul style="list-style-type: none"> ■ use correct capitalization and punctuation (4.3.3) 					

Comments

SEQUENCE 1: GETTING TO KNOW YOU

Introduction

In this sequence, you'll learn all about yourself. You'll learn about yourself in the role of a student, discovering your most effective learning style and also finding out about the various types of intelligences that you have. You'll consider your strengths and weaknesses in English language arts and set some goals, including an action plan that outlines how you will achieve these goals. This sequence will also give you the opportunity to consider aspects of your personality, which make you the individual that you are!

There are **five** lessons in this sequence. The work you complete will prepare you for Assignment 1.1, the writing of a personal letter to your tutor/marker about what you have learned about yourself while completing each lesson. The letter will be submitted when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Distance Learning Unit to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

Notes

LESSON 1: HOW YOU LEARN

Learning Experience

Learning goes on throughout our lives. We learn not just in various courses and classes but also in our everyday lives. We learn not only the skills involved in language arts but also those needed to play a sport, bake a cake, or drive a car. But while we all learn, we learn in different ways due to the differences in our abilities and in our personalities. There are various styles of learning. Some people are visual learners, finding it easier to learn by reading and writing; others who like to hear ideas and speak are auditory learners. Kinesthetic or tactile learners are “hands-on” learners who prefer practical exercises. Some students are a combination of a few learning styles! You’ll have an opportunity to determine your learning style in this lesson.

One researcher, Dr. Howard Gardner, suggests that people have at least eight different kinds of intelligence. People vary in the kinds of intelligences they use—one person may be a brilliant musical composer (musical intelligence), but may not be able to understand the feeling of people around him or her (interpersonal intelligence).

This lesson will help you identify the kinds of intelligences you use most. You’ll complete a multiple intelligence inventory (what you “naturally” do well and what areas you don’t feel comfortable with). You will find what you learn about yourself to be helpful as you work through this course!

Process Work 1.1

Part 1: Your Learning Style



1. Complete the Learning Style Inventory that follows, including the scoring portion.

File your work in a safe place.

Notes

Process Work 1.1, Part 1

Learning Style Inventory

To better understand how you prefer to learn and process information, place a checkmark in the appropriate space after each statement below, and then use the scoring directions at the bottom of the page to evaluate your responses. Use what you learn from your scores to better develop learning strategies that are best suited to your particular learning style. Respond to each statement as honestly as you can.

	Often	Sometimes	Seldom
1. I can remember best about a subject by listening to a lecture that includes information, explanations, and discussions.			
2. I prefer to see information written on a chalkboard and supplemented by visual aids and assigned readings.			
3. I like to write things down or to take notes for visual review.			
4. I prefer to use posters, models, or actual practice and other activities in class.			
5. I require explanations of diagrams, graphs, or visual directions.			
6. I enjoy working with my hands or making things.			
7. I am skillful and enjoy developing and making graphs and charts.			
8. I can tell if sounds match when presented with pairs of sounds.			
9. I can remember best by writing things down.			
10. I can easily understand and follow directions on a map.			
11. I do best in academic subjects by listening to lectures and tapes.			
12. I play with coins or keys in my pocket.			
13. I learn to spell better by repeating words out loud than by writing the words on paper.			
14. I can understand a news article better by reading about it in a newspaper than by listening to a report about it on the radio.			
15. I chew gum, smoke, or snack while studying.			

(continued)

Process Work 1.1, Part 1 (continued)

Learning Style Inventory (continued)			
	Often	Sometimes	Seldom
16. I think the best way to remember something is to picture it in my head.			
17. I learn the spelling of words by “finger-spelling” them.			
18. I would rather listen to a good lecture or speech than read about the same material in a textbook.			
19. I am good at working and solving jigsaw puzzles and mazes.			
20. I grip objects in my hands during learning periods.			
21. I prefer listening to the news on the radio rather than reading the paper.			
22. I prefer obtaining information about an interesting subject by reading about it.			
23. I feel very comfortable touching others, hugging, handshaking, etc.			
24. I follow oral directions better than written ones.			

Scoring Procedures					
Directions: Place the point value on the line next to the corresponding item below. Add the points in each column to obtain the preference score under each heading.					
Often = 5 points		Sometimes = 3 points		Seldom = 1 point	
Visual		Auditory		Tactile	
No.	Pts.	No.	Pts.	No.	Pts.
2		1		4	
3		5		6	
7		8		9	
10		11		12	
14		13		15	
16		18		17	
19		21		20	
22		24		23	
VPS =		APS =		TPS =	
VPS = Visual Preference		APS = Audio Preference		TPS = Tactile Preference	

Part 2: Your Multiple Intelligences

1. Read about seven of Howard Gardner's multiple intelligences on page 9 of *ResourceLines 9/10*. The eighth one that Gardner has added to his theory is naturalistic intelligence, which includes abilities such as observing, recognizing, categorizing different species of plants and animals.
2. Complete Your Multiple Intelligences forms on the following pages. Be sure to read the statements carefully. Use the five-point scale provided and give each statement a number that best describes you.
3. Complete the Multiple Intelligences Profile on page 21. For each type of intelligence, place an X on the line that most accurately represents you. Use the information from your inventory responses to complete the profile.

Be certain to file your work.



During this course, you will complete some process work, which you should save or file. You will want this work for future discussions with your tutor/ marker or for inclusion in your Showcase Portfolio at the end of this course.

Notes

Process Work 1.1, Part 2

Your Multiple Intelligences*

Name _____ Date _____

Studies into human intelligence have shown that people are smart in multiple ways. There are eight identified Multiple Intelligences (MI):

1. **Verbal/Linguistic:** using words effectively in writing and speaking.
2. **Logical/Mathematical:** using numbers effectively, reasoning well.
3. **Visual/Spatial:** perceiving the world accurately, creating accurate mental pictures.
4. **Interpersonal:** understanding the motivation and feelings of other people.
5. **Intrapersonal:** understanding oneself and using the knowledge to live well.
6. **Bodily/Kinesthetic:** learning by doing, handling objects skillfully, using the body to express emotion, as in dance and sports.
7. **Musical:** understanding and expressing music.
8. **Naturalist:** understanding, classifying, and explaining nature.

Using the scale below, give each statement a number that best represents your response.

- 1—Not at all like me
- 2—A little like me
- 3—Somewhat like me
- 4—A lot like me
- 5—Definitely me

Add the total for each category and then identify your top five intelligences.

Remember, you have many strengths and abilities that encompass all the Multiple Intelligences.
This quiz will help you identify your strongest areas.

Verbal/Linguistic

1. I like puns and other wordplay.	
2. I feel comfortable and get positive reinforcement when dealing with language and words.	
3. I enjoy completing crosswords and other word games like Scrabble™.	
4. I remember things exactly as they are said to me.	
5. I like to take part in debates and/or discussions.	
6. I prefer writing long- and short-answer responses rather than multiple-choice responses.	
7. I enjoy keeping a written journal and/or writing stories and articles.	
8. I like to read a lot.	
My Verbal/Linguistic Total	

(continued)

* Source: The Students Commission with Ben Wicks. "Your Multiple Intelligences." *The Sixth Messenger and the High Five Career Messages*. Toronto, ON: The Students Commission. 87-91.

Process Work 1.1, Part 2 (continued)

Your Multiple Intelligences (continued)	
Logical/Mathematical	
1. I work best in an organized work area.	
2. I enjoy math and/or science.	
3. I keep a “things to do” list.	
4. I enjoy playing brainteasers and games that involve logical thinking, such as Jeopardy™ and Clue™.	
5. I like to ask “why” questions and seek clarification of issues and concerns.	
6. I work best when I have a day planner or timetable.	
7. I quickly grasp cause-and-effect relationships.	
8. I am good at estimating.	
My Logical/Mathematical Total	
Visual/Spatial	
1. I understand colour combinations and what colours work well together.	
2. I enjoy solving jigsaw, maze, and/or other visual puzzles.	
3. I read charts and maps easily.	
4. I have a good sense of direction.	
5. I like to watch the scenes and activities in movies.	
6. I have vivid dreams when sleeping.	
7. I can anticipate the moves and consequences in a game plan (e.g., hockey sense, chess sense).	
8. I remember things best by seeing them.	
My Visual/Spatial Total	
Interpersonal	
1. I work best through interaction with people.	
2. I enjoy team sports rather than individual sports.	
3. Being around people energizes me.	
4. I prefer group activities rather than ones I do alone.	
5. I enjoy learning about different cultures.	
6. I usually talk over my personal problems with a friend.	
7. I enjoy sharing my ideas and feelings with others.	
8. I work best in cooperative groups where I can discuss issues with others.	
My Interpersonal Total	

(continued)

Process Work 1.1, Part 2 (continued)

Your Multiple Intelligences (continued)	
Intrapersonal	
1. I am a private person and I like my private inner world.	
2. I have a few close friends.	
3. I have strong opinions about controversial issues.	
4. I work best when activity is self-paced.	
5. I am not easily influenced by other people.	
6. I have a good understanding of my feelings and how I will react to situations.	
7. I often raise questions concerning values and beliefs.	
8. I understand that I am responsible for my own behaviour.	
My Intrapersonal Total	
Bodily/Kinesthetic	
1. I like to move, tap, or fidget when sitting.	
2. I participate in extreme sports (e.g., sea kayaking, snowboarding, mountain biking).	
3. I am curious as to how things feel and I tend to touch objects to examine the texture.	
4. I am well coordinated.	
5. I like working with my hands.	
6. I prefer to be physically involved rather than sitting and watching.	
7. I understand best by doing (touching, moving, and interacting).	
8. I enjoy creating things with my hands.	
My Bodily/Kinesthetic Total	
Musical	
1. I play music in my head.	
2. I make up a rhyme to remember something.	
3. It is easy for me to follow the best of music.	
4. I like setting sounds and poems to music.	
5. I keep time when music is playing.	
6. I can hear an off-key note.	
7. I find it easy to engage in musical activities.	
8. I feel proud of my musical accomplishments.	
My Musical Total	

(continued)

Process Work 1.1, Part 2 (continued)

Your Multiple Intelligences (continued)

Naturalist	
1. I have a collection (e.g., shells, mugs, rocks, hockey cards).	
2. I notice similarities and differences in trees, flowers, and other things in nature.	
3. I am actively involved in protecting the environment.	
4. I enjoy digging for and discovering artifacts and unusual items.	
5. I prefer to be outdoors rather than indoors.	
6. I like planning and caring for a garden.	
7. I enjoy fishing and tracking.	
8. I learn best when I can go on field trips to explore and observe nature exhibits, museums, or the outdoors.	
My Naturalist Total	

My Top Five Multiple Intelligences Are:

1. _____
2. _____
3. _____
4. _____
5. _____

Process Work 1.1, Part 2

Multiple Intelligences Profile

Name _____ Date _____

Type of Intelligence	Most Like Me	Least Like Me
Verbal/Linguistic	_____	_____
Logical/Mathematical	_____	_____
Interpersonal/Social	_____	_____
Musical/Rhythmic	_____	_____
Intrapersonal/Introspective	_____	_____
Visual/Spatial	_____	_____
Bodily/Kinesthetic	_____	_____
Naturalist	_____	_____

Notes

Part 3: Journal Entry: Multiple Intelligences and Learning Styles

You may want to reread the “Learning Experience” section on page 11 of this sequence.

Before the various process work and assignments are outlined for you, you will be given the outcomes that the work is targeting. Read these outcomes carefully, as they will help you keep your focus as you work through this course.

Below are the specific learning outcomes for the process work in this lesson.



Think about how effectively you can

- 1.1.5 reflect on what you have learned by doing a learning styles profile and a multiple intelligences inventory
- 1.2.1 gain understanding of yourself as a learner by assessing connections between new ideas presented in this lesson with what you previously knew
- 1.2.3 gain understanding of yourself as a learner by making connections between the ideas presented and the experiences you have encountered
- 2.1.1 apply your knowledge and learning experiences to develop your own ideas about yourself as a learner
- 4.1.1 generate and combine ideas from your personal learning experiences to bring into focus the topic of you as a learner
- 4.1.3 organize your ideas following the structural patterns (guided questions) provided in this lesson



You will be writing reflective journal entries throughout this course. Reflective journal entries are pieces of informal writing that can explore ideas and/or reflect on learning. Journal entries are thinking on paper! They are useful to “show” what you are learning.

There are several ways to begin writing your reflection. You may want to choose some of the following sentence starters that best suit your thinking. You do not need to use every sentence starter!

- I noticed...
- I heard / read...
- I learned... by...
- I learned... because...
- I learned... when...
- I tried...
- I wonder...
- I question whether...
- I was surprised that...
- I wish...
- I decided to...
- If only...
- I hope...

Here is a sample of part of a reflective journal entry talking about learning styles:

I learn best when I am watching a teacher and taking notes. I do best on tests when I've taken notes and then read them again and again. I use different coloured highlighters that help me focus. I find that when I am just listening, when a teacher is reading a story out loud to the class, that my mind starts to wander. What I try to do is sit in the front of a class so I am more likely to pay attention.

1. Consider the work you did in this lesson. Were you surprised by what you discovered about yourself in completing the multiple intelligences inventory and the learning style profile?

To complete Journal Entry 1, respond to the following. Title your response “Learning Style Profile/Multiple Intelligences Reflection.”

- When and under what conditions do you learn best (e.g., watching a demonstration, working alone in a quiet space, participating in a hands-on activity)? Under what conditions do you find it more difficult to learn?
- Which of the eight intelligences do you think is your strongest or are you equally balanced? Explain.
- Which type of the eight intelligences do you think is your weakest? In other words, in what areas of learning might you need assistance?

Be specific in your comments. Rather than commenting that you have difficulty with logical/mathematical intelligence, write about your difficulty with figuring the amount of change you should get back when you buy something with cash.

File your completed journal entry.

Notes

LESSON 2: YOUR ENGLISH LANGUAGE ARTS SKILLS

Learning Experience

Just as individuals have different strengths and weaknesses in their kinds of intelligences or learn more effectively in various ways, you most likely find different parts of English language arts more challenging than others.

The six language arts are reading, writing, talking, listening, viewing, and representing. Refer to the Introduction for a more detailed explanation. Think about which areas come easily to you and which ones are more challenging. Then you'll be creating goals and strategies for what you hope to achieve this year.

Process Work 1.2



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.5 identify your strengths and weaknesses in language arts skills, and make a plan for improvement using specific strategies
- 1.2.3 make connections between the ideas presented in this lesson and your own experiences and knowledge to gain further insight about yourself as a learner

Part 1: English Language Arts Skills

1. Think about the skills you have in the various language arts. What can you do well? Some examples of reading, writing, listening, speaking, viewing, and representing skills are listed on the following chart. Read the chart and the following student example.

Reading	Writing
<ul style="list-style-type: none"> ■ decode (to recognize words in print) ■ comprehend or understand the meanings of words, passages, and extended texts ■ summarize ideas from texts ■ use headings, graphics, and other textual features to navigate and make meaning from texts ■ skim and scan ■ infer (read between the lines) ■ notice patterns of imagery, sound, themes, etc., in texts ■ interpret broad meanings and themes based on the text and own prior knowledge of texts and the world 	<ul style="list-style-type: none"> ■ generate and select ideas ■ draft and organize ideas ■ use and adapt a variety of forms ■ revise content, organization, and style to fit particular audiences and purposes ■ use appropriate text features ■ edit and proofread for mechanical appropriateness (grammar, spelling, capitalization, and punctuation)
Listening	Speaking
<ul style="list-style-type: none"> ■ focus on the speaker; attend to tone and volume as keys to meaning ■ recognize and follow organizational patterns; attend to transitional cues ■ note major ideas and supporting details ■ interpret mood from sound effects 	<ul style="list-style-type: none"> ■ monitor rate, volume, and tone ■ enunciate words clearly ■ organize ideas clearly, using transitions to connect parts ■ use appropriate visual aids and sound effects ■ use appropriate body language
Viewing	Representing
<ul style="list-style-type: none"> ■ notice how various elements (colour, line, shape, etc.), principles (contrast, rhythm, balance, etc.), and techniques (camera angle, distance, focus, etc.) produce various effects ■ interpret visual symbols ■ recognize and follow organizational patterns; attend to transitional cues 	<ul style="list-style-type: none"> ■ use various elements of art (colour, line, shape, etc.) and principles of design (contrast, rhythm, balance, etc.) to produce intended effects ■ use various techniques (camera angle, distance, focus, etc.) to produce intended effects

Reading: I really like reading short stories. I find it easy to remember the main events and ideas in the stories.

Speaking: I enjoy talking with my friends. They often tell me that I am very funny!

2. It's now your turn to write down one or two of the skills you have in each of the six language arts areas.

File your responses.

Part 2: Goals and Action Plans

There are skills and strategies that you will want to improve during this course. Here's an example of a student outlining a weakness, setting a goal, and providing an action plan.

Reading:

Weakness: I have a difficult time understanding the characters in a story and the deeper meanings of the story.

Goal: I would like to "get" all aspects of the story.

Action Plan: I'm going to see if someone can recommend some books for me to read that aren't just action ones. I'd then like to discuss them with someone.

Speaking:

Weakness: I don't like talking in front of groups or making presentations.

Goal: I'd like to become more comfortable speaking to a large group.

Action Plan: I'm going to see if there are any occasions where I can speak in front of a group. I think I could start at big family dinners. Instead of my folks making the "welcome to our house" speech, I could do it.

1. Write down one or two skills you wish to improve in each of the six language arts areas. Design your goals similar to the example you've been given.

File your work.

Notes

LESSON 3: ALL ABOUT YOU

Learning Experience

In the first lessons, you focused on how you learn. Lesson 2 focused on your strengths and weaknesses in language arts and your goals for the coming year. In this lesson, you are going to be considering other parts of your life and personality and what makes you unique!

Process Work 1.3



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.3 use memorable language effectively to create a personal poem
- 1.2.3 consider ideas about yourself for your poem
- 4.1.3 use organizational patterns in your poem
- 4.2.1 review your draft of the poem and determine what improvements are required
- 4.2.4 experiment with language and supporting details when revising to enhance clarity and artistry

Part 1: Vertical Poems

1. Read the following poem.

Always lots of fun to be with
Likes basketball and hockey
Even-tempered
eXcellent athlete

Brother to Jason and Lauren
Ready to help out his friends
Extraordinary math student
Never causes his parents problems (well, almost never)
Not afraid of a challenge
Eager to learn how to drive
Really a generous guy

- This piece of writing is called a vertical poem. Look at the first letter (the one that is bolded) of each line and read down. You'll see that the poem is about a boy named Alex Brenner. Alex has used each letter in his name to begin statements that describe him. You'll notice that he "cheated" for the X, one of the most difficult letters to find effective starting words.
2. Now it's your turn to write a vertical poem about yourself. Begin by writing the letters of your name vertically. Now think of different aspects of your personality, your likes and dislikes, your interests, and your family and friends. Complete each line using the appropriate starting letter. Title your work "Vertical Poem: First Draft" and file it.

Part 2: Autobiographical Poems

1. Read the following poem. This one is called an autobiographical poem, as the writer is telling about her life.

*Melissa
Generous, funny, shy, stubborn
Daughter of Elaine
Who loves her grandpa, a world free of war, and pepperoni pizza
Who feels uncomfortable in new situations, proud of learning
how to swim, and scared during thunderstorms
Who needs her friends' approval, more concentration when working
on school projects, and her Iphone
Who gives advice to her best friend, a smile to the cute neighbour
who lives up the street, and attitude to her older brother
Who fears snakes, spiders, and failing a test
Who would like to see a cure for cancer, longer summer vacations,
and Lady Gaga in concert
Who lives in a small white and grey house on Oak Street
Harper*

2. Notice that some lines in the example are indented and begin with lower case letters. That's because all the ideas for one description could not fit on one line. Use the following form to help you fill in various aspects of your personality. Title your work "Autobiographical Poem: First Draft" and file it.

Notes

Autobiographical Poem

1. Your first name: _____
2. Four personality traits that describe you (single words):
_____, _____, _____, _____
3. Son of, daughter of, sibling of: _____
4. Who loves (three people or ideas): _____

5. Who feels (three phrases): _____

6. Who needs (three words or phrases): _____

7. Who gives (three phrases): _____

8. Who fears (three words or phrases): _____

9. Who would like to see (three words or phrases): _____

10. Who lives at/in: _____
11. Your last name: _____

Notes

Part 3: Revising and Editing

The examples of Alex's and Melissa's were their final drafts, not their first draft.

Here are the steps to go through as you move from your first copy to your final product, whether it's a poem short story or essay.

- You may find it helpful to have a learning partner. This could be a friend, relative, teacher, or any other person whose opinion you value. Have him or her read your first draft and offer suggestions for improvement; however, it's up to you to decide if what is suggested will improve your writing.
 - Another option is to put your writing away for a day. When you next read it, you will be able to look at it with a "fresh perspective." You may be surprised to find that your ideas that seemed quite clear the day before require more clarity or may be repetitious.
 - Consider if you have included all the ideas you want in your writing. Should the order of ideas be changed? Have you repeated yourself?
 - Focus on your word choice. Have you chosen the best words and put them in the best order? Have you checked your spelling? Refer to a thesaurus and dictionary to help you out.
1. Read the first drafts of the previous poems. Compare them with the final versions. Then choose any four changes (in total) made in the poems and comment on why you believe the students made these revisions.

Athletic
Likes basketball and hockey and lots of other sports
Even-tempered
X-Files is a show he never watched

Brother to Jason and younger brother Lauren
Ready to help out his friends
Excellent math student
Never causes his parents problems
Not afraid of a challenge
Excellent hockey player
Really nice to his friends

*Melissa
Generous, quiet, shy, stubborn
Daughter of Elaine
Who loves her grandfather, pizza, and a world free of war,
Who feels shy, scared during thunderstorms, and proud of
learning new things,
Who needs her Iphone, her friends' approval, and more concentration
when doing school projects
Who gives advice to her best friend, a smile to the boy
who lives up the street, and attitude to Jeff
Who fears snakes, creepy crawly insects, and failing a test
Who would like to see Lady Gaga, world peace, and
more free time
Who lives in a small town
Harper*

2. Choose either your vertical poem or your autobiographical poem and go through the steps of revising and editing it. Be certain to keep all the drafts you do as well as a final, clean copy of your poem.

File your work.

LESSON 4: PRESENTING YOU

Learning Experience

In this lesson, you will be introducing yourself to your tutor/marker. You'll be writing a personal letter.



Assignment 1.1, Part A

The Personal Letter



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.5 identify goals and an action plan for your language arts learning
- 2.1.3 experiment with the use of language appropriate for a personal letter
- 2.2.3 connect ideas about learning to your own knowledge and experiences in order to gain understanding about you as a learner
- 2.3.3 use appropriate vocabulary and language level for writing to your tutor/marker
- 4.1.1 generate and combine ideas from your experiences to focus on the topic of you as a learner and as a person
- 4.1.3 organize your ideas using the personal letter format and following the guided questions provided

The work that you did in Lessons 1 to 3, which has been filed, will help you with your first assignment: writing a personal letter.

You and your tutor/marker will both be assessing this letter. Review the criteria for assessment outlined in the **Self-Assessment of Assignment 1.1**. Refer to the **Self-Assessment Revision Checklist** at the end of this sequence. You will find it's a useful guideline while writing your letter.

continued

Assignment 1.1, Part A: The Personal Letter (continued)

Part 1: Writing Variables

Keep in mind the following writing variables you'll be considering:

- Topic: It's you and your learning
- Purpose: To describe and discuss you as a person and as a learner
- Audience: Your tutor/marker
- Required Length: Approximately one-and-a-half to two pages
- Form: Personal letter consisting of four paragraphs

Part 2: Pre-Writing

You'll be referring to the following:

- The results of your multiple intelligences inventory, learning styles inventory, and your response journal (Lesson 1)
- Your areas of difficulty as a language arts learner (Lesson 2)
- Goals and Action Plan (Lesson 2)
- Vertical and Autobiographical Poem (Lesson 3)

Part 3: Planning Your Letter

Use the following Planning Your Letter Diagram to help you organize your information. Point form is fine for jotting down your ideas.

- Paragraph 1: This is the first time you will be introducing yourself to your tutor/marker. In this paragraph, include information about your personality and even what you look like! You'll find that you'll be able to expand on some of the ideas you used in your poems. You may also find that you want to include areas not mentioned in your poems. Be certain to provide some detail.
- Paragraph 2: In this paragraph, tell about your friends, family, your hobbies, and your interests. You may include some of the causes or issues that are important to you. You'll find the poems you wrote may help you develop your ideas.
- Paragraph 3: What did you learn about yourself from the multiple intelligences inventory and learning inventory? Were you surprised at the results? Why? Why not? Be certain to support with an explanation. Your response journal will be helpful here.

continued

Assignment 1.1, Part A: The Personal Letter (continued)

- Paragraph 4: Outline two areas in language arts that are more difficult for you, again including details. What did you identify as your goals and what is your action plan for each?

File your Planning Your Letter Diagram.

Part 4: First Draft

If you are word processing, be sure you save the first draft of the letter you are writing. Make a copy of it and use the copy for editing. If you are handwriting your letter, double-space your work and write on one side of the page only. This allows room for making revisions and editing changes. You will be submitting all of your drafts as well as the final copy of your letter to your tutor/marker. This will assist him or her in understanding your strengths and weaknesses in writing, and he or she will be able to offer you suggestions as you prepare for assignments later on in this course.

Refer to the criteria for assessment outlined in the **Self-Assessment of Assignment 1.1: The Personal Letter** form at the beginning of this sequence. You will find it a useful guideline while writing your letter.

Use your **Planning Your Letter Diagram** to write the first draft of your letter. You'll be using block style. Refer to page 128 in *ResourceLines 9/10* for an example of this style and an explanation of the parts of the letter and how they are formatted (heading, salutation, body, complimentary close, and signature).

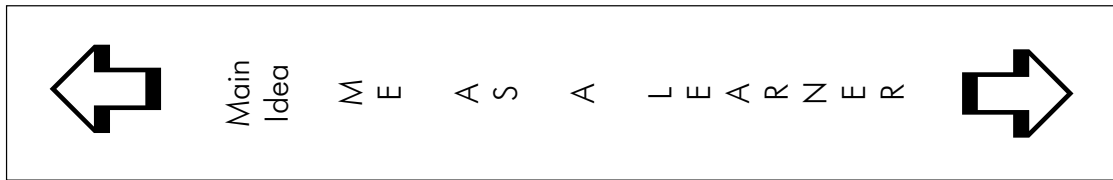
Your planning diagram has helped you with the ideas you will be including in this letter.

continued

Notes

Assignment 1.1, Part 3

Planning Your Letter Diagram



Paragraph 1
Physical
Appearance/
Personality

Paragraph 2
Friends/Family/
Hobbies/
Interests/
Causes

Paragraph 3
Results and
thoughts on
the multiple
intelligences
inventory

Paragraph 4
Weaknesses/
Goal/
Action Plan

Handwriting practice lines for each paragraph:

- Paragraph 1: 5 horizontal lines
- Paragraph 2: 5 horizontal lines
- Paragraph 3: 5 horizontal lines
- Paragraph 4: 5 horizontal lines

Notes

Assignment 1.1, Part A: The Personal Letter (continued)

Remember to begin each paragraph with a **topic sentence**, a sentence that states the main idea of the paragraph.

Here are some sample topic sentences for the first paragraph of your letter:

- “Let me tell you a little bit about myself.”

OR

- “I know you’ll be seeing all my assignments this year so I wanted you to know me better.”

The rest of your paragraph provides details that illustrate or develop your main idea.

Refer to pages 88–91 of *ResourceLines 9/10* for further explanation and examples of well developed paragraphs. Note as well the use of transitional devices (page 91)—ways of getting smoothly from one paragraph to the next. Here is an example:

“Now that I’ve told you about me, I want to tell you about some other important areas of my life.”

File a copy of your first draft.

Notes

LESSON 5: REVISING AND POLISHING YOUR LETTER

Learning Experience

Revising, editing, and proofreading are important stages in the writing process.



Assignment 1.1, Part B

The Personal Letter



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 4.2.1 review your draft of the letter and determine what improvements are required (information included, personal letter format, and use of appropriate language)
- 4.2.2 add information and examples and delete repetitive material
- 4.2.3 use margins and spaces to help the reader find the information easily
- 4.3.1 check for and correct errors in sentence structure
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation

Part 1: Revising and Editing

Step 1: Self-Assessment Revision Checklist

You were introduced to revising and editing when you “polished” your poem in Lesson 3. Follow these steps for your personal letter.

Review the following **Self-Assessment Revision Checklist**, and complete it as it relates to your draft letter. Place the completed checklist in your Resource Binder.

continued

Assignment 1.1, Part B: The Personal Letter (continued)

Step 2: Taking Another Look at the Letter

Here's a reminder of what you should do when you are creating a final draft. This was discussed in Lesson 3 when you wrote your poems.

- You may find it helpful to have a learning partner. This could be a friend, relative, teacher, or any other person whose opinion you value. Have him/her read your first draft and offer suggestions for improvement; however, it's up to you to decide if what is suggested will improve your writing.
- Another option is to put your writing away for a day. When you next read it, you will be able to look at it with a "fresh perspective." You may be surprised to find that your ideas that seemed quite clear the day before require more clarity or may be repetitious.

Step 3: Making Changes

If you are using a word processor, be sure you saved the first draft of the letter you completed in Lesson 3. Make a copy of it and use that for editing. If you are handwriting your letter, double-space your work and write on one side of the page only. This allows room for making revisions and editing changes.

Now make the changes to your letter that you consider important. Focus on the content and organization of your letter. Be certain that you followed the outline provided in Lesson 4, Part 4: First Draft.

- Ideas not in the correct paragraph should be moved
- Add any examples that will make your ideas clearer
- Remove any unnecessary repetition

Your second draft is now complete. Save this one if you're word processing. If you are handwriting, use a different colour pen for the next step of editing.

continued

Assignment 1.1, Part B: The Personal Letter (continued)

Step 4: Editing

Editing involves checking what you've done so far in the writing process. Here's a checklist for you to consider.

- Are you on topic throughout?
- Does each paragraph have a topic sentence and a good concluding sentence?
- Have you followed the planning diagram?
- Have you given good examples to support your statement?
- Have you avoided unnecessary repetition?
- Have you checked for effective word choice, sentence structure, and paragraph structure?
- Have you checked your spelling?

A dictionary and thesaurus will be helpful. Chapter 7 (pages 307–339) of *ResourceLines 9/10* reviews grammar, usage, and mechanics. Check it out!

Part 2: Writing the Final Copy and Proofreading

Make a final copy of your letter, either with a word processor or in your neatest handwriting. Check it carefully so that it is error-free. You will be submitting it, along with all your drafts, to the Distance Learning Unit as **Assignment 1.1: The Personal Letter**.

continued

Notes

Assignment 1.1, Part B

Self-Assessment Revision Checklist

Question	I Am Satisfied	I Can Do Better	I Missed This	What I Will Do To Improve
Does my letter have a clear main idea?				
Does each paragraph have a clearly expressed main idea?				
Do I have a strong personal voice that is and sounds like me?				
Will the introductory sentence attract attention?				
Is the focus of my letter maintained?				
Does each point lead to the next point?				
Do I have a logical conclusion?				
Have I included enough details?				
Are there details that should be "cut"?				

Notes

SEQUENCE 1 ASSESSMENT

Congratulations! You have now completed the first sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 1
- the Self-Assessment of Assignment 1.1: The Personal Letter
- Assignment 1.1: The Personal Letter (all drafts)
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 1.1

Refer to the **Self-Assessment of Assignment 1.1: The Personal Letter** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 1



Refer to the **Checklist: Sequence 1: Getting to Know You** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 1.

Preparing for Submission of Sequence 1

Steps

- Complete the Checklist for Sequence 1 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 1 Cover Sheet (found at the beginning of this sequence)
 - Assignment 1.1: The Personal Letter
 - Self-Assessment of Assignment 1.1: The Personal Letter
 - (bottom) Process work from this sequence that is identified by the ★ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 2, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 1 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 1



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 2:
Getting to Know Others

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 2 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 2 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 2.1: Coat of Arms and Mandala <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 2) <input type="checkbox"/> Self-Assessment of Assignment 2.1: Coat of Arms and Mandala	Attempt 1 Date Received _____/28	Attempt 2 Date Received _____/28
Sequence 2 Percentage Mark ____/28 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ☆. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 2: Getting to Know Others

Remember, you must submit your assignment for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by a star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: How To Read a Story: Meet Amy, Lucas, and Wes			
Part 1: How To Read a Story: "Gore"			
Before Reading Questions			
During Reading Story Outline			
After Reading Question			
Part 2: "Long, Long After School"			
Before Reading Questions			
During Reading Story Planner			
After Reading Question			
Lesson 2: Long Short Stories			
Part 1: Making Your Choice			
Before Reading Questions			
During Reading Story Outline or Planner and Questions			
After Reading Question			
Part 2: Point of View			
Different Viewpoint ☆			

(continued)

Checklist: Sequence 2: Getting to Know Others (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by a star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 3: Poetry: Another Look at Teens			
Part 1: How To Read a Poem: “Two Prisoners”			
Before Reading Questions			
During Reading Story Outline			
After Reading Question			
Part 2: “To My Son” ★			
Before Reading Questions			
During Reading Questions			
After Reading Questions			
Part 3: “To Christine”			
Before Reading Question			
During Reading Questions			
After Reading Questions			
Part 4: “Crosswords” ★			
After Reading Questions			
Lesson 4: Visual Works			
Part 1: How a Picture Means			
Analysis of Two Visuals			

(continued)

Checklist: Sequence 2: Getting to Know Others (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by a star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 5: Presenting Two Characters (Assignment 2.1)			
Part 2: Creating the Coat of Arms			
Writing a Frame ☒			
Drafts of Coat of Arms ☒			
Final Coat of Arms ☒			
Part 3: Creating the Sun/Shadow Mandala			
Fill-in-Blanks ☒			
Sun/Shadow Form ☒			
Sentences Explaining Sun and Shadow Choices ☒			
Sun/Shadow Chart ☒			
Drafts of Mandala ☒			
Final Mandala ☒			
Reflections ☒			
Self-Assessment of Assignment 2.1 ☒			

Notes

Self-Assessment of Assignment 2.1: Coat of Arms and Mandala

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 2.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 2.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 2.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ question and reflect on interpretations of your chosen characters and of your final products (1.1.1) 					
<ul style="list-style-type: none"> ▪ use memorable language as you fill out the forms for the coat of arms and mandala (1.1.3) 					
<ul style="list-style-type: none"> ▪ consider ideas and information about characters in this sequence to create a presentation (1.2.3) 					
<ul style="list-style-type: none"> ▪ respond personally and critically to the characters presented (2.2.2) 					

(continued)

Assignment 2.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ create original texts (coat of arms and mandala) to show your understanding of the forms and techniques involved (2.3.5) 					
<ul style="list-style-type: none"> ■ use a variety of techniques to generate and select ideas for your presentation (4.1.1) 					
<ul style="list-style-type: none"> ■ consider what you want to illustrate in your visual presentation and put items in an effective and logical order with adequate detail for audience and understanding (4.2.5) 					

Comments

SEQUENCE 2: GETTING TO KNOW OTHERS

Introduction

In the first sequence, you learned all about yourself. You also considered aspects of your personality that make you a unique individual. In this sequence you will be getting to know others. Some of those you meet may have had similar experiences to the ones you have encountered. All those you meet will have interesting ideas for you to consider. How will you get to know these characters? It will be through the short stories and poems that you will be reading and the visuals you will be viewing.

There are **five** lessons in this sequence. The work you complete will prepare you for Assignment 2.1, the creation of a mandala and coat of arms. Don't worry if you don't know these terms. They'll be explained later on in the sequence. The mandala and coat of arms will be submitted when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Distance Learning Unit to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

Notes

LESSON 1: SHORT STORIES: MEET AMY, LUCAS, AND WES

Learning Experience

In this lesson you will be reading two short stories, "Gore" and "Long, Long After School." You will review some of the characteristics of a short story and be given some suggestions for how to read one. In the stories, you will be introduced to a pair of twins who have a very interesting relationship and to a man who retells his high school experience.

Process Work 2.1



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.1.2 use before, during, and after strategies outlined in this lesson to develop an understanding of the short story
- 2.1.3 use textual cues and organization patterns (story outline, story planner, and character map) within a short story to make sense of it
- 2.2.1 expand your reading repertoire by reading short stories
- 2.2.2 respond personally and critically to the characters and events presented in the short story
- 2.2.3 consider and explain how word choice and supporting details have an effect on the reader

Short stories generally follow the same format. The typical storyline or plot generally follows the following structure:

1. **Initial incident**—starts the action of the story
2. **Rising action**—complication is introduced for the central character (protagonist), which creates a conflict or suspense
3. **Climax**—most suspenseful part of the story
4. **Resolution**—all loose ends are tied up

Stories often outline a **setting**—where and when a story takes place. Sometimes the setting adds to the mood or atmosphere of a story. Consider how in scary stories it is often a dark and rainy night!

The **characters** in the story are revealed to us by what the author says about them, what they say and do to others, and what they think. Besides the protagonist (the central character), there is often an antagonist (the character who struggles or is in conflict with the protagonist).

Some stories are strictly entertainment but others have a **theme**. This is the life lesson that the reader is left with, the central idea in a piece of writing.

Part 1: How To Read a Story: "Gore"



You are going to be reading, "Gore" on page 3 of *SightLines* 9. Follow these steps for how to read a story.

- Read the title.
- Are there any illustrations?
- Read the opening paragraphs.
- First reading should be for pleasure
- Respond to the story in a critical way. You'll find the questions that you'll be asked will help you do this.

Pages 41–46 of *ResourceLines* 9/10 give a more detailed explanation of terms and suggestions for reading short stories. You'll find them helpful!

Before Reading

1. Look at the title, "Gore," and at the illustration. Jot down some predictions about what this story might be about.
2. Read the first three paragraphs of the story. What is the relationship of the twins?

During Reading

1. Remember that your first reading should be for enjoyment. As you are reading, complete the following **Story Outline** form.

Story Outline

Setting (where, when):

Characters:

Title

Events:

Initiating Problem:

Solution/Ending:

Notes

After Reading

Do you remember in Sequence 1 that you created poems? You needed to outline your personality traits. For example, you might have written that you are shy. What if you were asked to explain that trait or give supporting evidence for it? You might explain how you find it difficult to meet new people and get nervous when you have to do so.

1. You were introduced to two characters: Amy and Lucas. Choose one of the characters and complete the following character map for him or her. You will notice that you are looking for one major trait and then two other traits the character has. You need two pieces of supporting evidence for each trait. You may find you need to reread or skim the story to complete this chart.
2. What does Amy say to convince you that this was only one of many great performances?
3. Should Lucas seek revenge? Why or why not?
4. The author, Sarah Ellis, uses some interesting techniques in her writing. Do you remember the terms **simile** and **metaphor**?

If you say that the stars are like diamonds, you really mean that the stars sparkle as brightly as diamonds do. If you call someone “chicken,” you don’t mean that the person has feathers but rather he is timid like a chicken is.

- **Simile:** a comparison between two unlike objects introduced by “like” or “as.”
- **Metaphor:** a direct comparison between unlike objects, not using “like” or “as.”

Find four similes and/or metaphors in the story. Comment on their effectiveness.

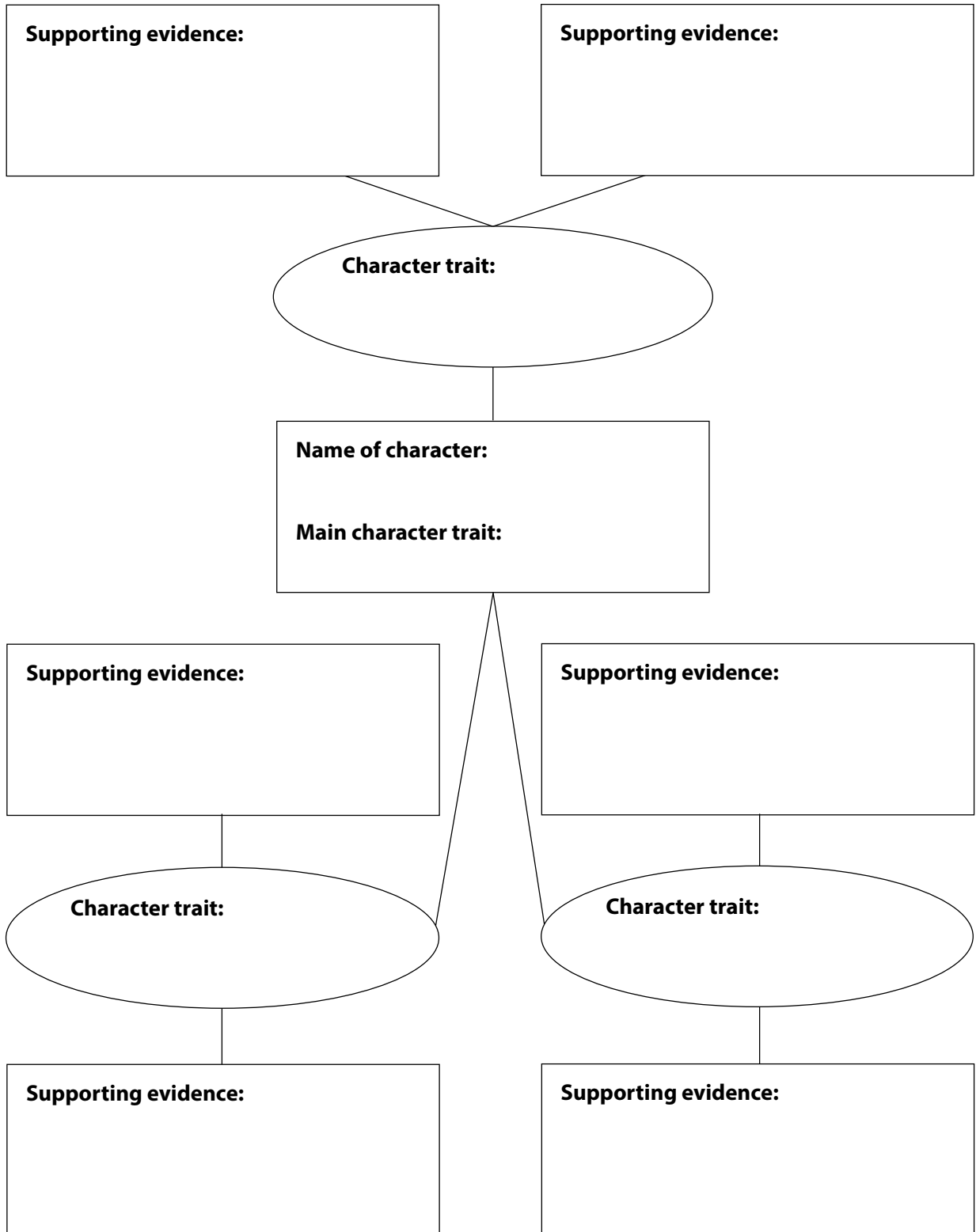
5. How did the author create **suspense** in the story? **Suspense** keeps the reader interested and curious about what will happen next.

File all your responses in a safe place.

If you enjoyed the story by R. L. Tankard that Amy was reading, you should look for the work of R. L. Stine. That’s really who the fictitious Tankard is based on.

Notes

Character Map



Notes



Part 2: “Long, Long After School”

You’ll be practising some of the areas you worked on in Part 1 by looking at another story.

Before Reading

You’ll find “Long, Long After School” on page 112 of *SightLines* 9.

Respond to two of the following questions:

1. Look at the title and at the illustration. Jot down some predictions about what this story might be about.
2. How would you define the term *social misfit*? Is it fair to judge someone based on how he or she differs from the majority?
3. Consider a show such as *The Simpsons*, *Glee*, or *Degrassi* or a book that you’ve read. What makes certain characters “cool”? Is the portrayal of the school accurate?

You’ll notice that these Before Reading questions are giving you focus for your reading.

During Reading

1. As you are reading, complete the following Story Planner form. This is a variation on the Story Outline form you used in Part 1. Unlike “Gore,” which retells the story in order from beginning to end, “Long, Long After School” uses the **flashback** technique. The story begins in one time, and then goes back to something that happened earlier. You’ll also be looking for a **theme** or purpose that the author might have had for writing this story.
2. As you read, list all the nice things that Miss Trethaway does for Wes, and list all the ways in which Wes is ostracized or picked on by the other people. Use point form.

Notes

Story Planner

Name of story: _____

Main Character
(Describe protagonist)

Setting
(Time, place)

Initial Action
(What starts the story?)

Antagonists
(Describe who or what causes the problem or conflict)

Problem or Conflict
(Conflict—self, nature, others?)

Solution

Author's Purpose:

Why do you think the author wrote the story? _____

Notes

After Reading

1. Why do you think that Miss Trethaway and Wes formed a bond? Consider what they had in common.
2. Why was the colour of Wes's skin never actually mentioned by the author? (If you missed that Wes was a person of colour, reread page 114 for a clue.)
3. *Point of view* refers to the author establishing who is telling the story. The narrator, the storyteller in "Long, Long After School" begins and ends the story. During the story, he is talking to Wes, who retells the event that occurred many years ago. Explain what the narrator means by the closing paragraph of the story.
4. Why do you think the author repeated the word "long" in his title?

File all your responses.

Notes

LESSON 2: "LONG SHORT STORIES"

Learning Experience

In this lesson you will be choosing to read one of the following short stories. You'll be using the same techniques for reading the stories as the ones presented in the first lesson. The only difference is that the stories are longer.

Process Work 2.2



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.2.1 explain how new ideas and perspectives have changed your understanding of relationships
- 1.2.2 explore personal viewpoints about friendship or stealing by thinking of your own viewpoint and that of the characters you read about
- 1.2.4 consider whether the ideas you encountered in the story have changed your viewpoint
- 2.1.2 use before, during, and after reading strategies
- 2.1.3 use textual cues and organization patterns (story outline, story planner) within a short story to make sense of it
- 2.2.1 expand your reading repertoire by reading longer short stories
- 2.2.2 respond personally and critically to the characters and events presented in the short story
- 2.2.3 consider and explain how word choice and supporting details have an effect on the reader
- 2.3.5 create original texts by writing from a different point of view

Part 1: Making Your Choice

Before Reading



The first thing that you need to do is to choose the story that you will be reading. How will you do this? Follow the **Before Reading** steps by looking at the title and illustrations and reading the first few paragraphs. This should help you decide which story is of more interest to you. If you start reading and find you're not enjoying the story, try the other one!

Your choices are "Golden Girl" on page 78 or "The Taste of Melon" on page 130 in *SightLines 9*. Once you make your choice, complete the activities for your story.

"Golden Girl"

Before Reading

1. List the qualities or characteristics that you look for in a friend.

During Reading

1. Complete either the following **Story Outline** form or the **Story Planner** form as you read the story.
2. Jot down five examples of where the narrator, Donna, criticizes Anna. Jot down five examples of where Donna puts down herself.

After Reading

1. What is Michael saying about Donna on page 92? Find three pieces of evidence to support your conclusion.
2. Reread your list of the qualities you look for in a friend. Did Donna, Anna, or Michael demonstrate any of these qualities throughout the story?

OR

Discuss the qualities that were not demonstrated. Explain.

Be sure to file your responses.

“The Taste of Melon”

Before Reading

1. Consider the issue of stealing. Is stealing always immoral or wrong? Does it depend on what is stolen and why?

During Reading

1. Complete either the following **Story Outline** form or the **Story Planner** form as you read the story.
2. Show how the narrator’s character is different before and after the theft.

After Reading

1. Reread the opening paragraph of the story. Comment on why the narrator stole the melon. What are your thoughts on what he says?
2. Reread the closing line of the story. Explain the last line. What exactly does the narrator mean? How does this tie in with the idea of seeds?

Be sure to file your responses.

Notes

Story Outline

Setting (where, when):

Characters:

Title

Events:

Initiating Problem:

Solution/Ending:

Notes

Story Planner

Name of story: _____

Main Character
(Describe protagonist)

Setting
(Time, place)

Initial Action
(What starts the story?)

Antagonists
(Describe who or what causes the problem or conflict)

Problem or Conflict
(Conflict—self, nature, others?)

Solution

Author's Purpose:

Why do you think the author wrote the story? _____

Notes

Part 2: Point of View

Both “Golden Girl” and “The Taste of Melon” are written from the same point of view; Donna narrates “Golden Girl” and an unnamed narrator relates “The Taste of Melon. This point of view is called **first person**. First person is easy to recognize, as the pronoun “I” is used by the narrator. Keep in mind, however, that when a story is told in first person the narrator sees and interprets people and events from his or her perspective. Think back to how different “Gore” would have been if it were told by Lucas instead of Amy. Consider the scene where Lucas is about to come out of the bathroom. Here’s how he might view the situation:

Annoying my sister is so easy. She’s really smart and absolutely loves reading. Me, I’m more the athletic type. There’s nothing better than grabbing her book and locking myself in the bathroom with it. It’s so fun to listen to her rant and rave. Besides being smart, she’s a real drama queen. You have to hear her carrying on outside the bathroom door, pretending there are aliens at the door. How stupid does she think I am? I told her to stop it but she just went on and on. Then suddenly it’s quiet – too quiet. Could something be wrong? Yah, she’s a pest but I do worry about her. What’s going on out there?

1. If you read “Golden Girl,” reread the scene at the school dance. Imagine that you are Michael or Mr. McCallum. Write a diary entry for what you were thinking and how you were feeling about the events of that evening.

OR

2. If you read “The Taste of Melon,” reread the scene where Mr. Wills discovers the theft. Imagine you are Mr. Wills, Mrs. Wills, or Willadean. Write a diary entry for what you were thinking and how you were feeling about the events of that evening.

File your response.

Notes

LESSON 3: POETRY: ANOTHER LOOK AT TEENS

Learning Experience

In this lesson, you will be continuing your exploration of issues that teenagers experience but you'll be focusing on poetry. You'll review some of the characteristics of poems and be given some suggestions for how to read them. You will be introduced to prisoners, parents, and friends!

Process Work 2.3



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 express ideas about the characters encountered in the poems
- 1.1.3 use interesting language effectively and experiment with the use of shape in creating a concrete poem
- 2.1.2 use comprehension strategies to understand the poems
- 2.2.1 expand your reading repertoire by reading poetry
- 2.2.2 respond personally and critically to the characters and events presented in poems
- 2.2.3 appreciate the artistry in poems by discussing repetition, word choice, alliteration, allusion, and irony
- 4.1.3 use shape as an organizational pattern to create a concrete poem

On page 47 of *ResourceLines 9/10*, you'll find several descriptions of poetry. Take a moment to read them. You'll notice the comment that even poets can't agree on what poetry is. This is due to the fact that some poems tell stories; some poems have themes; and still others establish a mood. Many appeal to feelings and emotions. One thing in common may be the artistry of the poem; very often the best words chosen to convey the central idea and these words are in the best or most effective order. Think back to the editing you did for your vertical and autobiographical poems in Sequence 1.



Part 1: How To Read A Poem: "Two Prisoners"

Pages 47–51 of *ResourceLines 9/10* give a detailed explanation of terms and suggestions for reading poems. Notice the number of times it is suggested to read a poem. This will help you get a sense of the images and emotions conveyed. Look up the meaning of words unfamiliar to you; that's because every word in a poem has been carefully chosen. Reading the poem aloud will give you a sense of how it sounds and if the poet has used repetition for effect. You'll find that the questions you'll be asked about the poems will help you respond to it in a critical way.

Before Reading

Raymond Souster (1921–2012) was a Canadian poet. Many of his poems attempt to capture images of life in Toronto, often at significant or dramatic moments. "Two Prisoners" is on page 70 of *SightLines 9*.

Respond to **one** of the following statements

1. "Young offenders deserve to be incarcerated (put in jail)."
2. What kinds of teens get in trouble with the law? What are they usually doing when they get in trouble?
3. Was there ever a time when you felt you were being persecuted or picked on because of your age? Describe the time and how you felt.

During Reading

1. Sum up or paraphrase what is happening in each of the four stanzas (verses or sections) of the poem. Consider the idea conveyed in the closing stanza.

It will be helpful for you to know that the Don refers to the Don Jail in Toronto.

After Reading

1. Comment on the use of repetition in the poem. How does this add to the tone and theme of the poem?
2. What words make the reader feel sympathy for the boys in the poem?

Be certain to file your responses.



Part 2: "To My Son"

You'll find "To My Son" on page 110 of *SightLines 9*.

Before Reading

1. How do relationships between parents or guardians and children change as children grow older?

During Reading

1. Contrast the events in the first stanza of the poem with the events in the second stanza.

After Reading

1. How does the use of "you" in the poem make it personal and universal?
2. Find an example of a metaphor in this poem. How is it effective?
3. Alliteration is the repetition of the beginning consonant sounds in a series of words. It adds rhythm or may emphasize emotion. An example is "bubbling, babbling brook." Find an example of alliteration in the poem. What does it add to the mood of the poem?

File your responses.

Part 3: "To Christine"

"To Christine " is on page 146 of *SightLines 9*.

Before Reading

Respond to **one** of the following:

1. If you are a magazine reader or have access to magazines, comment on popular culture's ideal of the "perfect" man or woman.
2. If you watch television or movies, comment on how the media portrays characters.
3. What is your description of the ideal man or woman?

During Reading

1. In point form, list all the criticisms that are made of Christine.
2. Do you find most of these criticisms are meant to be specific to Christine or are universal to most females?
3. What do you consider the theme or message of the poem?

After Reading

1. Comment on the use of repetition in the poem. How does this add to the tone and theme of the poem?
2. Find an example of a metaphor in this poem. How is it effective?
3. Allusions are references to events or characters from history, literature, and current events. They add to the reader's understanding. If you read that someone is quite a Romeo, you infer that he is quite romantic. If you say that someone is a Rembrandt or Picasso, you are referring to artistic ability. There is an allusion to a fairy tale in the poem. Why do you think the poet made this reference?

File your responses.

Part 4: Crosswords

He [the poet] unlocks our chains and admits us to a new scene.

RALPH WALDO EMERSON



Before Reading

You'll find "Crosswords" on page 109 of *SightLines 9*. But before you read this poem, here's some information for you about its form.

"Crosswords" is a **shape poem** or **concrete poem**. These are poems in which the shape of the poem reinforces the words of a poem. You might write a poem about travelling in the shape of a car, train, or airplane. You might write about violence in the shape of a gun. Look at the concrete poem "November" by Anne Corbett on the following page. She uses the shape of a V to convey the image of geese flying south in the late fall.

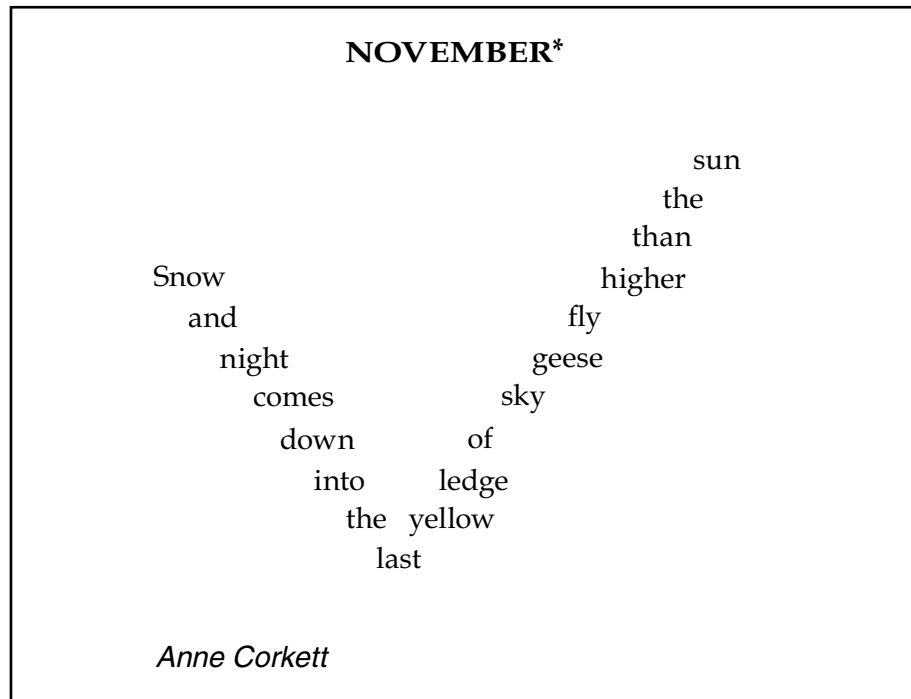
During Reading

1. While reading "Crosswords," think about how you would read it aloud. Give it a try!

After Reading

1. In what shape are the words printed?
2. What double meaning is suggested by the title?
3. This poem contains **situational irony**, which means the opposite of the expected occurs. Look at the ending of the poem (which appears in italics). What is the irony and what message is the poet trying to convey?
4. You've read several stories and poems about issues facing teens. Take one of the issues (or maybe you can think of something not discussed yet) and create a concrete poem for it. Have fun with this writing!

File your responses (After Reading only).



* Source: Corkett, Anne. "November." *Poetry Express*. Ed. James Barry. Scarborough, ON: Nelson Canada, 1973. 74.

Notes

LESSON 4: VISUAL WORKS

Learning Experience

Up to now in this course, you have been doing quite a bit of writing and reading. The two **genres** you've been dealing with are short stories and poetry. In this lesson, you will be considering visual works. Just as you have learned how to analyze stories and poems focusing on areas such as plot development, characterization, theme, and poetic terms such as simile or alliteration, there is a language used to view visual representations such as photographs or paintings. Most of the time we look at visual images but we don't really see or view them. When you do really see them, you'll discover that the artist has tried to communicate ideas and emotions to you, much the way that authors and poets have.

Process Work 2.4



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.1.2 use appropriate comprehension strategies for understanding visual representations
- 2.2.1 expand your repertoire by viewing visual works
- 2.2.4 demonstrate your understanding of visual representations and the techniques used in them

Part 1: How a Picture Means



You'll find the painting "Myself" on page 215 of *SightLines* 9. If you were giving your impression of this painting there are several comments that you might mention. Notice what this student remarked upon:

1. *There is an effective contrast between the black dress the woman is wearing and the brightness of her face. Because of the black, I am drawn to her face. Her red lipstick really stands out. There is so much black in the picture that I wonder if she may be going to a funeral.*
2. *The painting is almost all black. Yet the viewer gets the sense of the door behind her and the wall even though these are in the same colours as the woman's clothing.*
3. *The woman is clearly the centre of this painting. I get the sense that she is strong and self-confident. I feel this way because of the expression on her face. Everything around her is so dark.*

This student is giving an impression and response to a painting. Refer to the numbered items above:

1. The first comment is about **colour**. The student is not only discussing that much of the painting is black, but also is expressing the feeling conveyed by the colours black and red.
2. **Texture** is referred to in the second point. This gives a sense of roughness or smoothness and helps create a sense of dimension in the painting.
3. The student comments on the idea of the woman being central to this painting, in particular, the expression on her face. This is referred to as the **focal point**.

You'll find a discussion of several visual terms on pages 197–200 and pages 235–237 of *ResourceLines* 9/10.

Did you notice that all the stories and poems that you read in Lessons 1 and 2 of this sequence had illustrations—either paintings or photographs—accompanying them? You'll recall that one of the suggestions for reading a story was to look at any accompanying artwork to get a sense of what the story might be about. Now you are going to focus on the visual representations only. Choose one visual representation from a story and one from a poem.

Here are your choices, all from *SightLines 9*

- “Gore,” page 2
- “Long, Long After School,” page 112
- “Golden Girl,” page 78, or “The Taste of Melon,” page 130
- “Two Prisoners,” page 70, or “To My Son,” page 110
- “To Christine,” page 146
- “Crosswords,” page 109

Now it’s your turn to analyze the visual accompanying your chosen story and the poem. Give your impression of the visual. Try to use some of the artistic terms you read about for your responses. Include whether you believe the illustration used in the text was an effective one for the story and poem. Before you begin, you may want to take another look at all the visual images.

File your responses.

Notes

LESSON 5: PRESENTING TWO CHARACTERS

Learning Experience

In this sequence you've learned and thought about characters you've encountered through short stories, poetry, and visual representations. You will now be focusing on two characters and creating a visual representation for each. You will be including all the preparation steps for this assignment and will be writing a detailed reflection on your choices and the work you create. You and your tutor/marker will both be assessing this assignment. Review the criteria for assessment outlined in the **Self-Assessment of Assignment 2.1: Coat of Arms and Mandala**.

Refer to the form at the beginning of this sequence. You'll find it's a useful guideline while creating your presentations.



Assignment 2.1

Coat of Arms and Mandala



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on interpretations of your chosen characters
- 1.1.3 use memorable language as you fill out the forms for the coat of arms and mandala
- 1.2.3 consider ideas and information about characters in this sequence to create a presentation
- 2.3.5 create original texts (coat of arms and mandala) to show your understanding of the forms and techniques involved
- 4.1.1 use a variety of techniques to generate and select ideas for your presentation
- 4.2.5 consider what you want to illustrate in your visual presentation, and put items in an effective and logical order with adequate detail for audience understanding

continued

Assignment 2.1: Coat of Arms and Mandala (continued)

Part 1: Whom Will You Choose?

You have met so many characters! Here they are, along with the poems or stories they appear in and their respective page numbers in *Sightlines 9*.

- Amy and Lucas (“Gore,” page 2)
- Wes, Miss Trethaway, and the unnamed narrator (“Long, Long After School,” page 112)
- Anna, Donna, Michael, and Mr. McCallum (“Golden Girl,” page 78)
- Mr. Wills and the unnamed narrator (“The Taste of Melon,” page 130)
- Either boy and the court attendant (“Two Prisoners,” page 70)
- Either parent and the son (“To My Son,” page 110)
- Christine and her friend (“To Christine,” page 146)
- The speaker (“Crosswords,” page 109)

Narrow down the characters you are most interested in. You’ll notice that most of the characters are teens, but there were certainly other interesting characters that you may wish to consider! At this point, you may have a few in mind. One must be from a story and the other from a poem. Don’t do anything until you read the following description of the Coat of Arms and Mandala.

Coat of Arms

A coat of arms is a symbolic representation. You will be creating a coat of arms for one of the characters you read about. Usually a coat of arms consists of a shield with representations of various objects, plants, animals, etc., on or around it. It may also have a motto or saying.

Sun/Shadow Mandala

A mandala is a representation of a character in the form of symbols arranged with a circle. The mandala you will be creating for one of the characters is a sun/shadow mandala. You’ll follow an outline to help you focus on the sun portion of the mandala, choosing the animal, shape, etc., of your character and then come up with the opposite shadow portion.

continued

Assignment 2.1: Coat of Arms and Mandala (continued)

Part 2: Creating the Coat of Arms

1. Make your decision as to which character you will choose for the coat of arms. As you begin filling in the following writing frame, you may find that you change your mind and switch to another character. That's fine! Be creative as you choose the colour, season, etc., based on what you have learned about the character.
2. Decide on the images you will use for the coat of arms and how you will place them. Think back to some of the areas covered in Lesson 4. Following the Writing Frame are extra blank coats of arms sheets for you to use as you create your draft copies. Remember that you are creating symbols; line drawings can represent your ideas.
3. Will you include a motto? What will it be?

File the completed Writing Frame, the rough drafts of your coat of arms, and the final product.

continued

Notes

Assignment 2.1, Part 2

Writing Frame: Coats of Arms

If _____ were an object, she/he/they/I would be a/an
(subject)
_____ because . . .

If _____ were a colour, she/he/they/I would be a/an
(subject)
_____ because . . .

If _____ were an animal, she/he/they/I would be a/an
(subject)
_____ because . . .

If _____ were a plant, she/he/they/I would be a/an
(subject)
_____ because . . .

If _____ were a season, she/he/they/I would be a/an
(subject)
_____ because . . .

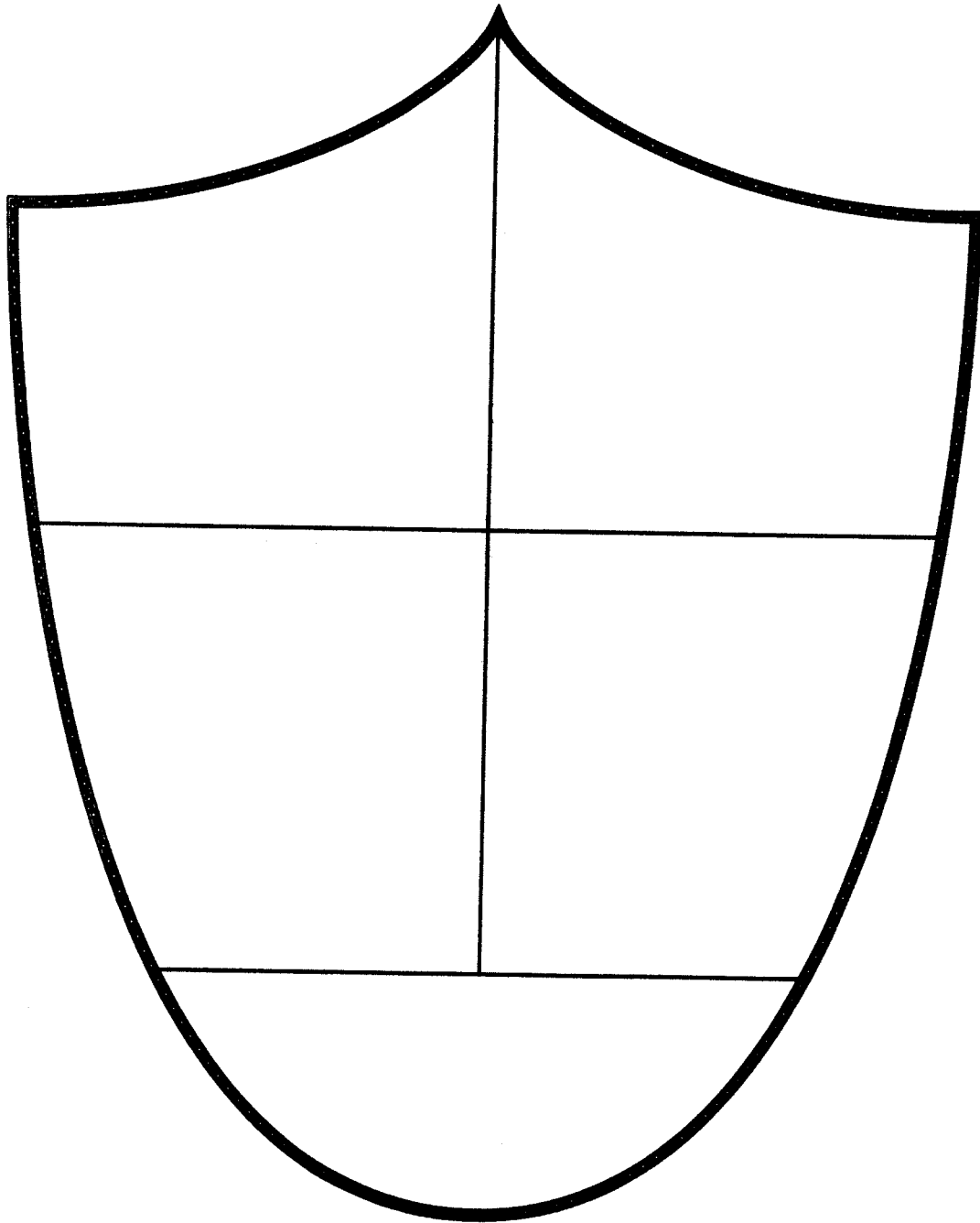
Notes

Assignment 2.1, Part 2

Coat of Arms

Name _____

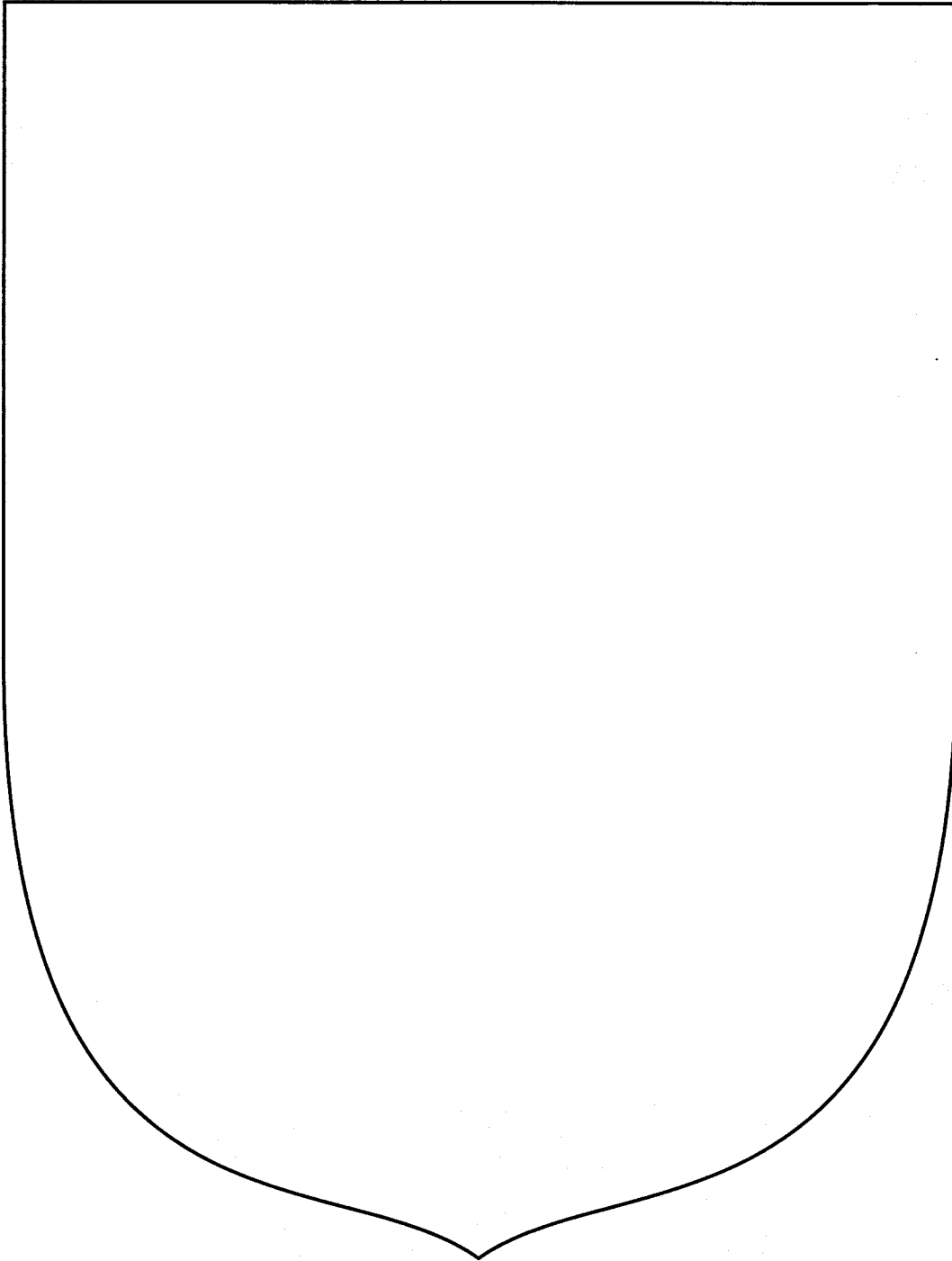
Date _____



Assignment 2.1, Part 2 (continued)

Coat of Arms (continued)

Name _____ Date _____

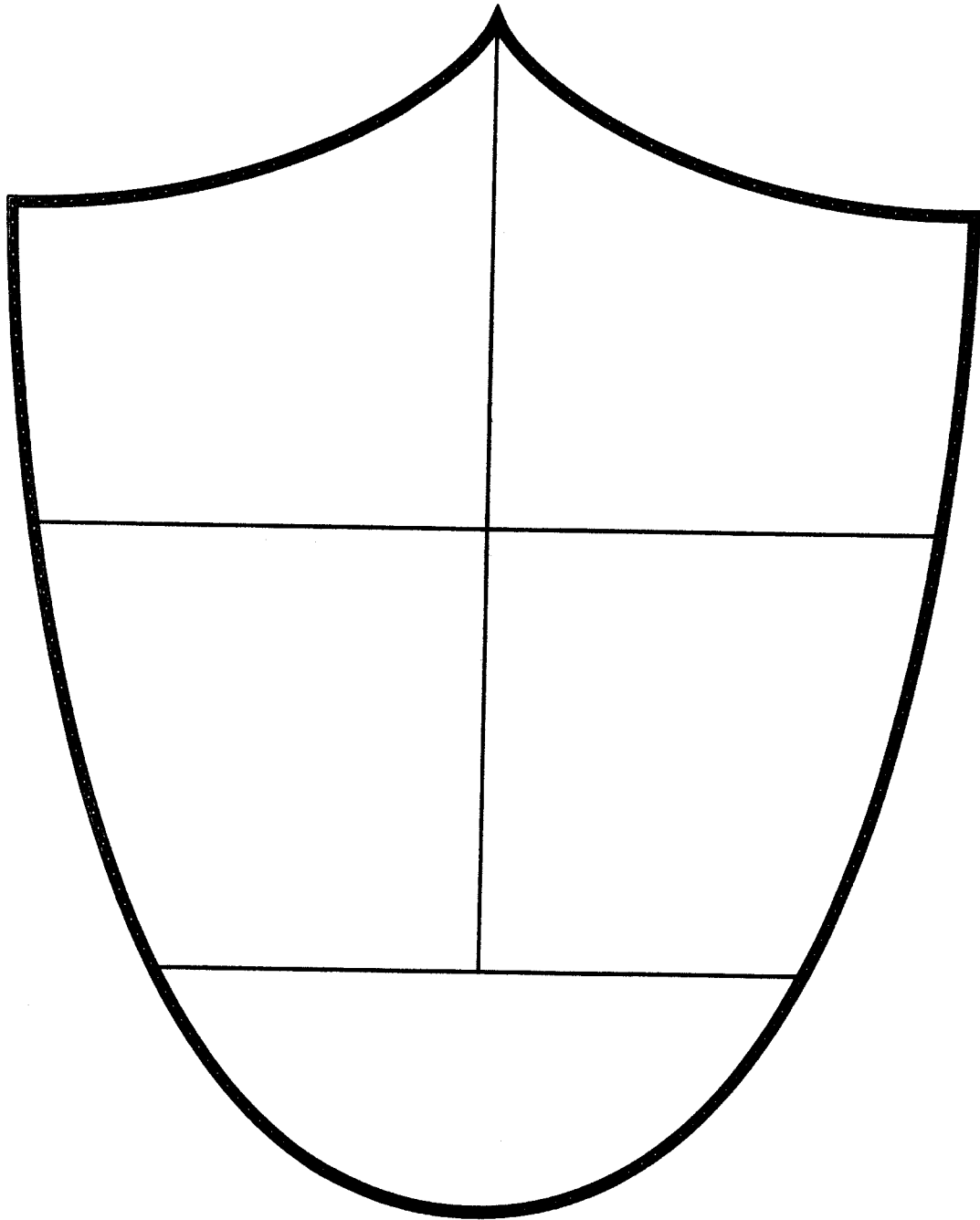


Assignment 2.1, Part 2

Coat of Arms

Name _____

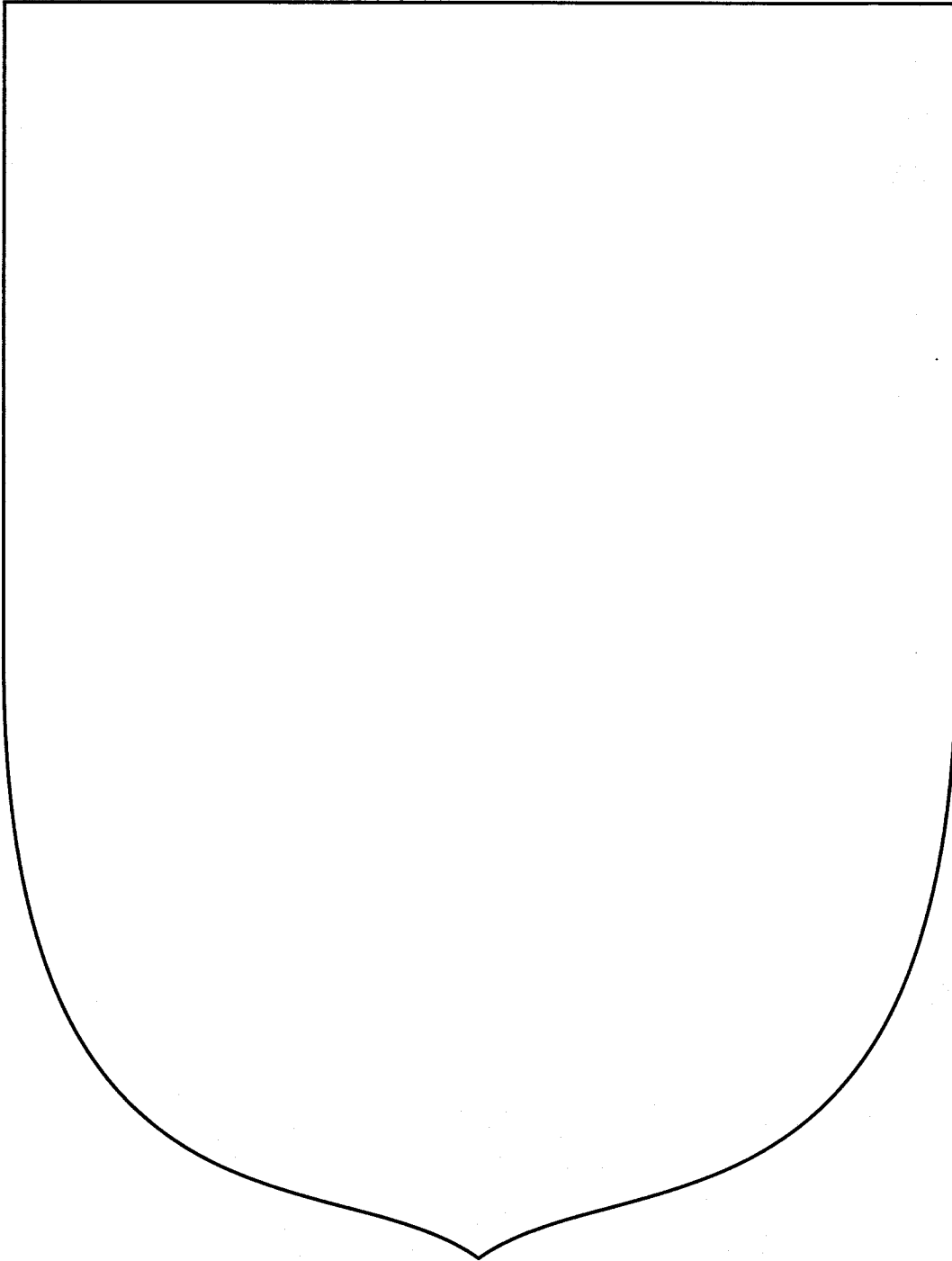
Date _____



Assignment 2.1, Part 2 (continued)

Coat of Arms (continued)

Name _____ Date _____

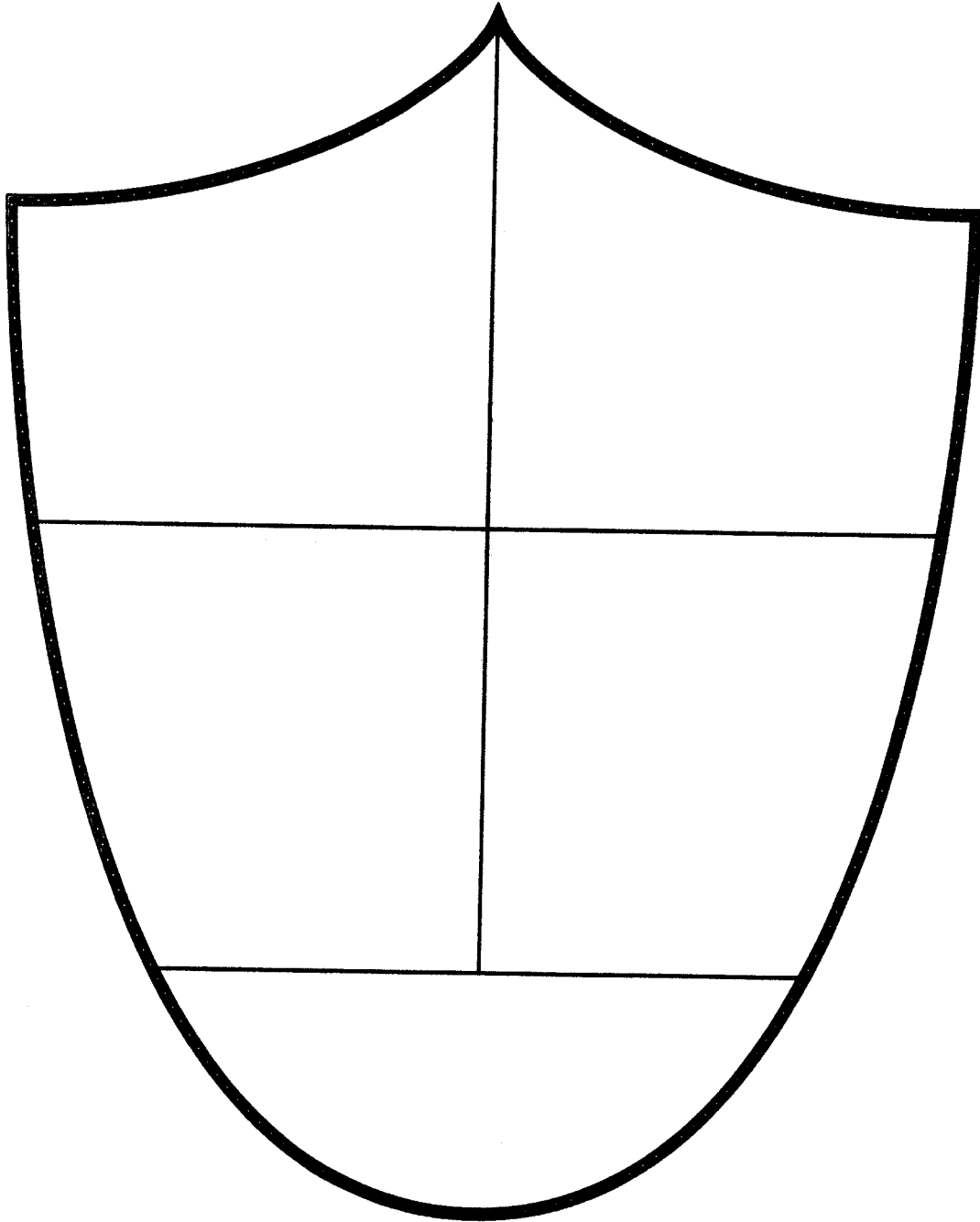


Assignment 2.1, Part 2

Coat of Arms

Name _____

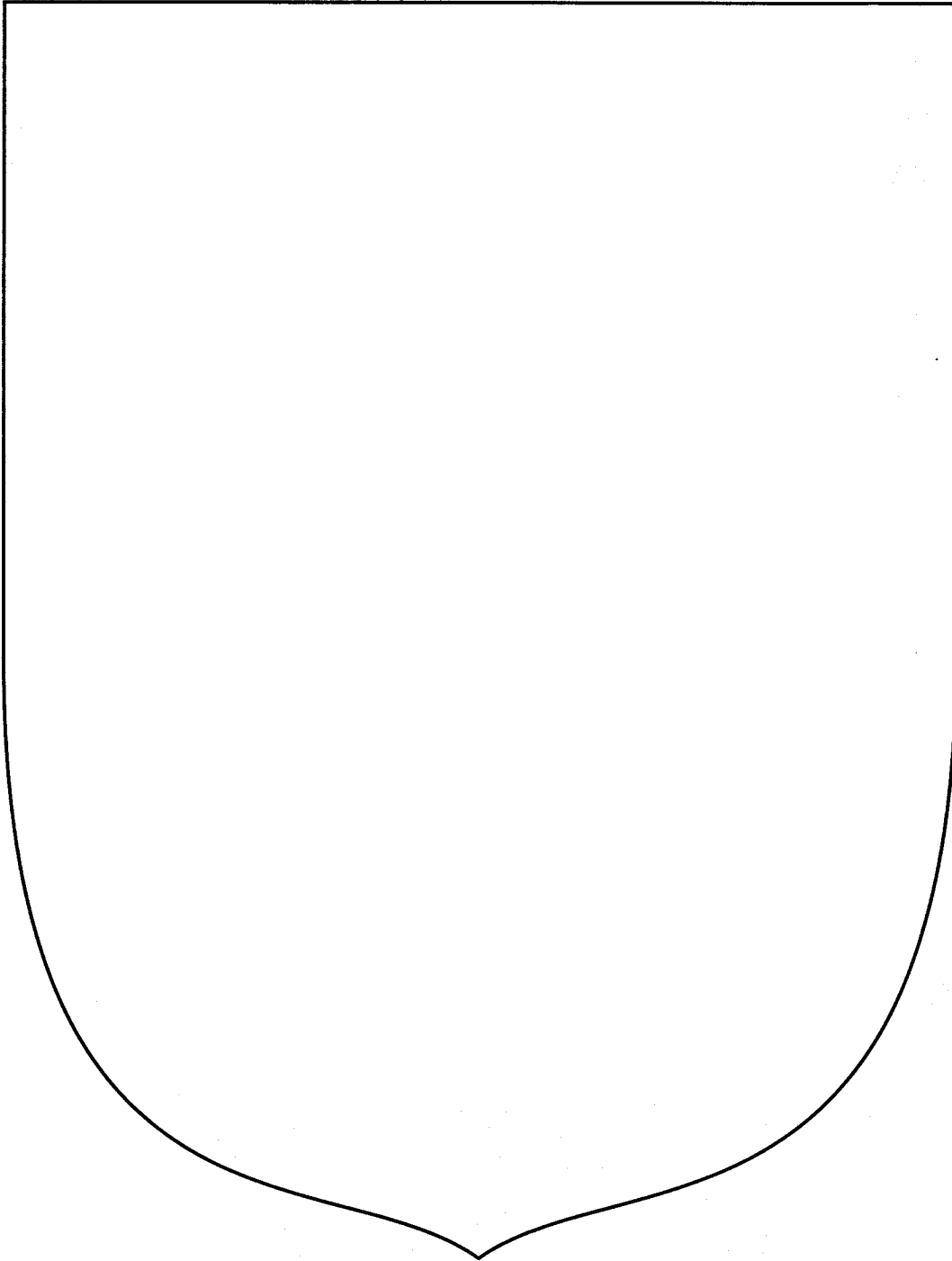
Date _____



Assignment 2.1, Part 2 (continued)

Coat of Arms (continued)

Name _____ Date _____



Assignment 2.1: Coat of Arms and Mandala (continued)

Part 3: Creating the Sun/Shadow Mandala

1. Make your decision as to which character you will choose for the mandala. As you begin filling in the areas that are required, you may find that you change your mind and switch to another character! Be creative as you choose the colour, animal, etc., based on what you have learned about the character.

The following writing frame will help you generate ideas for images to include on your mandala.

2. Fill in the following Sun/Shadow Images chart by answering these questions (putting the character you're trying to represent in the blank spaces):
 - What animal is _____ most like?
 - What plant is _____ most like?
 - What colour is _____ most like?
 - What number is _____ most like?
 - What shape is _____ most like?
 - What gem or mineral is _____ most like?
 - What natural element is _____ most like: air, earth, fire, or water?

Try to be as specific as possible (e.g., instead of using the general word "cat," choose "Siamese" or "Siberian tiger"). When choosing a natural element, you may choose a particular aspect of the element (e.g., "breeze" or "hurricane" for "air," or "mountain" or "desert" for "earth").

These seven specific images are your sun images.

3. Write a sentence for four of your sun images, explaining why the image fits the person you are representing. Follow this form:

<p>_____ is most like the sun (sun image) because, like the (sun image), _____ .</p> <p>(single most important reason, or characteristic shared with the sun image—how they are the same)</p>

4. Fill in column 2 of the Sun/Shadow Images chart, finding one adjective to express the single characteristic or quality that represents the underlying reason for each choice noted in column 1. Use your dictionary and thesaurus to choose the word with just the right meanings.

continued

Assignment 2.1: Coat of Arms and Mandala (continued)

5. The sun images represent the outer aspects of a personality. Now you will work on the shadow images, which represent the inner aspects.

Fill in column 3 of the chart with an antonym, or opposite word, for each word in column 2. The words in columns 2 and 3 should be adjectives.

6. Fill in column 4 with the animal, plant, colour, and so on, that epitomizes or best represents the quality in column 3. For example, if you wrote “lethargic” in column 3, you might write “cow” in the first space of column 4.

6. Write a sentence for four of your shadow images, following this form:

Inwardly, _____ is like a (shadow image) because _____.
--

7. Draw a mandala using your sun and shadow images. Within the framework of a circle, using colour, shape, and line, but no words, draw or symbolize all your sun images and all your shadow images. Arrange them in a way that integrates or fits together the various images in a design that reflects the character of the person you are representing. Relationships among the images can be shown by relative size, similar or contrasting colours or shapes, placement close to or far from each other, and interaction or overlapping among the images.

Don't worry if you feel you are not an “artist” and cannot draw well. Simple line drawings can stand for or symbolize things. For example, an outline of a footprint of a bear can stand for a bear. See the examples on page 63.

Your completed sun/shadow mandala should portray your understanding of the outer and inner aspects of the personality of your character.

File the completed Sun/Shadow Images chart, your statements explaining the images, the rough drafts of your mandala, and the final product.

continued

Assignment 2.1, Part 3

Sun/Shadow Images

Name _____ Date _____

Representation of _____

	Sun Image		Shadow Image	
	Most Like (Column 1)	Adjective Describing (Column 2)	Opposite of Word in (Column 3)	Most Like (Column 4)
Animal				
Plant				
Colour				
Number				
Shape				
Gem or Mineral				
Natural Element				

Notes

Sun-Shadow Mandala Project and Worksheets

The next stage of the mandala project is to draw the actual mandala. Within the framework of a circle, use colour, shape, and line but no words to draw or symbolize all of your sun images and your shadow images. Arrange them in any way that you like. Artistry is not important. You can use simple drawings/symbols to depict your images. Just be sure to put forth your best effort. Below are examples of mandalas.



Notes

Assignment 2.1: Coat of Arms and Mandala (continued)

Part 4: Reflections

1. You will be writing a reflection on the creation of your coat of arms and mandala. Be certain to include the following in your comments:
 - a) how did you choose the characters that you used?
 - b) what part of the assignment did you find the most challenging?
 - c) what part of the assignment did you find the easiest to do?
 - d) is there a part of your presentation that you are really quite proud of?
 - e) what changes would you make if you had the opportunity to redo this assignment? (This doesn't mean you work isn't good but most people, after completing a presentation, find something they would do differently.)

Notes

SEQUENCE 2 ASSESSMENT

Congratulations! You have now completed the second sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 2
- the Self-Assessment of Assignment 2.1: Coat of Arms and Mandala
- Assignment 2.1: Coat of Arms and Mandala
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 2.1

Refer to the **Self-Assessment of Assignment 2.1: Coat of Arms and Mandala** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 2



Refer to the **Checklist: Sequence 2: Getting to Know Others** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 2.

Preparing for Submission of Sequence 2

Steps

- Complete the Checklist for Sequence 2 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 2 Cover Sheet (found at the beginning of this sequence)
Assignment 2.1: Coat of Arms and Mandala
Self-Assessment of Assignment 2.1: Coat of Arms and Mandala
 - (bottom) Process work from this sequence that is identified by the ★ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 3, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 2 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 2



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 3:
The Conflicts in Our Lives

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 3 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 3 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 3.1: Editorial <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 3) <input type="checkbox"/> Self-Assessment of Assignment 3.1: Editorial <input type="checkbox"/> Self-Assessment of Sequence 3	Attempt 1 Date Received _____/32	Attempt 2 Date Received _____/32
Sequence 3 Percentage Mark ____/32 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ☆. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 3: The Conflicts in Our Lives

Remember, you must submit your assignment for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by the star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Conflicts Involving Gender Roles			
Part 1: "Think Like a Weightlifter, Think Like a Woman"			
Before Reading Questions ★			
During Reading Story Outline			
After Reading Question			
Part 2: "The Brute"			
After Reading Question			
Part 3: Going Beyond the Endings			
Writing Response			
Lesson 2: Conflict: Fighting and Feuding			
Part 1: "The Border"			
Before Reading Questions			
During Reading Questions			
After Reading Question			
Part 2: "The Interlopers"			
Before Reading Questions			
During Reading Questions			
After Reading Question			
Part 3: Going Beyond the Endings			
Writing Response ★			

(continued)

Checklist: Sequence 3: The Conflicts in Our Lives (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by the star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 3: Conflict in a Marriage			
Part 1: “Lamb to the Slaughter”			
Before Reading Questions			
During Reading Character Chart			
After Reading Questions ★			
Going Beyond the Endings			
Writing Response			
Lesson 4: Political Conflicts			
Part 1: “Desperate Measures”			
During Reading Question			
After Reading Question			
Part 2: “I Live in a Language That’s Not Mine”			
During Reading Question			
After Reading Question ★			

(continued)

Checklist: Sequence 3: The Conflicts in Our Lives (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by the star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 3: The Editorial			
Part 1: Characteristics of Opinion Pieces			
Characteristics of Opinion Pieces Chart			
Part 2: Choosing a Conflict			
Conflict List and Solutions ☒			
Part 3: Organizational Outline ☒			
Part 4: First Draft ☒			
Part 5: Revisions ☒			
Part 6: Edited Draft ☒			
Part 7: Final Copy ☒			
Self-Assessment of Assignment 3.1 ☒			
Self-Assessment of Sequence 3 ☒			

Notes

Self-Assessment of Assignment 3.1: Editorial

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 3.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 3.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 3.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ consider different areas of conflict and possible solutions to it (1.2.4) 					
<ul style="list-style-type: none"> ■ create an editorial to communicate your ideas about conflict and to demonstrate your understanding of an editorial and the techniques used in it (2.3.5) 					
<ul style="list-style-type: none"> ■ decide the relevance of the information to be used in the editorial (3.3.3) 					
<ul style="list-style-type: none"> ■ consider your new knowledge about conflict and its value to you and others (3.3.4) 					

(continued)

Assignment 3.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ identify and use a variety of organizational patterns that are appropriate to an opinion piece; use effective transitions in your test (4.1.3) 					
<ul style="list-style-type: none"> ■ edit your editorial for parallel structure, transitional devices, and clarity (4.3.1) 					
<ul style="list-style-type: none"> ■ apply all spelling rules and correct any errors (4.3.2) 					
<ul style="list-style-type: none"> ■ use correct capitalization and punctuation (4.3.3) 					

Comments

Self-Assessment of Sequence 3

Name _____ Date _____

Here is my reaction to the work in this sequence:

1 2 3 4 5 6 7 8 9 10
okay *worthwhile* *tremendous*

Two reasons why I assigned this rating:

Here is my comment on the difficulties of the tasks in this sequence:

1 2 3 4 5 6 7 8 9 10
okay *worthwhile* *tremendous*

Two areas I found difficult:

Here is my comment on what I learned from these tasks:

1 2 3 4 5 6 7 8 9 10
okay *worthwhile* *tremendous*

Two things I learned from these tasks:

Here is my judgment of what I did:

1 2 3 4 5 6 7 8 9 10
okay *worthwhile* *tremendous*

Two examples of support for my judgment:

Self-Assessment of Sequence 3 (continued)

What I learned by doing the assignment in this sequence:

How I could do a better job of my next sequence assignment:

SEQUENCE 3: THE CONFLICTS IN OUR LIVES

Introduction

In the previous two sequences, you explored ideas about yourself and about other teens. Understanding the relationships between yourself and other individuals enabled you to draw a clearer picture about what you think is the right thing to do or say and to give you an opportunity to imagine yourself in a similar situation.

In this sequence, we are going to consider various conflicts in our lives. By exploring and responding to a variety of texts, you will again have the opportunity to assess the behaviour and responses of others to what you might have chosen to do.

Conflict takes various forms. Think of being caught in a blizzard or cornered by a wild animal; that is an example of an **individual versus nature**. An **individual versus another individual** may refer to two people having a physical confrontation or possibly a verbal disagreement. Amy and Lucas from “Gore” would be an example of this. Several others may confront an individual. Wes, in “Long, Long After School,” illustrates this when he recalls the cruelty of his classmates. War is an example of **individuals versus individuals**. The final level of conflict is an **individual versus himself**. The narrators in “Golden Girl” and “The Taste of Melon” illustrate this as they make moral decisions about what they should or should not do.

In Sequence 3, you’ll develop an understanding of various conflicts and discover what you value and what you can take away from these experiences.

There are **five** lessons in this sequence. The work you complete will prepare you for Assignment 3.1, an editorial in which you express your opinion about a particular conflict and possible solutions to it. It will be submitted to the Distance Learning Unit when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Distance Learning Unit to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: CONFLICTS INVOLVING GENDER ROLES

Learning Experience

Over the past several years, work opportunities have changed considerably for both men and women. Although the law states that employers are not allowed to discriminate on the basis of gender (whether someone is male or female), public attitude has shifted more slowly. Some people believe that only women should be nurses and that only men can be firefighters. You'll find the characters in the poem you will be reading hold very interesting opinions on this issue.

You'll also be reading a dramatic script by Anton Chekhov. One of the characters regards women as emotional and irrational and another character considers men brutish. You'll see what happens when these two meet!

Process Work 3.1



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 reflect on your personal responses to the world of work and traditional gender roles in various jobs and in society
- 1.2.4 consider different areas of conflict and possible solutions to it
- 2.1.2 use comprehension strategies to read a poem and to enhance your understanding of the poem by rereading and focusing on relevant passages; use comprehension strategies to read a dramatic script and enhance your understanding of the drama by rereading and focusing on relevant passages
- 2.2.1 expand your reading repertoire by reading a melodrama
- 2.2.3 consider how word choice and supporting details in poems and dramas affect purpose and reader
- 2.3.5 create original texts by writing from a different point of view

Part 1: “Think Like a Weightlifter, Think Like a Woman”



Before Reading

1. Respond to the following:
 - What problems do people encounter when they work where the workers are predominantly of the opposite gender?
 - Why would someone choose to cross such gender lines?

During Reading

Read “Think Like a Weightlifter, Think Like a Woman” on pages 64–65 of *SightLines 9*. As you read the poem (you may need to read it a few times), respond to the following questions:

1. Outline the speaker’s situation in the first two stanzas of the poem.
2. How does Lorne, her partner, respond at first to the day’s job? Describe his style of carrying the wood compared to the narrator’s style.
3. When Lorne falters, what does the speaker do?
4. How does this change her relationship with Lorne?

After Reading

1. Why has the poet italicized some of the lines of the poem?
2. Why is “the Girl” capitalized?
3. Find an example of a simile, metaphor, and alliteration in the poem, commenting on the effectiveness of each.
4. Explain the poet titled her poem “Think Like a Weightlifter, Think Like a Woman.”
5. List the various conflicts that occur in this poem.

File your work in a safe place.



Part 2: “The Brute”

Before Reading

A dramatic script is meant to be performed. You’ll find that it has the same elements as the short stories you’ve read, such as plot, climax, and character development. On the stage, you’d see the setting and watch the actors play their parts. Readers need to pay close attention to the description of setting and characters given as well as to the stage directions throughout. The main method of expression is through the dialogue or words of the characters and through their actions. A list of characters is usually provided before the actual drama begins. You’ll find it helpful to refer to the list until you get to know the characters.

ResourceLines 9/10 gives you information about reading a drama; you’ll find it on pages 53–57.

“The Brute”, written by Anton Chekhov (1860–1904), one of the most famous writers of short stories and dramas, is a **melodrama**. This term describes a play that exaggerates events, characters, actions and emotions. Television series such as *The Simpsons*, *Family Guy*, or *The Big Bang Theory* are modern-day examples of using exaggeration to create humour.

During Reading

1. Begin reading the play (pages 94–108 of *SightLines 9*). Because scripts are meant to be read, try to have a partner join you in “speaking” the roles in the play. Your partner may be a friend or adult mentor. Be certain to use all the stage directions (they are in parentheses) to help you visualize the action.

After Reading

1. Explain why Mr. Smirnov hates women. Provide two examples from the text.
2. Explain why Mrs. Popov resents men. Provide two examples from the text.
3. Explain Mr. Smirnov’s decision not to shoot Mrs. Popov. Provide two examples from the text to support your response.
4. Hyperbole is an over-exaggeration to show intensity of feeling. “She cried buckets” or “His heart is broken” are examples of this exaggeration to convey she cried a great deal and he is upset about a situation. Find two examples of hyperbole in the play and explain how they add humour.
5. Toby is mentioned a few times in the story (page 96 and page 108). Comment on the significance of this.

6. What is ironic about the ending of the play? What message might Chekhov be communicating about relationships?
7. List the various conflicts that occur in the play.

Be certain to file your responses.

Part 3: Going Beyond the Endings



“Think Like a Weightlifter, Think Like a Woman” or “The Brute”

Do you remember point of view? If you need a reminder of point of view, check Lesson 2, Sequence 2 on page 35 for an explanation.

1. Choose to be either a fellow worker of Lorne’s who does not believe females should be working in his job. Outline the reasons he has for his point of view.

OR

2. Imagine you are a close friend of the narrator who has been very supportive of her career choice. Outline the reasons her decision is a good one.

OR

3. Imagine that the events of “The Brute” have ended. Write a diary entry for either Mrs. Popov or Mr. Smirnov as they consider the events of the day.

File your response.

LESSON 2: CONFLICT: FIGHTING AND FEUDING

Learning Experience

In this lesson, you'll be reading about children fighting and adults feuding. You'll find it interesting to consider whether the reasons for these conflicts are similar or not!

Process Work 3.2



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 reflect on your personal responses and interpretations of group conflict
- 1.2.3 consider ideas about conflicts as they occur in relationships and nature
- 2.1.1 analyze your knowledge of conflict in a poem
- 2.1.2 use comprehension strategies (flow chart) to read a short story and to explore conflicts; enhance your understanding by focusing and discussing relevant passages
- 2.3.5 create a short story continuation to communicate and demonstrate your understanding of the short story form, its techniques, and the situation already presented

Part 1: "The Border"

One cause of conflict is the so-called hatred that one group feels for another. Often, however, the roots of this hatred are found in a variety of different factors, such as fear, misunderstanding, and lack of knowledge about customs and traditions. People tend to use the word "hate" without really thinking about the true meaning of the word. Keep this in mind as you read "The Border."



Before Reading

1. List three items (objects, things, or actions) that you (or others) have said are hated.
2. Select one of the identified items and discuss what you really mean when you say you hate it. Here's an example:

I hate going to the dentist. What I really mean is that I get nervous before check-ups, always assuming I'll need lots of fillings. When I do need a filling, I find the sound of the drill reminds me of workers drilling through cement, not a great thought when you're sitting in the dentist's chair!

During Reading

You'll find "The Border" on the following page.

1. Read the poem one or two times through and then draw lines to divide it into three parts based on how you think the poem is organized. The three parts do not have to be the same length.
2. Highlight or underline the most important word or phrase in each part.

After Reading

1. What section of the poem do you think is the most important? Why?

File your completed responses.

Process Work 3.2, Part 1

Name _____ Date _____

The Border*

Al Pittman

The brook was the border.
We'd gather there on our side
above the falls
on Saturday afternoons
our pockets filled with stones
carefully selected
from the roadside gravel.

They would form up on the far side
and soon the battle would begin.
Rarely did anyone get hurt
but only because our weapons
were inaccurate at such range.
If by chance we did draw blood
we'd jump for joy
all up and down the bank
and the canyon below the falls
would resound with our victory chants.

We never knew them by name
and never cared to.
I don't know why we fought them.
The only thing they had ever done
to us was to return stone-throw
for stone-throw.

Their only offense was
they lived across the brook.

They hated us for the same reason.

* Source: Pittman, Al. "The Border." *Cycles 3*. Ed. M. G. McClung and P. J. Stewart. Scarborough, ON: Prentice-Hall Canada Inc., 1990. 4.

Notes



Part 2: “The Interlopers”

The next story you’ll be reading is by H. H. Munro (1870–1916). When he wrote, he used the pen name “Saki,” which means “wine-bearer” or “bringer of joy.” “The Interlopers” involves a feud, an ongoing, long-lasting, mutual hostility between groups (tribes, families, communities). Feuds often involve murders in revenge for some previous injury. One of the most famous feuds in literature is the one that occurs in William Shakespeare’s “Romeo and Juliet,” where the two families have a longtime hatred for each other.

Before Reading

1. What do you think causes people to hold grudges and be unable to forgive? What sometimes needs to happen before people can see things in a truer perspective?

During Reading

You’ll find “The Interlopers” on pages 33–37 of *SightLines* 9.

1. Review the definitions of plot and conflict that have already been discussed in earlier lessons. Refer to *ResourceLines* 9/10 (page 37) if you need an additional explanation. Complete the following Flow Chart for “The Interlopers.” Be certain to list all the conflicts that occur in the story. Focus on the sequence of events that occur in the conflict between the two central characters.

After Reading

1. What is an interloper? How is the title ironic? What references were made to the word “interloper” during the story?
2. One technique that authors sometimes use is foreshadowing, giving a clue about events that may happen later in the story. Find two examples that foreshadowed that the central characters would give up their feud.

File your completed responses.

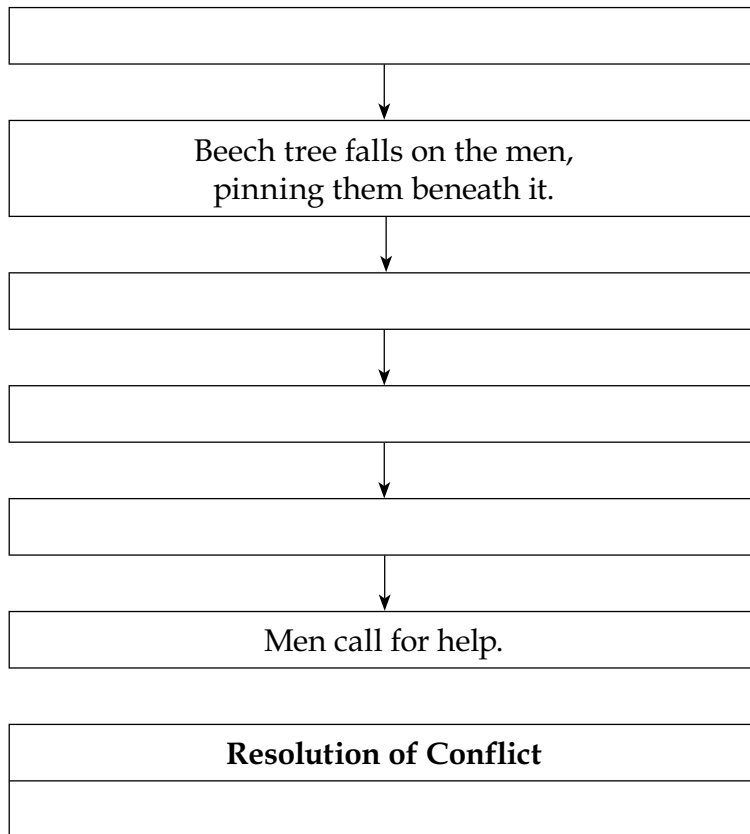
Notes

Flow Chart

Name _____ Date _____

Conflict in (state the title) _____

Sequence of Events



Notes

Part 3: Going Beyond the Ending

The ending to “The Interlopers” is left open. What might happen to the two men? Write a continuation:

- Keep in mind that you are picking up exactly where the story ended
- Remember that the characters have resolved their conflict
- Begin your continuation with:

“Who are they?” asked Georg quickly, straining his eyes to see what the other would gladly not have seen.

“Wolves.”

File your response.

Notes

LESSON 3: CONFLICT IN A MARRIAGE

Learning Experience

Are you familiar with the film *Willy Wonka and the Chocolate Factory*? If you are, then you may have heard of the writer, Roald Dahl. He wrote *Charlie and the Chocolate Factory* on which the movie was based. He is also the author of “Lamb to the Slaughter,” the next short story you will be reading. It is one of Dahl’s most famous stories written for an adult audience. The point of view in this story is **limited omniscient**; the author tells the story from the point of view of one character, but does not use “I”.

Process Work 3.3



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on your personal responses, predictions, and interpretations of a short story about conflict
- 1.2.4 consider different areas of conflict and possible solutions to it
- 2.1.3 use textual cues and organizational patterns (character map) within a short story to make sense of it
- 2.2.2 respond personally and critically to the characters and events presented in the short story
- 2.3.4 recognize how symbolism, allusion, and irony create a mood in the story
- 2.3.5 create original texts by writing from a different point of view

Part 1: “Lamb to the Slaughter”

You’ll find the “Lamb to the Slaughter” on pages 10–18 of *SightLines* 9.

Before Reading

1. Look at the title “Lamb to the Slaughter” and at the illustration on page 10. Jot down some predictions about what this story might be about.
2. Begin reading the story but stop at the end of page 13. How do you think the conflict will be resolved?

During Reading

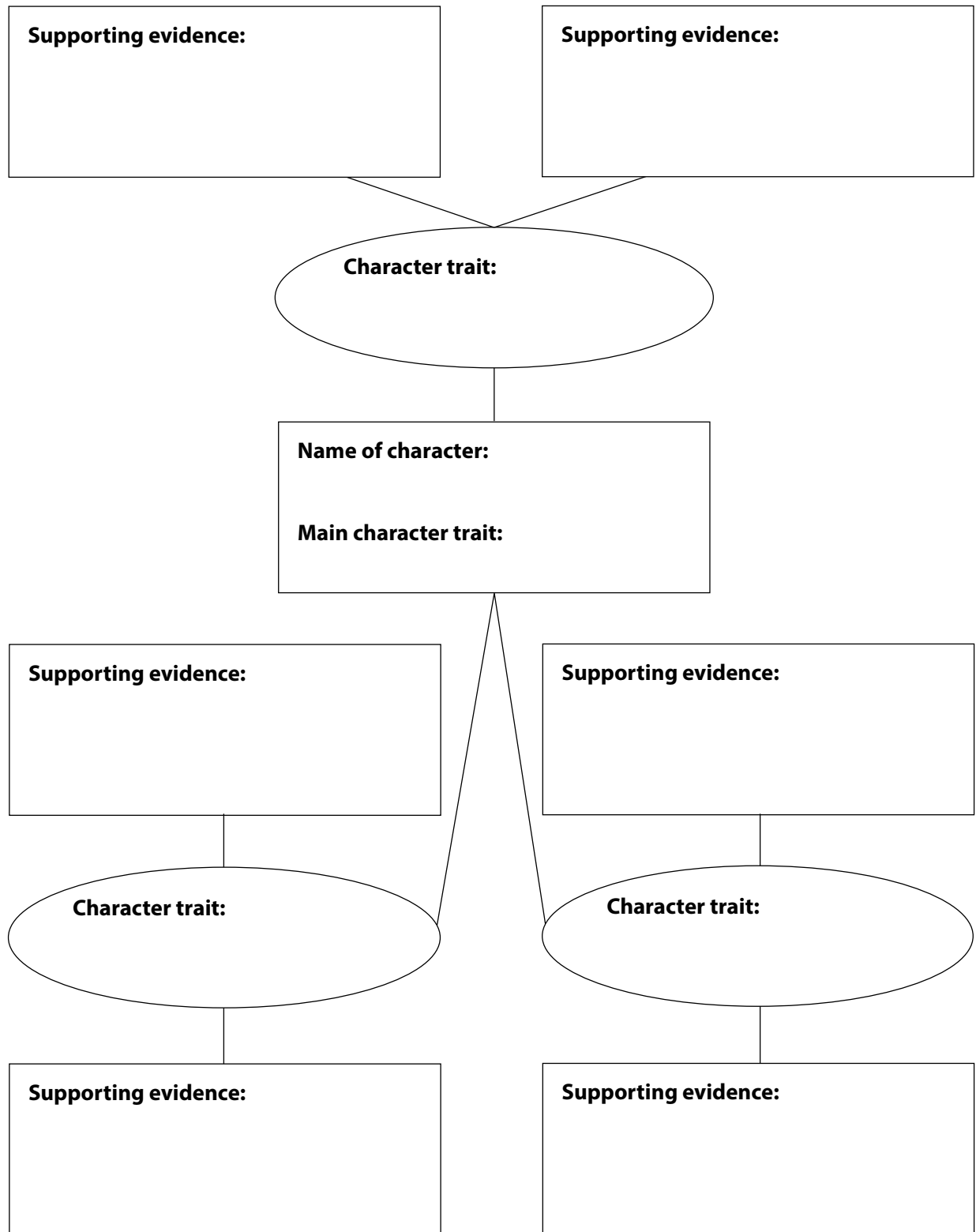
1. As you are reading the story, complete the character map on the following page for Mary Maloney.

After Reading

1. Explain why Mary’s visit to the grocery store is important to the outcome of the story.
2. Mary Maloney may have committed the perfect crime. Outline the various reasons as to why she might get away with murder.
3. The reader tends to have sympathy for Mary, rather than for her husband, Patrick. How does the author accomplish this?
4. **Dramatic Irony** is a situation in which the audience knows something that the characters in the story do not know. What is the dramatic irony in “Lamb to the Slaughter”?
5. You may remember a discussion about **allusion**. The title “Lamb to the Slaughter” is an allusion to a verse from the Bible: “He is brought as a lamb to the slaughter” (Isaiah 53:7). Lambs were typically used as objects of sacrifice. It usually refers to the sacrifice of someone or something that is powerless. A symbol refers to one object standing for another, such as a lion representing courage. Lambs, as symbols, represent gentleness or innocence. Discuss the significance of the title, considering those who are the lambs in the story.

File your responses.

Character Map



Notes

Part 2: Going Beyond the Ending

Choose one of the following:

1. Imagine years have passed and Mary Maloney's child asks about his/her father. What will she tell her child? Write this as if you are Mary.

OR

2. Imagine you are Jack Noonan and write your police report when you return to your office after eating the leg of lamb dinner.

Be sure to file your response.

Notes

LESSON 4: POLITICAL CONFLICTS

Learning Experience

Most of the conflicts that you have read about in this sequence have dealt with individuals being in conflict with others. In this lesson, you will be reading about a large-scale conflict where individuals are living in oppressive circumstances. You will also read about the experience of a woman, born in Chile, who is living in Canada. You have been reading works of fiction in this sequence but the selection you are about to read is about events that actually occurred.

Process Work 3.4



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.1.3 use textual cues and organization patterns map) within a historical account to make sense of it
- 2.2.1 expand your reading repertoire by reading non-fiction (a historical account and personal essay)
- 2.2.2 respond personally and critically to the people and events presented
- 2.3.4 develop an understanding of living conditions in the former city of East Berlin

Part 1: “Desperate Measures”



Before Reading

“Desperate Measures” (pages 234–240 of *SightLines* 9) gives a historical account of the Berlin Wall and its effects on human relationships.

The Berlin Wall was built in 1961 and divided the city of Berlin into East and West sectors. The Wall separated the sections of the city controlled by the Soviet Union (East Berlin) and those controlled by the Western powers (West Berlin). Access from East to West was denied. The division of the city resulted in human hardship and loss—families were divided and loved ones were separated.

In 1989, the collapse of the Soviet Union resulted in the dismantling of the Wall, and Berlin became a united city again.

During Reading

1. There are two different couples that you will be introduced to in this account. In two to three sentences for each, summarize how each escaped from East Berlin.

After Reading

1. Although this sequence has been about conflict, this account shows the power of love. Comment on which escape story you found more moving. Explain.



Part 2: "I Live in a Language That's Not Mine"

Before Reading

Carmen Rodriguez, the writer of this personal essay, came to Canada in 1973 from Chile following the military coup that occurred in her country. Her view of life in Canada may surprise you.

Read "I Live in a Language That's Not Mine" on pages 76–77 in *SightLines* 9.

During Reading

1. What are the author's feelings about the phrase "woman of colour"?

After Reading

1. Comment on the way this selection fits into this sequence on conflict.

File your responses to both these selections.

Notes

LESSON 5: THE EDITORIAL

Learning Experience

Most of the conflicts that you have read about in this sequence have dealt with individuals being in conflict with others. In this lesson, you will be reading about a large-scale conflict where individuals are living in oppressive circumstances. You will also read about the experience of a woman, born in Chile, who is living in Canada. You have been reading works of fiction in this sequence but the selection you are about to read is about events that actually occurred.



Assignment 3.1

Editorial



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.2.4 consider different areas of conflict and possible solutions to it
- 2.3.5 create an editorial to communicate your ideas about conflict; demonstrate your understanding of an editorial and the techniques used in it
- 3.3.3 decide the relevance of the information to be used in the editorial
- 3.3.4 consider your new knowledge about conflict and its value to you and others
- 4.1.3 identify and use a variety of organizational patterns, appropriate to an opinion piece; use effective transitions in your text
- 4.3.1 edit your editorial for parallel structure, transitional devices, and clarity
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation

continued

Assignment 3.1: Editorial (continued)

Part 1: Characteristics of Opinion Pieces

You'll find a detailed explanation of opinion pieces on pages 59–63 and pages 93–98 of *ResourceLines 9/10*. In order to familiarize yourself with the characteristics of the opinion piece, you will be completing the **Characteristics of Opinion Pieces** found on the following page. Either refer to examples in the text (pages 62–63 or pages 96–97) or to an editorial and letter to the editor that you'll find in a local newspaper. Not all editorials or letters to the editor will use each characteristic clearly but fill in the areas you can identify. If you are using examples you found yourself, please include a copy of each with your chart. You'll find this chart useful as you draft and revise your editorial.

Part 2: Choosing a Conflict

Below are the specific learning outcomes for the process work in this part.



Think about how effectively you can

1.2.4 consider different areas of conflict and possible solutions to them

Your assignment is to write an editorial of approximately 500 words on the topic of conflict. You may focus on any type of conflict. You may choose one of the conflicts you read about or a conflict or issue that concerns you. Here are some ideas for you to consider:

- Presence of gangs in a neighbourhood
- Vandalism in a community
- Bullying in schools or in cyberspace
- Abusive relationships
- Wars
- Human rights abuses
- Ecological disaster
- Violence in professional sports

continued

Assignment 3.1: Editorial (continued)

The important thing is to be sure that there are at least two sides to your issue so that it can be presented as a conflict. It is also important that you have three possible ways the conflict may be resolved.

1. Think about the task and generate a list of possible conflicts that you would be interested in writing about.
2. Select the conflict that will be the focus of your writing.
3. Generate ideas about three possible ways the conflict might be resolved.

continued

Notes

Assignment 3.1, Part 1

Characteristics of Opinion Pieces

Name _____ Date _____

Characteristics	Letter to Editor	Editorial
Thesis Statement		
Background Information		
Evidence (facts, statistics, reasons, anecdotes, and/or examples)		
Response to Opposing Arguments		
Conclusions – Restate Opinion Optional: Call for Action		

Notes

Assignment 3.1: Editorial (continued)

Part 3: Organizational Outline

Below are the specific learning outcomes for the process work in this part.



Think about how effectively you can

- 2.3.5 create an editorial to communicate your ideas about conflict; demonstrate your understanding of an editorial and the techniques used in it

1. Organize your ideas using an outline (listing your ideas in point form) or creating a web (see an example of page 285 of *ResourceLines 9/10*).

You'll follow this pattern:

- Opening Paragraph: state the conflict (issue or problem)
- Paragraph 2: Arguments against your position
- Paragraph 3: Your opinion explained, supported with specific facts or examples
- Paragraph 4: Three possible solutions to the problem

continued

Assignment 3.1: Editorial (continued)

Part 4: First Draft

Below are the specific learning outcomes for the process work in this part.



Think about how effectively you can

- 3.3.4 consider your new knowledge about conflict and its value to you and others

If you are word processing, be sure you save the first draft of the letter you are writing. Make a copy of it and use the copy for editing. If you are handwriting your letter, double-space your work and write on one side of the page only; this allows room for making revisions and editing changes. You will be submitting all of your drafts as well as your final copy of your letter to the Distance Learning Unit. This will assist the tutor/marker in understanding your strengths and weaknesses in writing, and he/she will be able to offer you suggestions as you prepare for assignments later on in this course.

Refer to the criteria for assessment outlined in the **Self-Assessment of Assignment 3.1: The Editorial** chart at the beginning of this sequence. You'll find it's a useful guideline while writing your editorial.

Follow the outline in Part 3 to begin the first draft of your editorial. Remember to begin each paragraph with a topic sentence, a sentence that states the main idea of the paragraph. The first sentence—that is, your editorial should outline the conflict that you will be discussing. Now complete your first draft.

continued

Assignment 3.1: Editorial (continued)

Part 5: Revisions

In Parts 5, 6, and 7 of Assignment 3.1, you will be focusing on the following specific learning outcomes.



Think about how effectively you can

- 4.1.3 identify and use a variety of organizational patterns, appropriate to an opinion piece; use effective transitions in your text
- 4.3.1 edit your editorial for parallel structure, transitional devices, and clarity
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation

1. Here are the steps to go through as you move from your first copy to your final product.
 - You may find it helpful to have a learning partner. This could be a friend, relative, teacher, or any other person whose opinion you value. Have him or her read your first draft and offer suggestions for improvement; however, it's up to you to decide if what is suggested will improve your writing.
 - Another option is to put your writing away for a day. When you next read it, you will be able to look at it with a "fresh perspective." You may be surprised to find that your ideas that seemed quite clear the day before require more clarity or may be repetitious.
 - Consider whether you have included all the ideas you want in your writing. Have you supported these ideas with details or evidence?
 - Consider the organization or structure of ideas. Have you repeated yourself? Have you following the required outline for the editorial? Have you used effective transitions?
 - Is your word choice effective and do you have variety in sentence structure? If your sentences sound choppy, combine several into one longer sentence. Pages 326–328 of *ResourceLines 9/10* will give you suggestions for combining sentences.

Pages 82 and 83 of *ResourceLines 9/10* provide revision checklists. Be certain to refer to them.

continued

Assignment 3.1: Editorial (continued)

One of the targeted outcomes for this assignment is specific learning outcome 4.3.1, which focuses on transitions and parallel paragraphs and structure. Transitional words help your reader follow your ideas. Pages 90–91 of *ResourceLines 9/10* provides you with some signal words that you’ll want to use in your editorial.

Parallel structure is another way to connect ideas and provide flow to your writing. Parallel structure is repeating words and phrases to help your reader follow your ideas.

You might start each paragraph with a sentence such as “You may think that . . . but the truth is quite different” or ending with a sentence such as “This is one of the reasons that” While you may be thinking that this is repetitious, it will make your editorial flow.

Here’s another area of parallel structure to be aware of. Look at the following sentences and see which one sounds more effective.

- A) I like shopping for clothes, visiting friends, and to see movies.
- B) I like shopping for clothes, visiting friends, and seeing movies.

Notice that B is more effective because all the elements in the series are expressed using the “ing” endings.

Here’s another example:

- Dogs are great pets because they are loyal, loving, and obedient. (parallel)
- Dogs are great pets because they are loyal and loving, and because of their obedience. (not parallel)

Be certain to file this revised draft of your editorial.

continued

Assignment 3.1: Editorial (continued)

Part 6: Edited Draft

1. Editing is focused on checking what you've done so far in the writing process. Here's a checklist for you to consider.
 - Are you on topic throughout?
 - Does each paragraph have a topic sentence and a good concluding sentence?
 - Have you followed the organizational outline?
 - Have you given good examples to support your statements?
 - Have you avoided unnecessary repetition?
 - Have you checked for effective word choice, sentence structure, and paragraph structure?
 - Have you checked your spelling?

A dictionary and thesaurus will be helpful. Chapter 7 (pages 307–339) of *ResourceLines 9/10* reviews grammar, usage, and mechanics.

Part 7: Final Copy

1. Make a final copy of your editorial, either word processing or in your neatest handwriting. Check it carefully so that it is error-free. File it in a safe place. You will be submitting it, along with all your drafts, to the Distance Learning Unit as Assignment 3.1.

Thinking Ahead to Sequence 5

If you have not yet selected the work of fiction or non-fiction for Sequence 5, do so now. You'll find the information you need in the Introduction. Having trouble making your choice? Contact your tutor/marker to get more details about the books.

Notes

SEQUENCE 3 ASSESSMENT

Congratulations! You have now completed the third sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 3
- the Self-Assessment of Assignment 3.1: Editorial
- the Self-Assessment of Sequence 3
- Assignment 3.1: Editorial
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 3.1

Refer to the **Self-Assessment of Assignment 3.1: Editorial** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 3



Refer to the **Checklist: Sequence 3: The Conflict in Our Lives** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 3.

Preparing for Submission of Sequence 3

Steps

- Complete the Checklist for Sequence 3 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 3 Cover Sheet (found at the beginning of this sequence)
Assignment 3.1: Editorial
Self-Assessment of Assignment 3.1: Editorial
Self-Assessment of Sequence 3
 - (bottom) Process work from this sequence that is identified by the ☆ symbol (optional)
- Once your work is assembled and, in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 4, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 3 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 3



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 4:
From Blogs to Zines

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 4 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 4 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 4.1: The Blog or Zine (all parts) <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 4) <input type="checkbox"/> Self-Assessment of Assignment 4.1: The Blog or Zine (all parts)	Attempt 1 Date Received _____/44	Attempt 2 Date Received _____/44
Sequence 4 Percentage Mark ____/44 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ★. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 4: The Blog or Zine

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Choosing Your Form and Your Theme			
Part 1: Choosing Your Form			
Explanation of Choice of Form			
Part 2: Choosing Your Theme			
Explanation of Choice of Theme			
Ideas for Theme			
Lesson 2: Lists			
Part 1: Keeping Lists Parallel			
Sorting Parallel Lists			
Part 2: Irony			
“Execution”			
Before Reading Response			
During Reading Responses			
After Reading Response			
“Equal Opportunity”			
During Reading Responses			
After Reading Response			

(continued)

Checklist: Sequence 4: The Blog or Zine (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by the star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 2: Lists (continued)			
Part 3: Hyperbole			
Examples			
Part 4: The List for Your Blog or Zine			
Top 10 List or Did You Know?			
Lesson 3: Reviews			
Part 1: About Reviews			
Questions about “The Art of Criticism”			
Responses on Three Selected Reviews			
Part 2: Review Your Blog or Zine			
Lesson 4: Poetry and Songs			
Part 1: The Poetic Form			
Poem Recording			
Part 2: Songwriting			
List of Favourites			
Refrain			
After Reading Question			

(continued)

Checklist: Sequence 4: The Blog or Zine (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by the star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 5: A Chance to Share Your Opinion			
Part 1: Opinion Piece			
Lesson 6: The Home Page or Cover			
Part 1: Elements of Art and Principles of Design			
Your Home Page or Cover			
Lesson 7: Advertisement			
Part 1: Advertising Terms and Techniques			
Advertisements (target groups)			
Part 2: Your Advertisement			
Lesson 8: Giving Your Blog or Zine a Personal Touch			
Part 1: Your Personal Touch			
Three Additional Components			
Lesson 9: The Introduction			
Part 1: The Introduction			
Lesson 10: Layouts and Design			
Part 2: Layout Sketch of Your Zine			
Sketch of Layout			
Explanation of Layout			

(continued)

Checklist: Sequence 4: The Blog or Zine (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 11: Putting Together Your Blog or Zine (Assignment 4.1)			
Part 1: Assembling Your Blog or Zine			
Front Cover or Home Page (artwork) ☒			
Introduction ☒			
Top 10 List or Did You Know? ☒			
Review ☒			
Poetry or Song ☒			
Your Opinion ☒			
Advertisement ☒			
Your Choice of Three Other Components ☒			
Part 2: Reflection			
Self-Assessment of Assignment 4.1 ☒			
Reflection on the Blog or Zine ☒			

Self-Assessment of Assignment 4.1: The Blog or Zine

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 4.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 4.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 4.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ structure and restructure your blog or zine pieces to represent your ideas on your chosen theme clearly and effectively (1.2.3) 					
<ul style="list-style-type: none"> ▪ recognize how figurative language and other techniques create an impression, mood, tone, and style in your blog or zine (2.3.4) 					
<ul style="list-style-type: none"> ▪ create visuals for your blog or zine to communicate and demonstrate your understanding of this form (2.3.5) 					
<ul style="list-style-type: none"> ▪ use a variety of techniques to generate and select ideas for your blog or zine (4.1.1) 					

(continued)

Assignment 4.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ adapt the blog or zine form to work effectively for your chosen theme (4.1.2) 					
<ul style="list-style-type: none"> ■ identify and use a variety of organizational patterns and use effective transitions in your blog or zine (4.1.3) 					
<ul style="list-style-type: none"> ■ format for legibility and use word processing efficiently; use electronic design elements to combine print and visuals in your blog or zine (4.2.3) 					
<ul style="list-style-type: none"> ■ experiment with a variety of sentence patterns and figurative language; use supportive details when revising to enhance the effectiveness of your blog or zine (4.2.4) 					
<ul style="list-style-type: none"> ■ organize your blog or zine in an effective and logical order and with adequate details for your audience's understanding (4.2.5) 					
<ul style="list-style-type: none"> ■ apply all spelling rules and correct any errors (4.3.2) 					
<ul style="list-style-type: none"> ■ use correct capitalization and punctuation (4.3.3) 					

Comments

SEQUENCE 4: FROM BLOGS TO ZINES

Introduction

In the first three sequences, you had the opportunity to introduce yourself to your tutor/marker and considered various issues of importance. In this sequence, you will be using many of the skills you've been focusing on as you present a topic you are interested in. Your presentation will be in the form of a blog or a zine.

The writing techniques that you will be practising in this sequence and the review of the terms you've been introduced to will be of help to you not only in the rest of this course but also for the midterm test you will be writing after this sequence is complete.

There are **11** lessons in this sequence. The work you complete will prepare you for Assignment 4.1, your blog, or zine. It will be submitted to the Distance Learning Unit when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Independent Study Option office to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

Notes

LESSON 1: CHOOSING YOUR FORM AND YOUR THEME

Learning Experience

Choosing the form for your presentation and choosing your theme are very important tasks for this sequence. Here are the two choices you have for the form.

- You may wish to create a **blog**, a web log that is a method of writing a journal to share information with your readers. Blogs often include pictures, videos, and podcasts, along with the written text. Generally when you open the blog, you are on the most recent entry so the format is reverse chronological order. **Should this be your choice, keep in mind that your blog is your assignment for this sequence and you will not be posting your entries online.**
- Your second option is to create a **zine**. The term *zine* comes from *fanzine*, a magazine for fans of a particular subject such as science fiction, a sport, or popular music. Some zines are letter-sized and stapled; others are made by folding a sheet of paper in half to form four pages. Their layout and design are created through a rough cut-and-paste method.

Whatever form you choose, be certain that you are committed to your theme. This is your opportunity to focus on and write about something that you are emotional and passionate about! You are hoping that your readers will understand your theme and share your enthusiasm for it. Have fun with this sequence!

Process Work 4.1



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 3.1.1 determine your knowledge of a form and theme to identify possible areas of inquiry

Part 1: Choosing Your Theme

The first step is to decide which of the two forms you wish to use. Whatever form you use has the same requirements for writing and visual representation.

A blog can be created on the computer or you could do it using pen and paper. Zines are often hand-printed but you could choose to use the computer for this assignment. The choice is yours!

1. Explain in a sentence or so what form you are choosing and why.

Part 2: Choosing Your Theme

Before you choose your theme, here is an outline of the contents of your blog or zine.

Your blog or zine will include your choices of different kinds of writing and visual representations. Here are the 10 requirements:

1. Front cover or home page (artwork)
2. Introduction
3. Top 10 List **or** Did You Know?
4. Review
5. Poetry or Song
6. Your Opinion
7. Advertisement
- 8, 9, and 10. Your choice of a letter from a reader, advice column, original comic strip, word search or crossword puzzle, additional advertisements, or other ideas you have.

Your theme is the thread that holds your work together. It becomes the reason for your choice of entries.

Have you noticed that *SightLines 9* is organized by themes? Look at the Contents pages to explore the choice of themes and how they are developed through many different kinds of selections in each section.

Here are some examples of themes. Choose one you may be interested in or use your own.

- adventure
- community
- conflict
- the future
- growing up
- love
- movies
- music (particular genre or particular artist)
- art (or a particular medium or artist)
- animals (dogs, cats, horses, etc.)
- cars or trucks (or particular kind of vehicle)
- sports (hockey, football, soccer, skateboarding, or specific team or athlete)
- fashion (clothes, shoes, etc.)
- video games
- stereotypes
- the environment (concerns, deserts, Manitoba, etc.)

Notice that there are so many choices and you may find you have to narrow your choice.

Imagine you are interested in cooking. This is a very broad area. You could narrow this to devoting your blog or zine to one of the following:

- cooking with chocolate
- healthy eating
- cooking for one
- cooking on a budget

1. Choose your theme and explain the reasons you chose this theme.
2. Brainstorm all the ideas you have about the theme and jot them down.

File your responses.

Notes

LESSON 2: LISTS

Learning Experience

In this lesson, you will be writing your “Top 10 List” or your “Did You Know?” facts for your blog or zine. Before you begin the actual writing, you will be reviewing some techniques that have already been discussed in earlier sequences. You’ll find the use of parallel structure, irony, and hyperbole will add to this section of your assignment.

Process Work 4.2



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.2.1 reflect on your understanding of irony in relation to what you already knew about its use and effect
- 2.2.3 discuss the use of irony in poetry
- 2.3.2 examine the use of irony to portray views on different groups in society
- 4.1.2 adapt the list and format to match your chosen blog or zine theme
- 4.1.3 identify and use a variety of organizational patterns when creating your lists
- 4.3.1 review parallel structure and edit your list for parallel structure

Part 1: Keeping Lists Parallel

In Sequence 3, Lesson 5 there was a discussion about parallel structure. This lesson will review parallel structure. Parallel structure will help you in creating your “Top 10 List” and “Did You Know?” facts. Parallel structure is repeating words and phrases to help your reader follow your ideas. Here’s one of the examples you were given:

- A) I like shopping for clothes, visiting friends, and to see movies.
- B) I like shopping for clothes, visiting friends, and seeing movies.

B is more effective because all the elements in the series are expressed using the “ing” endings and therefore parallel.

Look at the list: eggs, something to drink, sugar. The list is not parallel because one of the items (something to drink) is a phrase rather than a noun. The list becomes parallel if it is rewritten as: eggs, milk, sugar.

Which of the following is parallel?

- A) There was no need to yell at your sister, stomp up the stairs, and slam your bedroom door.
- B) There was no need to yell at your sister, stomp up the stairs and then you slammed your bedroom door.

A is more effective as each of the three phrases begins with a present tense verb.

Keeping lists parallel allows you to *edit* out extra words, *add* rhythm to your writing, and *make* complex points easier to follow. (Did you notice the italicized words in the previous sentence are parallel?) Parallel structure adds an extra layer of organization to the lists you’ll be creating. It allows you to use the same sentence opening for each fact in your “Did You Know?” items, rather than repeating it over and over.

1. Sort the following items into three parallel lists and give each a heading. There are a few ways that the items could be organized. One way is in the answer key at the end of this lesson.

"She shoots, she scores!"
broom
"He landed a perfect triple axel."

ski jumping
"They're off!"
skis
figure skating
skates

curling
bobsled
speed skating
"They need one more rock."

Parallel List 1 _____	Parallel List 2 _____	Parallel List 3 _____

File your parallel lists.

Part 2: Irony

You may want to include irony in your blog or zine. Irony involves a situation in which the actions or words are the opposite of what is expected or stated. Consider the statement "I just love writing exams!" Chances are the person really is suggesting disliking writing exams. The poem "Crosswords" (Sequence 2, Lesson 3) contained irony. Do you remember the way that poem ended? "Lamb to the Slaughter" (Sequence 3, Lesson 3) was ironic; the reader knew something that the police officers did not know. You'll now be looking at two poems where irony is used.



“The Execution”

Before Reading

1. What is your view of capital punishment? (Capital punishment is the lawful infliction of death as a punishment; Canada does not have capital punishment.)

During Reading

Turn to page 19 in *SightLines 9* and read “The Execution.”

1. Who is the speaker in the poem?
2. List the series of mistakes that are made.

After Reading

1. Explain the irony in the following lines:
 - a) “Yes, of course, Reverend Press.”
 - b) “But, thank God, I thought they can see me!”

“Equal Opportunity”

Before Reading

The poem you are about to read is by Jim Wong-Chu. He was born in Hong Kong in 1949 and came to Canada as a very small child. You may not be aware of the contribution that Chinese immigrants made to the construction of Canada’s railways in the late 1800s. Between 1881 and 1885, about 15,000 Chinese immigrants worked on the Canadian Pacific Railway. Working conditions were very difficult and many were killed in dynamite blasts and other work-related accidents.

During Reading

Turn to page 226 in *SightLines 9* and read “Equal Opportunity.”

1. Identify the main idea of the poem, including what happens in the beginning, what develops in the middle, and how the poem ends.

After Reading

1. Explain the irony in the following:
 - a) the Chinese erected an altar and thanked Buddha
 - b) after much debate, common sense prevailed
 - c) the title “Equal Opportunity”

File your responses.

Part 3: Hyperbole

You may remember when you read “The Brute” in Lesson 1 of Sequence 3 that the term hyperbole was introduced. **Hyperbole** is an over-exaggeration to show intensity of feeling. “I am baking in the Sun.” and “I am so hungry I could eat a ton of food.” are examples of hyperbole.

1. List three examples of hyperbole that you can think of.

File your examples.

Part 4: The List for Your Blog or Zine

Your blog or zine should be fun for you to create and for your audience to read. You may find that you wish to include irony and/or hyperbole as you make your list.

You will not be doing the layout for your blog or zine until Lesson 11. Keep in mind that the work you are doing for your blog or zine is the text or copy only. If you are using pen and paper for your copy, write on one side of the page only as you may find that you do want to cut and paste for your final product. If you are working on computer, be certain that you save your work, as you may want to reformat it for your final presentation.

1. **Top 10 List:** For your blog or zine, prepare a list of 10 phrases or words on a particular aspect of your theme. Arrange the phrases or words in order of importance (from most to least important or from least to most important). If your theme is love, for example, your top 10 list could consist of the Top 10 Pet Names for Your Loved Ones presented in order from least popular to most popular. Feel free to use irony or hyperbole in your list. Be sure to keep the items on your list parallel in structure.

or

2. **Did You Know?:** For your zine, create a list of 10 interesting “facts” about your theme, under the heading “Did You Know?” For example, Did you know that Valentine’s Day is named after a Saint? These 10 “facts” may be displayed all together, in which case you only need to write the Did You Know? beginning once, or they may be scattered throughout your zine, in which case starting them all off the same way will create repetition and add a unifying thread to tie them and your whole zine together.

File your work.

The list you have done in this lesson will be a part of your blog or zine. One of your additional items in your blog or zine may be the list form you didn't do in this lesson!

Answer Key for Parallel Lists

Parallel List 1 Sports Sayings	Parallel List 2 Sports	Parallel List 3 Sports Equipment
"She shoots, she scores." "He landed a perfect triple axel." "They're off!" "They need one more rock."	ski jumping figure skating curling speed skating	broom skis skates bobsled

LESSON 3: REVIEWS

Learning Experience

Reviews are a popular and valuable form of writing and speaking for readers, listeners, and viewers of all sorts. Many people use reviews from newspapers, magazines, television and radio programs, and the Internet, and more informal ones from friends, to make decisions about which movies to see, which books to read, which restaurants to visit, which CDs to buy, and so on.

In this lesson, you will study some guidelines and techniques for writing reviews, and then write a review related to the theme of your blog or zine.

Process Work 4.3



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on personal preferences in a variety of genres such as music, books, and film
- 1.2.2 review and clarify personal preferences through reflection, feedback, and self-assessment
- 2.2.3 recognize how word choice and supporting details in a review affect purpose and audience
- 4.1.2 adapt the review form to match your chosen blog or zine theme

Part 1: About Reviews

Although reviews can be written about almost anything, book reviews are extremely popular. Many writers' handbooks focus on how to write book reviews, but you can adapt such guidelines to use in reviewing other things as well. Basically, in any review, you focus on what your readers would or would not like about the thing you are reviewing, and explain why with examples.

1. Read and excerpt from "Writing Book Reviews" on the following pages. This text gives guidelines for writing reviews as well as two models or examples of book reviews for you to study.
2. Read "The Art of Criticism" on page 87 of *ResourceLines 9/10*, which also provides brief examples of reviews. Answer the questions found at the bottom of page 87.
3. Read **Guidelines and Techniques for Writing Book Reviews** on page 30 of this lesson. This text outlines the essential information and points included in reviews in a concise list.
4. Collect and read and/or listen to a variety of reviews to see how they follow these guidelines. You can find reviews of books, CDs, art shows, dance performances, live theatre, concerts, and movies in various newspapers and magazines and on the Internet; you can listen to similar reviews on some radio stations; and you can watch brief movie and book reviews on television spots during news and entertainment programs. Refer to a minimum of three resources. Can you see how reviews differ, depending on the audience? On what aspects of the things being reviewed do the reviews comment? How do the reviewers back up or support their comments?
5. List the location and date of the reviews you read and/or listen to. Beside each review listed, comment on any techniques you noticed and whether or not they were effective.

File your work.

Model Book Review

The following model is a review of *Lost in the Barrens*, by Farley Mowat. Each paragraph in this model answers one of three basic questions: *What is the book about? What is the book's theme or message? What do I like about this book?*

Lost in the Barrens

What is the book about?

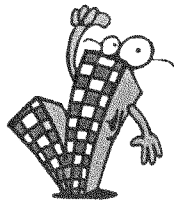
Lost in the Barrens by Farley Mowat is an adventure story set in the area around Keewatin, in Northern Ontario. Jamie Macnair, a sixteen-year-old who lives with his uncle, a trapper, makes friends with a Cree boy called Awasin. Together, the boys decide to join a Chipewyan hunting party headed for the isolated Barrenlands in search of food. Unfortunately, disaster strikes and the two friends are separated from the others. Stranded in the hostile wilderness, with winter coming on, the boys hole up in a cabin. In the adventures that follow, the boys must draw on all the survival skills they know, as well as learning new ones.

What is the book's theme or message?

I think the author, Farley Mowat, wanted to tell his readers that we need to respect nature and be self-reliant. Jamie is not sure they will be able to survive. Both boys learn to rely on themselves and each other. I think the book is also about not judging people based on what other people tell you. All through the book, Jamie and Awasin are terrified that they will run into the fierce Eskimo tribe. When they finally do meet them, things are far different from what they expected.

What do I like about this book?

Lost in the Barrens is exciting! I couldn't put it down. I especially liked the detailed descriptions of how the boys survived in the cabin. These details made the whole story very believable. Farley Mowat clearly loves the North, and he made me want to go there, too.



Readers don't have to know everything that happens in your book, or all of your reasons for liking it. Try to say enough so they can decide if they want to read it themselves.

(continued)

Source: Kemper, Dave, Ruth Nathan, and Patrick Sebranek. "Writing Book Reviews." *Writers Express: A Handbook for Young Writers, Thinkers, and Learners*. Scarborough, ON: ITP Nelson, 1998. 133-136. Copyright © 1998 by Great Source Education Group, Inc., a Houghton Mifflin Company.

Writing a Book Review

PREWRITING

Planning Your Review

Select a Subject ● The type of book you review is really up to you. It could be a mystery, or an adventure story, or maybe a new book about your favourite sports figure. Just make sure that you enjoyed the book, or that you have strong feelings about it.

Collect Your Thoughts ● Your book review should answer three basic questions: *What is the book about? What do I like about the book? What is the book's theme or message?* (The “Collection Sheet” on the next page will help you gather information.)

WRITING THE FIRST DRAFT

Include the Right Stuff ● The first paragraph in your review should give the name and author of your book, and also answer the “What is the book about?” question. The other two questions should be answered in separate paragraphs.

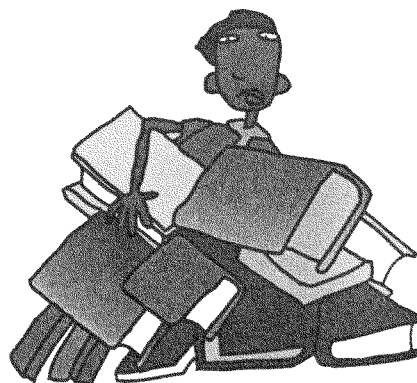
REVISING

Improving Your Writing

Make It Clear ● Carefully review your first draft, checking for ideas that seem unclear or out of order. Also make sure that no paragraph says too much or too little. Saying too much can sometimes be a problem, especially in the first paragraph.

EDITING & PROOFREADING

Check It Out ● Make sure your review reads clearly from start to finish. Also check for spelling and punctuation errors. (Remember that titles should be underlined.) Then write a neat final draft and proofread it.



(continued)

Collection Sheet

The ideas listed below will help you form answers for the three basic review questions. (Notice that there are separate ideas for fiction and nonfiction books.)

1. What is the book about?

Fiction: *What events happen in the story? (A book review should highlight a few events rather than give the whole story away.)*

Nonfiction: *What is the basic subject of this book? Is there one part of the book that seems really important?*

2. What do I like about the book?

Fiction: *Does the book start in an exciting or interesting way? Does the book contain a lot of action or suspense? Does the main character show courage or strength? Does the book end in a surprising way?*

Nonfiction: *Does the book contain interesting information? Is the information easy to follow? Does the book contain colourful illustrations?*

3. What is the book's theme?

Fiction: *What message about life is the author trying to make? (Here is a sample message: It's not easy to stand up for your rights.) How do you know that this is the message?*

Nonfiction: *Why do you think the author wrote this book? What basic information or message does the author want to share?*



As you collect your ideas, you can write possible answers to each question on separate index cards.

(continued)

A Review with a Special Focus

Another way to write a book review is to give it a special focus. Writer Heather Monkmeyer feels that *The True Confessions of Charlotte Doyle* is a very suspenseful book. As you will see, this feeling of suspense ties all of her ideas together. It is the focus of her review.



The True Confessions of Charlotte Doyle

“Not every thirteen-year-old girl is accused of murder, brought to trial, and found guilty. But I was such a girl...” That is the opening line of *The True Confessions of Charlotte Doyle* by Avi. From the first line to the final paragraph, Avi creates suspense by telling just enough to make readers ask questions that need good answers.

In the first chapters, Avi creates suspense by setting up strange circumstances. As Charlotte boards the ship that will take her to America, she learns that she is the only passenger. That really made me begin to wonder.

Sometimes Avi creates suspense by the things Charlotte does. She tries to stop the captain from killing an innocent man and slashes the captain’s face in the process. What will the captain do to her?

Avi packs in a double helping of suspense when the cruel captain sentences Charlotte to be hanged for a murder she did not commit, while at the same time, the crew turns against her.

If you like tales of danger, mystery, and suspense wrapped into a story about courage, *The True Confessions of Charlotte Doyle* will keep you reading far into the night.

The first paragraph tells what the “focus” of the review is.

Three suspenseful events are highlighted.

In the closing, the writer invites others to read this book.

Part 2: Review for Your Zine

You will not be doing the layout for your blog or zine until Lesson 11. Keep in mind that the work you are doing for your blog or zine is the text or copy only. If you are using pen and paper for your copy, write on one side of the page only, as you may find that you do want to cut and paste for your final product. If you are working on computer, be certain that you save your work, as you may want to reformat it for your final presentation.

1. After you have found and read some examples of reviews from newspapers, magazines, or other sources, draft a review of your own related to your theme. It can be a review of anything—a recipe you tried, a movie you saw recently, a book you read, a restaurant you visited, a concert you attended, an art exhibit you viewed, and so on. Tell your readers what you thought of your subject and give reasons for your views, following the guidelines and suggestions given in the readings from Part 1 of this process work. If love is your theme, for example, you could review a romantic movie you saw recently.
2. Read your draft to a friend or family member (or your tutor/marker if necessary), and ask him or her to “review” your review. Refer to the Guidelines and Techniques for Writing Book Reviews that you learned in Part 1 of this process work, as well as the reviews that you found in preparation for writing your own review.
3. Make the necessary revisions, and then edit and proofread your review carefully. Review Lesson 5, Sequence 1 for taking your review to its final form.

File your review.

Guidelines and Techniques for Writing Book Reviews*

1. Give complete bibliographic information:
 - Title of book
 - Author(s) or editor(s)
 - Illustrator or photographer if there is one
 - Publisher(s) (both hardback and paperback)
 - Publication date(s)
 - Number of pages
 - ISBN(s)
2. Include information about the book:
 - Essential information for understanding the nature of the book (genre, topics, setting, etc.)
 - A brief summary that includes enough information to make someone want to read the book, but not so much that they do not need to read the book:
 - Names and ages of main characters
 - Age group for whom the book seems appropriate
 - Recommendations for type of reader who might enjoy the book
 - An evaluation of the book's primary literary strengths
3. Write in such a way that:
 - The opening line grabs the reader's attention
 - The review demonstrates good, concise, tight writing
 - The reviewer's voice is evident
 - The writer shows an awareness of the audience
 - Comments are honest, but kindly stated
 - The tone reflects the nature of the book
 - The review is pleasurable to read
4. Give the reviewer's name, affiliation, and professional status or grade.

* Source: Poe, Elizabeth A., and Nyanne Hicks. "Figure 1.1: Guidelines and Techniques for Writing Book Reviews." *Young Adult Literature in the Classroom: Reading It, Teaching It, Loving It*. Ed. Joan B. Elliott and Mary M. Dupuis. Newark, DE: International Reading Association, 2002. 12.

LESSON 4: POETRY AND SONG

Learning Experience

Poetry and song are among the oldest forms of texts—people have been reciting and singing words for thousands of years. Often, the texts that stay with you the longest are songs you have heard that won't quit playing in your head. The way poetry and song play with the sounds and meanings of language make them favourite forms for people of all ages.

In this lesson, you will read about poems and song lyrics, and practise various techniques for writing them as you create your own.

In this lesson, you will study some guidelines and techniques for writing reviews, and then write a review related to the theme of your blog or zine.

Process Work 4.4



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.3 use memorable language effectively in a poem or in song lyrics
- 2.3.4 examine creative uses of language in poetry and song lyrics and recognize how figurative language and other techniques create an impression, mood, tone, and style in these forms
- 2.3.5 create a poem or song lyrics to communicate and demonstrate your understanding of the form and techniques used in it
- 4.1.2 adapt a poem or song lyrics to match your chosen blog or zine theme
- 4.1.3 identify and use a variety of organizational patterns and use effective transitions in your poem or song lyrics
- 4.2.4 experiment with a variety of sentence patterns and figurative language in your poem or song lyrics; use supporting details when revising to enhance the effectiveness of your poem or song lyrics

Part 1: The Poetic Form

1. Read pages 123 to 127 of *ResourceLines 9/10* for information about writing poetry. You'll find you're already familiar with many of the poetic terms.
2. Look through your *SightLines 9* anthology and any other books of poetry you have for a poem you like, practise reading it aloud, and record your oral reading.

Please consult with your tutor/marker before recording and saving your oral reading to ensure you are using a recording method/format that will work for both of you. Be certain to file your recording with your other work.

Part 2: Songwriting

1. For guidelines on one way to write a song, read "Writing Songs" on the following pages.
2. Write a list of your favourite songs. What genre are they (e.g., pop, rap, country, dance)? Which kind would you most like to write?
3. Write one line with a definite rhythm that could be a refrain in a song.

File your work.

Part 3: Poem or Song Lyrics for Your Blog or Zine

You will not be doing the layout for your blog or zine until Lesson 11. Keep in mind that the work you are doing for your blog or zine is the text or copy only. If you are using pen and paper for your copy, write on one side of the page only, as you may find that you do want to cut and paste for your final product. If you are working on computer, be certain that you save your work, as you may want to reformat it for your final presentation.

Now that you have looked at the techniques and genre of poetry and songwriting, you will have the chance to write your own poem or song.

Write an original poem or song lyrics related to your blog or zine theme. Choose any form or genre you wish. You may want to model your poem or song after one of your favourites. If you choose to write lyrics to existing music, state the name of that piece of music and the performer.

File your poem for inclusion in your blog or zine.

Writing



Songs

Goin' Down, Down, Ever Downstream

Have you ever wanted to write a song? Well I have, and I did! I just wrote a song called “Shanty Boar.” I’ll show you how I wrote it, just in case you want to follow the same steps and write a song of your own.

1 Find a First Line

One day I was thinking about *Huckleberry Finn*, a book about two friends who travel down a river on a shanty boat. I doodled this line in my notebook:

“Good luck with your songwriting. I’ll be listening for you on the radio! By the way, a version of the song “Shanty Boat” has been published as a picture book. I hope you like it.”

— Charles Temple

Uncle Sheb lived on a shanty boat.

Hmm. Those words had rhythm. (Say them aloud, loudest on the words in all caps.)

UNCLE Sheb LIVED
on a SHANTY BOAT.

Those words felt like a song. I tapped my foot to them: and ONE and TWO and THREE and FOUR. I was on my way to becoming a songwriter!

(continued)

Source: Kemper, Dave, Ruth Nathan, and Patrick Sebranek. “Writing Book Reviews.” *Writers Express: A Handbook for Young Writers, Thinkers, and Learners*. Scarborough, ON: ITP Nelson, 1998. 133–136. Copyright © 1998 by Great Source Education Group, Inc., a Houghton Mifflin Company.

2 Find a “Frame”

As I repeated the first line of my song out loud, a song I already knew came to mind.

FROG WENT A COURTIN’
FROG went a COURTIN’ and HE did RIDE,
Uh-huh.
FROG went a COURTIN’ and HE did RIDE,
Uh-huh.
FROG went a COURTIN’, and HE did RIDE,
SWORD and BUCKLER BY his SIDE,
Uh-huh, uh-huh, uh-huh.

The pattern of rhythm and rhyme from “Frog Went a Courtin’” gave me a **frame** for writing a song about the shanty boat. It also showed me how many beats to put into each line (four beats per line, in this case). The verse from “Frog Went a Courtin’” showed me which words in my song should rhyme.

Important Note: Later, once I’d written the verses of my song, I would make up a new tune of my own.

3 Write the Verses

The words I had written —

Uncle Sheb lived on a shanty boat —

became the first line of a verse. Now I wanted a line of words to follow each new line in my song, the way “uh-huh” does in the frog song. Lines like these are called **refrains**. Here’s the refrain I thought up for the shanty boat song:

Goin’ down, down, ever downstream.

The frog song repeats the words “Frog went a courtin’ and he did ride,” so I repeated the words “Uncle Sheb lived on a shanty boat.” Next I wrote a line to rhyme with “boat,” the way “side” rhymes with “ride” in the frog song:

*Uncle Sheb lived on a shanty boat,
Goin’ down, down, ever downstream.
Uncle Sheb lived on a shanty boat,
That sure was the shabbiest thing afloat,
Goin’ down, down, ever downstream.*

(continued)

4 Organize Your Verses

I wrote four or five verses before I realized that the song needed an overall **shape**. One way to shape a song is to make it like a story. You can give it a **beginning** (a couple of verses that introduce your characters and their problem), a **middle** (verses that say more about your characters), and an **end** (verses that end the story and tell how the problem was solved).

Find the Beginning

The first verse I wrote really didn't belong at the beginning; it was better for the middle. For a beginning, I wanted to introduce a man who lived on a shanty boat, in a way that would make listeners curious about him. Here's my new first verse:

My Uncle Sheb never milked him a cow,
Goin' down, down, ever downstream.
My Uncle Sheb never milked him a cow,
Nor plucked him a chicken, nor slopped him a sow,
Goin' down, down, ever downstream.

Write the Middle

After a couple of verses that named all the things Uncle Sheb never did, I put in that verse about Uncle Sheb living on the shanty boat, the verse we started with. I added other verses in the middle about what the boat was like and how Uncle Sheb lived on it.

Figure Out the End

Finally, the song needed an ending. I decided to say that Uncle Sheb had died, and I wrote this line:

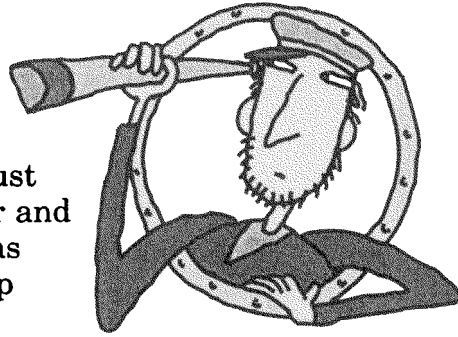
They sank that shanty boat, Uncle and all...

But I wasn't willing to get rid of him entirely. I turned the shanty into a ghost boat, with someone on deck:

*And an old man stands by the steering oar,
Goin' down, down, every downstream.
And an old man stands by the steering oar,
Guess it could be Sheb, but you can't be sure,
Goin' down, down, ever downstream.*

(continued)

Songwriting Steps



- 1 Find a first line.** Maybe it's a saying, or even something you just heard in the hallway. Say it over and over in different ways until it has rhythm. Tap your foot to it. Snap your fingers. Dance.
- 2 Find a "frame."** A frame is a song that has rhythm and rhyme like your first line. "Borrow" that song and keep it in your head as you think up more lines.
- 3 Write the verses.** Make sure that your lines or verses rhyme in the same places as the lines in your borrowed song. Be sure to consider adding a *refrain* or chorus.
- 4 Organize your verses.** After you've written several verses, it's time to think of a way to organize your song. Will you have a beginning, a middle, and an end?
- 5 Revise your song.**
 - Consider the sound. Do the words work together to make a pleasing sound?
 - Be sure you haven't put too many beats in any line — the test is to tap your foot while you say the line slowly. See if you've put the important words where they'll get the stressed beats.
 - Choose the most vivid words you can — the test here is to ask others if your words make pictures in their minds.

SONGWRITER'S TOOLBOX

Rhyming Dictionary ● Many songwriters use rhyming dictionaries. These books give you gobs of words that rhyme.

Standard Dictionary ● I keep a standard dictionary handy, too, to make sure that a good rhyming word means what I think it does. Don't write something stupid just because it rhymes!

Thesaurus ● I also use a thesaurus. For instance, I couldn't find a rhyme I wanted for "pig," but the thesaurus told me that I could use "sow" instead, and that rhymed with "plough."

LESSON 5: A CHANCE TO SHARE YOUR OPINION

Learning Experience

You'll recall that in Sequence 3 your assignment was to write an opinion piece, where you presented not only your own view on a topic but addressed the opposing viewpoints. For your blog or zine, you will also be writing your opinion, but this time you may choose to let passion overrule logic!

Process Work 4.5



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.3.5 create an opinion piece to communicate your ideas about your theme
- 4.2.4 experiment with language such as irony and hyperbole to enhance the opinion piece
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation

Part 1: Opinion Piece

You have chosen a theme that you feel strongly about. There may be aspects of your theme that you believe other people don't understand. There may be something that you wish others had a deeper knowledge or appreciation for. This is your chance to express your views in a passionate and (if you choose) one-sided way!

Perhaps your theme is heavy metal music and you want to explain why it is the most creative music around. Here's your chance. Your theme may be fashion and you want to explain why you can never have too many pairs of shoes. Go for it!

You will not be doing the layout for your blog or zine until Lesson 11. Keep in mind that the work you are doing for your blog or zine is the text or copy only. If you are using pen and paper for your copy, write on one side of the page only, as you may find that you do want to cut and paste for your final product. If you are working on computer, be certain that you save your work, as you may want to reformat it for your final presentation.

1. Write your opinion piece. While you do not have to be as serious as you were in your Sequence 3 assignment, be certain that you create a few points that you explain. Refer to Sequence 3, Lesson 5 for some reminders about writing an opinion piece.

File your opinion piece, as it will be a part of your blog or zine (Assignment 4.1).

LESSON 6: THE HOMEPAGE OR COVER

Learning Experience

Your blog or zine will be including some artwork or visual representations. You'll be creating a front cover for your zine and a home page for your blog. You'll also be including an advertisement. If you are doing a zine, this could be your back cover. You will also find that you may want to include visuals throughout your presentation. Before you begin your creations, you will be reading about and reviewing various elements of art and principles of design.

Process Work 4.6



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.3.4 recognize how visual representation techniques create an impression, mood, tone, and style in covers and home pages
- 2.3.5 create an effective home page or cover to communicate your focus and demonstrate understanding of the forms and techniques of visual representation
- 4.2.3 format for legibility (either by hand or computer-generated)

Part 1: Elements of Art and Principles of Design

Your blog home page and your zine cover need to include your title and your name. You'll want it to be attention-grabbing and catch the notice of potential readers. Be certain it reflects the contents so that the reader will have an idea of (and look forward to reading) its contents. You will find a list of visual terms and techniques on page 237 of *ResourceLines* 9/10. You've seen some of these before in Sequence 2, Lesson 4.

Here are a few things to consider.

The effect of different kinds of lines

- Straight lines suggest order while jagged lines suggest power, fear, or confusion.
- Curved lines suggest motion or softness while diagonal lines suggest motion or tension.
- Also note that thin lines suggest delicateness and thick lines suggest strength and weight. This may help you out with lettering for your title.

The power of colour

- Green has the restful and peaceful effect of nature while red has a warm, exciting, energetic effect.
- Light colours tend to be cheerful and dark ones suggest gloominess or the fantastic.
- Lighter colours suggest a gentler mood and heavily saturated colours suggest intensity.
- Using one colour scheme (closely related colours) gives a restful effect, whereas complementary colours (such as green/pink or orange/blue add energy.
- Using black and white suggests seriousness.

Other points:

- Be certain to keep things simple. Limit the elements you use and create a connection among them.
- Use contrast to catch your audience's eye and emphasize only the most important elements.
- Have a focal point or main point of interest for your cover.
- Space is the distance or area between, around, above, below, or within an object. Space can isolate an object or make it stand out.

Should you wish to have a fuller explanation of design elements and principles, check out Chapter 5: "Representing " in *ResourceLines 9/10*.

Pages 256–261 have information about desktop publishing and computer graphics.

1. Now you should be ready to create your home page or cover art for your blog or zine. Remember that you may choose to use black and white or colour. You also have the choice of hand-drawn or computer-generated images. Be certain to include the title and your name. Just as you have often created rough drafts for your written work, try out a few different designs and then fine-tune your chosen one.

File your work. The home page or cover will be a part of your blog or zine and will be submitted as part of Assignment 4.1.

Notes

LESSON 7: ADVERTISEMENT

Learning Experience

In your blog or zine, you will be persuading your readers to buy a (fictional) service or product related to your theme. Before you create your advertisement, you will learn terms and techniques that will be helpful for you.

Process Work 4.7



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.3.2 determine how advertising techniques target various audiences
- 2.3.3 examine advertisements to see the purpose of the visual elements and the copy to create a particular impression or tone
- 2.3.5 create an advertisement for your blog or zine to communicate and demonstrate the understanding of this form
- 4.1.3 use organizational patterns for combining visuals and text in an advertisement
- 4.2.3 format for legibility (either by hand or computer generated) when combining print and visuals

Part 1: Advertising Terms and Techniques

Advertisements are designed to convince the **target audience (the specific audience that is seen as the potential buyers)** that they need a specific product or service. Effective **images**, such as **illustrations** and visuals, are used along with the copy, which is the written or spoken text in an ad.

Advertisers have classified the consumers into various target groups, and they use the values and lifestyles of these groups to attract these people to their products and services by suggesting that this product will add to their lifestyle or help them achieve it. Here are a few of the target groups.

- Traditionalists: They value the “good old days” and don’t like change.
- Wannabes: They want to fit in and belong to cool, popular groups.
- Status seekers: They value taste and style and want a high-class image.
- Nature lovers/socially conscious: They value not only their own health and fitness but the well-being of the planet.

Advertisers focus on the following groups the least:

- Needs-directed: These are low-income earners who do not have money for much more than basic items.

Let’s imagine that an advertiser wants to sell soup. Depending on the target group, the ads would be quite different:

- Traditionalist: Focus might be that the soup is just like your grandmother used to make and the visual might be a grandmother stirring soup in an old-fashioned kitchen.
- Wannabes: Focus might be that this is the soup all the kids at school are eating with an image of children all having fun and laughing together.
- Status seekers: Focus may be on the fact that ingredients are rare and imported with a visual of people, elegantly dressed, being served this soup in the finest restaurant.
- Nature lovers/socially conscious: Focus may be on the ingredients of the soup being all natural and the visual might be a photo of a farmer picking vegetables.
- Needs-directed: Focus may be on the nutritional value and the low cost of the item with a visual of “ordinary” people.

It is unlikely that a product or service will be targeted at several groups in a particular campaign but you can see the idea of focusing to appeal to different markets.

Read pages 266–268 of *ResourceLines 9/10*.

1. Find one print advertisement from newspapers or magazines for each of the five target audiences described above and on page 268 of *ResourceLines 9/10*.
2. Attach each ad to a different piece of paper, and explain how it appeals to the target audience. The descriptions above should be helpful to you as you give your explanations.

3. What is one of the most memorable ads that you have seen? Describe what appeals to you about it.

File your work.

Part 2: Your Advertisement

Here are the steps to use as you create your advertisement:

- Determine your product, service, or issue. Remember that it needs to link to your theme.
- Determine your target audience. Who do you imagine will read your blog or zine? You know their interests but consider the age, gender, and amount of money they may spend as you create your ad.
- Decide the idea you want to convey.
- What techniques and visuals might you use?
- Your headline and copy should be short and simple but catchy.
- Just as you have often created rough drafts for your written work, try out a few different designs and then fine-tune your chosen one.
- Be certain you include an image and the name of your product.
- You'll find these steps in a little more detail on pages 268–269 of *ResourceLines 9/10*.

Now see what you can come up with. If you are doing a zine, you might want to make this a full-page ad and use it as your back cover.

File your work. The advertisement will be a part of your blog or zine and will be submitted as part of Assignment 4.1.

Notes

LESSON 8: GIVING YOUR BLOG OR ZINE A PERSONAL TOUCH

Learning Experience

You have completed several of the required pieces for your blog or zine. In this lesson, you will have the opportunity to add your personal touch to your work by choosing three extra components.

Process Work 4.8



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 apply your viewpoint to your blog or zine
- 2.3.5 create original articles to include in your blog or zine
- 4.2.3 format for legibility (either by hand or computer-generated)

Part 1: Your Personal Touch

There are several choices for you to consider in order to complete your blog or zine.

- You created a Top 10 List or a Did You Know? list in Lesson 2. You may choose to do the list that has not yet been done, using your theme.
- If you enjoyed creating the advertisement (Lesson 7), you may create an ad for a different product, service, or issue related to your theme.
- Create an original comic strip or cartoon related to your theme.
- Design a word search puzzle (words hidden on theme going backwards, forwards, horizontally, vertically, or diagonally) or a crossword puzzle (Sequence 2, Lesson 2 had a crossword puzzle in it). Have between 10–20 words/clues and be sure to include a section where you provide the answers!
- Write an advice column.
- Have comments from your “readers” on various issues.
- There may be another idea that you have that will add to your blog or zine. Now’s your chance to include it.

You will not be doing the layout for your blog or zine until Lesson 11. Keep in mind that the work you are doing for your blog or zine is the text or copy only. If you are using pen and paper for your copy, write on one side of the page only, as you may find that you do want to cut and paste for your final product. If you are working on computer, be certain that you save your work, as you may want to reformat it for your final presentation.

1. Choose the ideas of the most interest to you and start creating them! Remember that you will need to do rough drafts and then follow the editing process for your work.

File your work. It will be submitted as a part of Assignment 4.1.

LESSON 9: THE INTRODUCTION

Learning Experience

In this lesson, you'll be writing the final article, your introduction. The introduction is the first thing your reader will read aside from the front cover or homepage. It needs to set the tone for the rest of the zine. You need to tell the reader what your blog or zine is all about and why he or she should read it.

Process Work 4.9



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 apply your viewpoint in your introduction to your blog or zine
- 2.1.1 analyze the connections between the texts you've created
- 4.1.3 identify and use a variety of organizational patterns when creating your introduction
- 4.3.1 edit for clarity in your introduction
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation
- 5.1.2 explain how your blog or zine reflects your chosen theme

You will not be doing the layout for your blog or zine until Lesson 11. Keep in mind that the work you are doing for your blog or zine is the text or copy only. If you are using pen and paper for your copy, write on one side of the page only, as you may find that you do want to cut and paste for your final product. If you are working on computer, be certain that you save your work, as you may want to reformat it for your final presentation.

Most anthologies (such as *SightLines 9*) and magazines have introductions. If you look at the introductions to each section of *SightLines 9* (pages 1, 69, 157, 249), you'll see how each introduction gives a hint of what is to come. Check the introductions (often a letter from the editor) of magazines and notice how the theme of the magazine is highlighted and some comments are made about some of the articles in the issue.

Part 1: The Introduction

1. Draft the introduction to your blog or zine. This is what you need to include:
 - Describe the theme of your zine and what it means to you—basically, why you chose the theme you did and what is important about it.
 - Briefly mention some of the pieces that are included.
 - State what you hope the reader will get from reading your blog or zine.

You want your introduction to be so inviting that your reader will want to read on!

Once your draft is done, be certain to edit and proofread your work.

File your work. It will be submitted as a part of Assignment 4.1.

LESSON 10: LAYOUT AND DESIGN

Learning Experience

Neatness, legibility, and effective design are essential parts of communication. Every day, you are exposed to many different visual texts. You remember the effective ones. Think of magazine layouts that you like. Much thought went into designing not only the covers but also every page.

In this lesson, you will experiment with the layout and design of the print and visual text you intend to include in your blog or zine. Before preparing your final layout sketch, explore a variety of different layout and design techniques so you can express yourself and communicate in the most powerful way possible.

Process Work 4.10



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 4.1.1 use a variety of techniques to generate and select ideas for your zine layout and design
- 4.1.3 identify and use a variety of layout and design techniques and effective transitions in your zine layout and design
- 4.2.5 prepare your zine layout and design in an effective and logical order and with adequate detail for your audience's understanding

Part 1: The Purpose and Elements of Design

1. Read the following three texts presented on the following pages:
 - Designs Are Everywhere
 - The Elements of Design
 - Dummy Sheets
2. Use the ideas from these texts to begin thinking about your blog or zine layout.

Part 2: Layout Sketch of Your Zine

1. Sketch the layout of your zine using the information found in the following three texts. Experiment with different layouts to see which one you prefer.
2. Select the layout sketch that you will use to present your blog or zine. Explain the rationale for your choice. File your work.

Use your layout sketch in the final assignment for this sequence (Assignment 4.1: The Blog or Zine).

Designs Are Everywhere

Designs are evident everywhere. We encounter them daily

- in the layout of print, pictures, and other graphics
- in books, magazines, newspapers, and advertisements
- on posters and billboards
- on the signs of stores and businesses
- in displays in stores, museums, theatres, and art galleries
- in the architecture of houses, buildings, and monuments
- in the layout of parks and gardens
- in the work of fashion clothing designers

Purposes of Design

Design can serve a variety of purposes. In your blog or zine, you can use design for purposes such as the following:*

1. Get the reader's attention.

An obvious step perhaps, but you will discover that it is much more easily said than done. The page must contain items that generate immediate interest during the Scan step of reading. Remember that you have only four to ten seconds to get the reader's attention during this step. Ignore this first design goal at the peril of producing printed communication that never reaches first base.

2. Draw the reader in.

The design must now incorporate items that hook the reader on the content of the document. Usually, the items that were used to catch the reader's attention don't contain much detail. Once you've got the reader to look at a document, you must give them clues as to the specific details of the message. As mentioned above, readers often do not read entire documents. The clues you provide should make the various parts of the message easily accessible.

3. Keep the reader's attention.

This is critical once the reader has decided to scour some or all of the document. You must maintain two types of interest in your document. The reader must find the document visually appealing. Working in concert with this visual interest are the actual words used to convey the message. Interest in the content of the message is what you ultimately desire, but you must always remember the supporting role visual appeal has in the communication process.

4. Make a lasting impression.

The ultimate goal of any printed material is to deliver the message intended for the reader. Usually people think of the text in a document when they think of the message, but lasting impressions can be made in each of the three steps of reading. In fact, some documents are designed to deliver their entire message during the Scan step and with a minimum of words. Communication involves conveying a mood, tone, and "feel."

Source: McCain, Ted D. E. *Designing for Communication: The Key to Successful Desktop Publishing*. Eugene, OR: International Society of Technology in Education, 1992. 13.

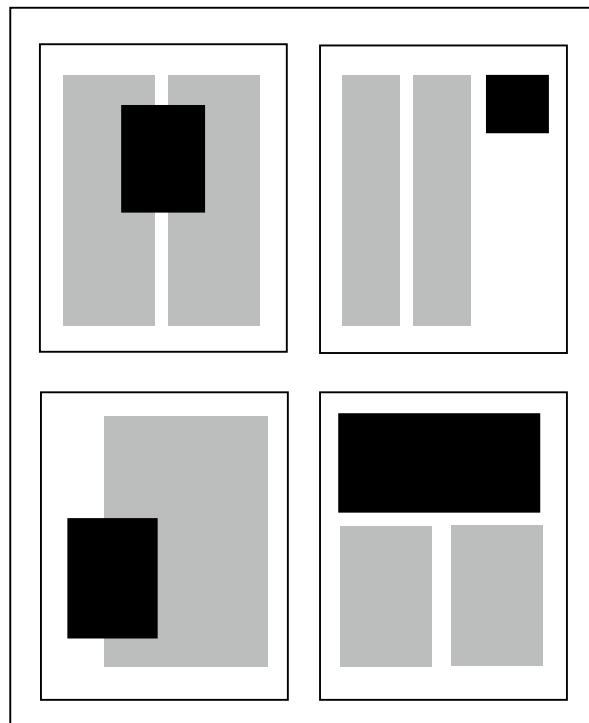
The Elements of Design

Five basic elements of design generally apply to two-page layouts of texts (e.g., magazines, compact disc jackets, and children's picture books):

- **Balance:** In formal balance, all the text blocks and illustrations appear on the vertical centre of the page. In informal balance, items are not placed symmetrically, but are placed so that there is a sense of equilibrium
- **Contrast:** Contrast relieves monotony and calls attention to important elements. Variations in type style, type size, and colour are used for contrast.
- **Rhythm:** Elements are arranged to provide a focal point for the reader. Graphic elements such as lines and shading direct the eye.
- **Proportion:** The relative importance of all graphic elements determines their size.
- **Unity:** All parts of a two-page spread work together. Each layout normally uses only one or two typefaces to avoid clutter and confusion. There is consistency in margins, paragraph indentations, and graphic elements.

Also refer to the discussion of design elements in visual messages in Lesson 9 of this sequence.

Dummy Sheets



LESSON 11: PUTTING TOGETHER YOUR BLOG OR ZINE

Learning Experience

In this sequence, you have experimented with various writing styles, forms, and design techniques. Now it is time to create your own blog or zine to communicate messages of your chosen theme to an audience.

Remember your blog or zine is a passionate work of self-expression. Be prepared to take risks!

By doing the process work in this sequence, you completed all the elements of your blog or zine and you will now put them all together to represent your ideas and understanding of your chosen theme.



Assignment 4.1

The Blog or Zine



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.2.3 structure and restructure your blog or zine pieces to represent your ideas on your chosen theme clearly and effectively
- 2.3.4 recognize how figurative language and other techniques create an impression, mood, tone, and style in your blog or zine
- 2.3.5 create visuals for your blog or zine to communicate and demonstrate the understanding of this form
- 4.1.1 use a variety of techniques to generate and select ideas for your blog or zine
- 4.1.2 adapt the blog or zine form to work effectively for your chosen theme

continued

Assignment 4.1: The Blog or Zine (continued)

Think about how effectively you can

- 4.1.3 identify and use a variety of organizational patterns and use effective transitions in your blog or zine
- 4.2.3 format for legibility and use word processing efficiently; use electronic design elements to combine print and visuals in your blog or zine
- 4.2.4 experiment with a variety of sentence patterns and figurative language; use supportive details when revising to enhance the effectiveness of your blog or zine
- 4.2.5 organize your blog or zine in an effective and logical order and with adequate details for your audience's understanding
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation

Part 1: Assembling Your Blog or Zine



Your assignment in this sequence was to create a blog or zine on a theme of your choice. It must include the following 10 components:

- Front cover or home page (artwork)
- Introduction
- Top 10 List or Did You Know?
- Review
- Poetry or Song
- Your Opinion
- Advertisement
- Your choice of three of the following: letters comments from a reader, advice column, original comic strip, word search or crossword puzzle, additional advertisements, or other ideas you have

You have completed all these components in the lessons in this sequence. Consider each component once more and make any needed revisions. Place the 10 items in the most effective order. Your home page or cover must be first, followed by your introduction. You may wish to add some extra visuals.

continued

Assignment 4.1: The Blog or Zine (continued)

Part 2: Reflection

You will be writing a personal reflection on your experience of creating a blog or zine. Include the following:

- What was the best part? Why?
- What was the most difficult part? Why?
- What did you learn from the whole experience?
- What changes in the assignment would you recommend? Be sure to explain your suggestions.

Thinking Ahead to Sequence 5

In Sequence 5 you will read and respond to a longer work of fiction or nonfiction. Choose one of the books listed in the Introduction. You may be able to borrow the book from a local school, a library, or a friend. You may also be able to order the book from:

The Manitoba Learning Resource Centre (LRC)
Box 910
Souris MB R0K 2C0
Toll-Free (in Manitoba): 1-866-771-6822
Fax: 1-204-483-5041
Email: mtbb@gov.mb.ca
Internet: www.mtbb.mb.ca/

A list of the books follows:

Non-Fiction

- *Jobs: The Man Who Thought Different* by Karen Blumenthal
- *Anne Frank: The Diary of a Young Girl* by Anne Frank (LRC #21116)
- *Broken Circle* by Theodore Fontaine
- *Gretzky: An Autobiography* by Wayne Gretzky (with Rick Reilly)
- *The Bite of the Mango* by Mariatu Kamara (with Susan McLelland)
- *Terry Fox: His Story* by Leslie Scrivner
- *Gold Medal Diary* by Hayley Wickenheiser

Fiction

- *The Chocolate War* by Robert Cormier (LRC #21134)
- *Forbidden City* by William Bell (LRC #21151)
- *The Lottery* by Beth Goobie (LRC #2767)
- *The King's Daughter* by Susanne Martel (LRC #21186)
- *Words by Heart* by Ouida Sebestyen (LRC #21216)

SEQUENCE 4 ASSESSMENT

Congratulations! You have now completed the fourth sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 4
- the Self-Assessment of Assignment 4.1: The Blog or Zine
- Assignment 4.1: The Blog or Zine (all parts)
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 4.1

Refer to the **Self-Assessment of Assignment 4.1: The Blog or Zine** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 4



Refer to the **Checklist: Sequence 4: The Blog or Zine** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 4

Preparing for Submission of Sequence 4

Steps

- Complete the Checklist for Sequence 4 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 4 Cover Sheet (found at the beginning of this sequence)
 - Assignment 4.1: The Blog or Zine (all parts)
 - Self-Assessment of Assignment 4.1: The Blog or Zine
 - (bottom) Process work from this sequence that is identified by the ★ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 5, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 4 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 4



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Midterm Progress Test
Preparation Lesson

MIDTERM PROGRESS TEST PREPARATION LESSON

Making Arrangements for Midterm Progress Test



If you have not yet made arrangements to write the Midterm Progress Test, worth 15% of the course, do so now. You will write this test under the supervision of a proctor. This is how you apply to write the test:

- **If you are attending school**, your progress test will be sent to your school as soon as all the applicable assignments have been submitted. You should make arrangements with your school's Independent Study Option (ISO) school facilitator to determine a date, time, and location to write the test.
- **If you are not attending school**, check the **Examination Request Form** for options available to you. Examination Request Forms can be found on the Distance Learning Unit's website, or look for information in the learning management system (LMS). **Two weeks before** you are ready to write the test, fill in the Examination Request Form and mail, fax, or email it to

Distance Learning Unit
500-555 Main Street
P.O. Box 2020
Winkler MB R6W 1C4
Fax: 1-204-325-1719
Toll-Free Telephone: 1-800-465-9915
Email: distance.learning@gov.mb.ca

Introduction



You've completed four sequences in the Grade 9 English Language Arts course. Now it's time to prepare for a Midterm Progress Test, which assesses your achievement of certain learning outcomes. The test will take place in a two-hour session. During that time, you will respond to several texts on one topic or theme.

You will be tested on outcomes that have been covered (but not necessarily assessed) during the first three sequences of the course. You'll use some of the same exploration, comprehension, and processing strategies you have used so far in the course. The general learning outcomes that will be covered are:

General Learning Outcome 1: Exploring thoughts, ideas, feelings, and experiences

General Learning Outcome 2: Comprehending and responding personally and critically to oral print, and other media texts

Check your web sheets to see all the specific learning outcomes you've worked on so far.

Please review the Introduction for the instructions about the test and for requesting the test.

Midterm Progress Test Format

The Midterm Progress Test is two hours long. You will be provided with the theme for the test, some readings, and suggested before and during reading activities to do before the test. It is important that you read the selections very carefully before you write the test. There will not be time during the test to do a careful reading. You may even choose to read the selections a few times.

During the test, you'll be required to consider the theme as it relates to a story, poem, and non-fiction passage. You will find that the types of responses required are quite similar to the ones you've been practising in your process work and assignments.

To activate your own thoughts and to get you thinking about the topic, you will be given a splash page. You will then be asked to respond to some guided questions about the passages. You'll be required to make connections among the passages and to relate the theme to your own personal experiences.

Practice Midterm Progress Test

The theme for this practice Midterm Progress Test is "Understanding and Misunderstandings." This will give you ideas about some of the writing you will be asked to do.

To activate your own thoughts and to get you thinking about the topic, you will be given a splash page. Read the splash page. Respond by making notes, asking questions, drawing lines, and so on, directly on the splash page.

You will then be asked to respond to some guided questions about the passages. You'll be required to make connections among the passages and to relate the theme to your own personal experiences.

Here's what you would read to **prepare** for the midterm:

Friends

Loneliness

Reconciliation

Fights

Stubbornness

Responsibility

APOLOGIES

Parents

Peer Pressure

- Read the splash page
- You read “Golden Girl” (page 78) or “The Taste of Melon (page 130). Choose the story you didn’t read. Before you read the story, predict what you think the story might be about based on its title and the illustration. Don’t forget that the topic is “Understanding and Misunderstanding.” Explain reasons for your predictions.
- Read “I Was a Teenage Ingénue” on page 142 of *SightLines 9*. This is a piece of non-fiction. As you read, write down at least five comments or questions you have.
- Read the poem, “Instructions to My Mother” on page 126 of *SightLines 9*.

Types of responses **during the two-hour midterm:**

- After reading the splash page, did any of your personal experiences come to mind? Why do you think that most relationships involve misunderstandings? Which word from the splash page is the most important to you? (You are to use these as prompts only; if you have other ideas, include them.)
- “Golden Girl” or “The Taste of Melon”: Consider a character in the story you read who shows lack of understanding another character. Exactly what did the character fail to understand. Did you find the characters and situation presented to be realistic? Explain.
- “I Was A Teenage Ingénue”: An ingénue is a naïve, innocent girl. Why does the author call herself an ingénue at the end of the article? Do you agree with her?
- “Instructions to My Mother”: Choose three words or phrases from the poem that helped you understand the feelings of the narrator. Why do you think the poet decided to indent certain lines and start others at the margin?
- Using the following Concept Map, organize the ideas of understanding and misunderstanding for the three selections. Write down three ideas about each selection.

Other Suggestions for Preparing for the Midterm Progress Test

Be certain to review the specific learning outcomes that are listed before the process work and assignments. There were several times where you were able to choose from a list of questions. Go back and try some of the questions you didn't choose to discuss.

Short stories and non-fiction:

"Gore"	Sequence 2, Lesson 1
"The Brute"	Sequence 3, Lesson 1
"The Interlopers"	Sequence 3, Lesson 2
"Lamb to the Slaughter"	Sequence 3, Lesson 3
"Desperate Measures"	Sequence 3, Lesson 4
"I Live in a Language That's Not Mine"	Sequence 3, Lesson 4

Poetry:

"Two Prisoners"	Sequence 2, Lesson 3
"To My Son"	Sequence 2, Lesson 3
"To Christine"	Sequence 2, Lesson 3
"Crosswords"	Sequence 2, Lesson 3
"Think Like a Weightlifter, Think Like a Woman"	Sequence 3, Lesson 1
"The Border"	Sequence 3, Lesson 2
"The Execution"	Sequence 4, Lesson 2
"Equal Opportunity"	Sequence 4, Lesson 2

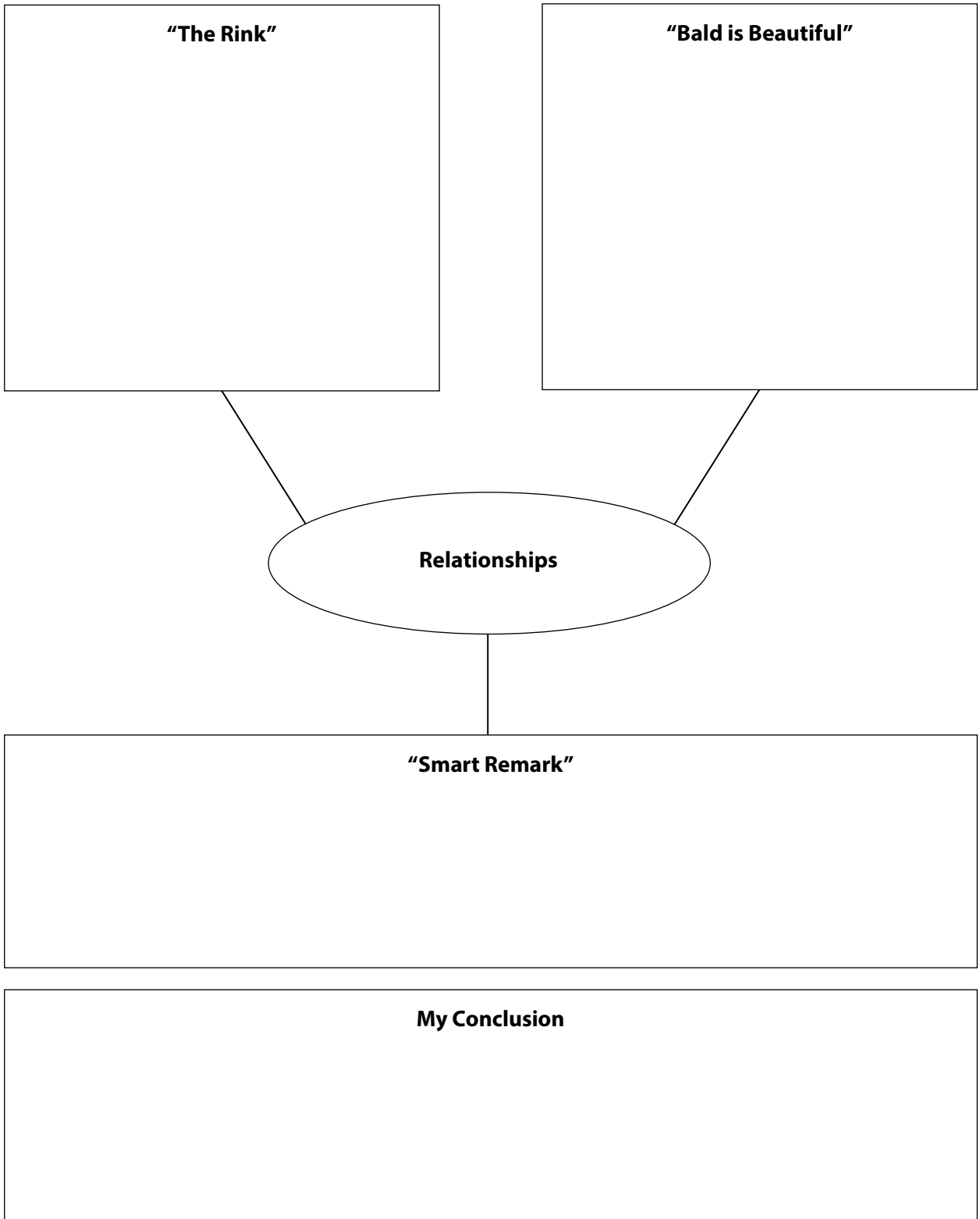
Good luck with your studying! With proper preparation, you should do well!



You are now ready to write your Midterm Progress Test. If you have not yet arranged to write it, you need to do so now. The instructions for applying to write your Midterm Progress Test are provided in the course Introduction.

Notes

Concept Map



Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 5:
Longer Works of Fiction or Non-fiction

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 5 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 5 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 5.1: Fiction or Non-Fiction Response Journal <input type="checkbox"/> Assignment 5.2: Essay <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 5) <input type="checkbox"/> Self-Assessment of Assignment 5.1: Fiction or Non-fiction Response Journal <input type="checkbox"/> Self-Assessment of Assignment 5.2: Essay	Attempt 1 Date Received _____/40 _____/68	Attempt 2 Date Received _____/40 _____/68
Sequence 5 Percentage Mark ____/108 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ☆. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 5: Longer Works of Fiction or Non-fiction

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Reader's Response Journal			
Part 2: Journal Entry 1: Just Before			
First Journal Entry ☒			
Part 3: During Reading/After Reading			
Seven Other Entries ☒			
Lesson 2: Writing an Essay			
Assignment 5.2: Essay			
Part 1: Day 1: Gathering and Organizing Your Information			
Character Charts ☒			
Part 2: Day 2: Draft Your First Copy			
First Draft ☒			
Part 3: Day 3: Another Person's Opinion and Revising			
Revisions ☒			
Part 4: Editing			
Editing ☒			
Part 5: Day 5: Creating the Final Product and Proofreading			
Final Copy ☒			
Self-Assessment of Assignment 5.1 ☒			
Self-Assessment of Assignment 5.2 ☒			

Notes

Self-Assessment of Assignment 5.1: Fiction or Non-fiction Response Journal

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 5.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 5.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 5.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ question and reflect on your personal responses to, predictions of and interpretations of your chosen text; apply your personal viewpoints to different situations or circumstances you encounter in your text (1.1.1) 					
<ul style="list-style-type: none"> ▪ reflect on new understanding gained while reading the text in relation to your prior knowledge; reflect on things you didn't know while you were reading (1.2.1) 					
<ul style="list-style-type: none"> ▪ think about and refine your views through reflection and self-assessment as you complete your journal (1.2.2) 					

(continued)

Assignment 5.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ consider and develop your own ideas and gain information as you read your text and develop new ways of looking at the world (1.2.3) 					
<ul style="list-style-type: none"> ■ explore ideas you are uncertain of and assess whether new information gained in your reading clarifies your understanding (1.2.4) 					
<ul style="list-style-type: none"> ■ analyze and explain connections between your previous experiences, your prior knowledge, and your selected text (2.1.1) 					
<ul style="list-style-type: none"> ■ use comprehension strategies appropriate to reading your text and completing your journal (2.1.2) 					
<ul style="list-style-type: none"> ■ use textual cues and organization within your text to understand and interpret it (2.1.3) 					
<ul style="list-style-type: none"> ■ explain your preference for fiction and nonfiction and how you chose your particular selection (2.3.1) 					
<ul style="list-style-type: none"> ■ create focused questions to guide your reading of and response to your selected text (3.1.2) 					

Comments

Self-Assessment of Assignment 5.2: Essay

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 5.2. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 5.2.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 5.2: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ question and reflect on your personal responses to the conflicts you read about and how people are changed by conflict in their lives (1.1.1) 					
<ul style="list-style-type: none"> ▪ consider and refine your viewpoints about the effect of conflict through reflection, feedback, and self-assessment (1.2.2) 					
<ul style="list-style-type: none"> ▪ consider the effect of conflict based upon your reading, and reflect on how conflict has changed your own perspective of the world (1.2.3) 					

(continued)

Assignment 5.2: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ organize information and ideas from the text you read using a graphic organizer (3.3.1) 					
<ul style="list-style-type: none"> ■ summarize and record information from the text you read in your own words, paraphrasing and/or quoting relevant facts and opinions; keep track of and reference your source (3.3.2) 					
<ul style="list-style-type: none"> ■ distinguish between main and supporting information in the text so you can judge their importance for your essay and decide whether you need more information (3.3.3) 					
<ul style="list-style-type: none"> ■ use a variety of techniques to generate and select ideas about conflict from the text for use in your essay (4.1.1) 					
<ul style="list-style-type: none"> ■ use the five-paragraph essay structure (introduction, body, and conclusion) in planning your essay (4.1.3) 					
<ul style="list-style-type: none"> ■ share and discuss particular qualities of your essay with a reader and accept constructive suggestions for revising your essay (4.2.1) 					
<ul style="list-style-type: none"> ■ review your essay draft and revise it to make your essay clear and effective (4.2.2) 					
<ul style="list-style-type: none"> ■ format for legibility and/or use word processing effectively and efficiently when composing and revising your essay (4.2.3) 					
<ul style="list-style-type: none"> ■ experiment with a variety of sentence patterns and use supporting details when revising your essay to enhance its effectiveness (4.2.4) 					

(continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ organize your essay in an effective and logical order and with adequate detail for audience understanding (4.2.5) 					
<ul style="list-style-type: none"> ▪ edit your essay for parallel structure, transitional devices, and clarity (4.3.1) 					
<ul style="list-style-type: none"> ▪ apply all spelling rules and correct any errors (4.3.2) 					
<ul style="list-style-type: none"> ▪ use correct capitalization and punctuation (4.3.3) 					
<ul style="list-style-type: none"> ▪ reflect on how the choices and motives of individuals in your text compare to your own and those of other people in your life (5.1.3) 					

Comments

Notes

SEQUENCE 5: LONGER WORKS OF FICTION OR NON-FICTION

Introduction

You have become quite familiar with short stories and short pieces of non-fiction earlier in this course. You may recall that many of the characters (both fictitious and real) changed and learned as a result of the conflict and stress in their lives. Now you will be reading, analyzing, and responding to a longer work, either a novel or a work of non-fiction, where characters also confront challenges. You were given a list of books to choose from just before you began preparing for your midterm test. Your book will involve two assignments: creating a reader's response journal, and writing an essay where you will be focusing on two of the characters you read about and on what you might have done had you been in that person's place.

There are **two** lessons in this sequence. The work you complete will prepare you for Assignment 5.1, a reader's response journal and Assignment 5.2, an essay. They will be submitted to the Distance Learning Unit for assessment when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Independent Study Option office to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

Notes

LESSON 1: READER'S RESPONSE JOURNAL

Learning Experience

Even if you haven't read many longer works of fiction or non-fiction before, you'll find these forms are familiar to you. There are many similarities between the short pieces that you have read earlier in this course and the book you are about to read. You'll find the work you read in this sequence has a beginning, middle, and end. It contains conflict, crisis, and climax. There's also setting, theme, and character development.

The book you have chosen to read has a serious purpose and it will give you insight into the author's ideas or view on the world. Because you are reading a longer piece of writing and the author may develop setting, character, and the situation more slowly than in a short story, you may find that it takes you a little while to "get into" the book.

What will you do if what you are reading doesn't make sense to you? Here are a few ideas you may find helpful:

- contact your tutor/marker
- reread the passage or chapter where you went off track
- read faster or more slowly
- read aloud
- summarize what has happened in the story up to this point
- predict what might happen next
- take a short break from reading

The approach to your book will be similar to what you've seen before, with before, during, and after reading activities all leading to the first assignment, which is creating a reading journal.



Assignment 5.1

Fiction or Non-fiction Response Journal



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on your personal responses to, predictions of, and interpretations of your chosen text; apply your personal viewpoints to different situations or circumstances you encounter in your text
- 1.2.1 reflect on new understanding gained while reading the text in relation to your prior knowledge; reflect on things you didn't know while you were reading
- 1.2.2 reflect on and refine your views through reflection and self-assessment as you complete your journal
- 1.2.3 consider and develop your own ideas and gain information as you read your text and develop new ways of looking at the world
- 1.2.4 explore ideas you are uncertain of and assess whether new information gained in your reading clarifies your understanding
- 2.1.1 analyze and explain connections among your previous experiences, your prior knowledge, and your selected text
- 2.1.2 use comprehension strategies appropriate to reading your text and completing your journal
- 2.1.3 use textual cues and organization within your text to understand and interpret it
- 2.3.1 explain your preference for fiction and non-fiction and how you chose your particular selection
- 3.1.2 create focused questions to guide your reading of and response to your selected text

continued

Assignment 5.1: Fiction or Non-fiction Response Journal (continued)

Part 1: Reader's Response Journal

As you read your selected book, you will be keeping a Reader's Response Journal. This is a collection of your opinions on what you are reading.

- You will be required to make eight entries in your journal. Your first entry will be based on the cover and the first few pages of your book. You may want to decide now when you are going to stop to write your other entries. If your book contains chapters, you may check the number of chapters in it and then decide your eight stopping points. If your book is not written in chapters, check the number of pages and choose the points where you will stop, possibly every 20 to 30 pages.
 - Each time you stop reading, write your journal response. Be certain to write the chapter numbers or page numbers at the top of each entry (pages 1-25 or Chapters 1-2).
 - Allow yourself approximately 30 minutes of uninterrupted time to complete each entry.
 - There will be a variety of tasks you will be doing for your journal. Read through them before you begin reading.
1. You will be writing one Just Before/Beginning Reading, which will be explained in Part 2.
 2. You will be writing at least one response journal entry. Try to use a variety of strategies (questioning, summarizing, rereading, etc.). Most of these entries will be approximately one page. Here are some "sentence starters" you may consider using:
 - This chapter/section begins with...
 - It was mostly about...
 - My favourite part was...
 - I noticed...
 - This reminds me of...
 - I wonder why...
 - If I were the character...
 - A quotation I liked or reacted to is. . .
 - I was surprised by. . .
 - I'm confused about. . .

continued

Assignment 5.1: Fiction or Non-fiction Response Journal (continued)

You may find you use only one or two starters per entry (**maximum of four entries**). Read the following sample entry for *The Outsiders*.

3. You are required to include at least one Thinking about My Reading form. As you read your text, think about questions that arise, images, powerful language, emotions/feelings, and physical sensations (maximum of four entries). Copies of the Thinking about My Reading form have been included. Look at the following Thinking about My Reading Form. As you read, the form will help you sort out the pictures in your mind, new language, words, and images that appeal to your five senses (smell, touch, taste, sight, and hearing) as well as your feelings. A portion of Chapter 4 from *The Outsiders* has been used to illustrate the way to use this form.
4. You will be writing some questions about your book. When you are approximately halfway through your book, respond to them if you are able to do so. If necessary, change your questions to reflect what you now know. Use a different colour ink to note your changes or make comments (maximum of two entries).

Remember that after you write entry 1, there are seven more to do. You are required to submit **at least one entry in each of the forms outlined above**. Your other four entries are your choice.

An example of using this graphic organizer during reading follows. Note the pictures (images) and the sounds, smells, and touches that came to the reader's mind, the list of powerful words and phrases that the reader wanted to remember or learn more about, and how the reader felt, what connections were made, and new wonderings.

continued

Thinking about My Reading Chart Example

for a part of Chapter 4 of *The Outsiders*

When we read, we comprehend—that is, we make meaning of a text (picture, book, magazine article, dance, etc.). We start comprehending before we start “reading” the text—we think about what we already know about the topic, genre, author, title, and so on, we ask questions and make predictions from the title, illustrations, headings, colours, and so on. This thinking before reading helps us plan why and how we are going to read the text—our purpose for reading.

Comprehension happens during reading, too. We think about our predictions and make inferences about the pictures that come into our mind, interesting language used by the author, and our connections and feelings. We answer our questions, or change them, and use fix-up strategies to help us solve problems if something doesn’t make sense. We might highlight, sketch, and/or make jot notes to help remember ideas during reading.

After reading, we think about personal connections, connections to others and other texts we have read, and connections to our community. We can respond to our reading by talking to others, through the arts, through PowerPoint presentations, by creating other texts, by reflecting in our journals, and so on, to think more deeply about the text.

An example of using this graphic organizer during reading follows. Note the pictures (images), sounds, smells, and touches that came to the reader’s mind, the list of powerful words and phrases that the reader wanted to remember or learn more about, how the reader felt, and what connections and new wonderings were made.

My Thinking During and After Reading	
<ul style="list-style-type: none"> ■ Begin reading, and plan to pause several times when you want or need to think about making meaning of what you are reading. ■ Sketch, make jot notes, copy a quote or word, and ask questions in the thinking boxes below. ■ Read another section of your text, and pause to record your thinking. Continue this reading and thinking process to the end of your reading. ■ After reading, review your thinking boxes, make changes or revisions such as crossing out or adding new questions and reflections. ■ Share your thinking with someone. Talk about what struck you, your connections, and what you are wondering about. ■ You may want to use your thoughts on this graphic organizer to help you reflect on your thinking in your response journal. 	
<p>Images/pictures in my mind</p> <ul style="list-style-type: none"> ■ <i>The parking lot at night</i> ■ <i>Ponyboy’s face shoved in the fountain</i> ■ <i>Soc lying in blood</i> ■ <i>Johnny sitting beside Ponyboy</i> <p>Sketches would work well here.</p>	<p>Things I can smell, touch, hear</p> <p><i>Fountain was going merry.</i> p. 53</p> <p><i>“Ain’t you about to freeze to death, Pony?”</i> p. 53</p> <p><i>“they smelled so heavily of whiskey and English Leather”</i> p. 54</p> <p><i>“coughing water and gasping”</i> p. 56</p>
<p>Interesting language</p> <p><i>“I couldn’t have got much cooler without turning into a popsicle”</i> p. 53</p> <p><i>“He was a strange greenish white, and his eyes were huger than I’d seen them”</i> p. 56</p> <p><i>“Yet in his hard face there was character, pride and a savage defiance of the world.”</i> p. 59</p>	<p>My feelings, connections, and what I am wondering</p> <p><i>I remember a time I watched a friend in trouble. I don’t know if I could defend a friend like that. I can’t decide if Johnny is brave or foolish.</i></p> <p><i>I wonder if the Soc is really dead or if we learn later on in the book that he was stabbed but lived. I think he is alive.</i></p> <p><i>Just read on—the boy, Bob Sheldon, died. I had hoped he would make it.</i></p>

All page references are from the Puffin Books edition of *The Outsiders*, published by Penguin Group, 1997.

Notes

Assignment 5.1, Part 1

Thinking about My Reading Chart

Date: _____ Section of novel (pages): _____

My Thinking <i>During</i> and <i>After</i> Reading	
<ul style="list-style-type: none">■ Begin reading, and plan to pause several times when you want or need to think about making meaning of what you are reading.■ Sketch, make jot notes, copy a quote or word, and ask questions in the thinking boxes below.■ Read another section of your text, and pause to record your thinking. Continue this reading and thinking process to the end of your reading.■ After reading, review your thinking boxes, and make changes or revisions such as crossing out or adding new questions and reflections.■ Share your thinking with someone. Talk about what struck you, your connections, and what you are wondering about.■ You may want to use your thoughts on this graphic organizer to help you reflect on your thinking in your response journal.	
Images/pictures in my mind	Things I can smell, touch, hear
Interesting language	My feelings, connections, and what I am wondering

Notes

Assignment 5.1: Fiction or Non-fiction Response Journal (continued)

Part 2: Journal Entry 1: Just Before Reading/Beginning Reading

1. Look at the cover of your chosen text.
 - Describe the visuals.
 - Think about the title and what it means. What do you think this story is about? If your choice was non-fiction, what do you know about the events and people in the text?
2. Read the first two or three pages of your book and answer the following:
 - What have you learned so far (characters introduced, setting, has any conflict been introduced)?
 - Does the book begin at a dramatic moment or appear to be just a usual time in the characters' lives?
 - Is there a character who interests you most? Who is it? Why?
 - What were the reasons that you chose this particular book? Consider why you went for either fiction or non-fiction and then how you narrowed your choice.
 - Make a list of three to five questions that you have about the text.

Remember that there are no “right” or “wrong” responses. There will be opportunities throughout your reading to reconsider and modify your views.

You have now completed your first entry for your journal. Be certain to note the page reference for your section.

Part 3: During Reading/After Reading

Now it is time to read your chosen novel. Be sure to

- find a comfortable, quiet location to read
- set aside extended periods of time to complete your reading and your journal response to the section

Remember to complete one of each type of entry. You have the choice for your other four. In total, you will be submitting eight entries.

Enjoy your book!

Be certain to file your responses in a safe place.

Response Journal Entry Sample

The Outsiders (Chapters 1 and 2)

This section is mostly about introducing the characters in the novel. I thought it was really sad to learn that Ponyboy's parents were killed in a car accident. Darry, his twenty-year-old brother, is looking after Ponyboy and Sodapop. That must be so hard to be in charge of Pony who I think must be about fourteen and Soda who is sixteen. While Darry is looking after his brothers, I think he is a little bit too mean to them. I wonder if he resents looking after his brothers or if he was always like that. He had to quit school after his parents died and is working full time so I guess he has a reason to not be so easy going. Ponyboy really likes his older brother Sodapop who seems to be so much nicer to him than Darry.

I really like Ponyboy. He's in a gang but he really doesn't appear to be all that tough. Ponyboy talks about liking movies and doing well in school. A lot of the gang members are introduced. Right now they are a bit of a blur. I wonder if all of them are going to be important in the book or if a few of them are central to the story.

I really hated when the Socs came up to Ponyboy when he was walking alone on the street. It was interesting when Cherry Valance started talking to him at the drive-in. She's more like the Socs and here she is talking to a Greaser and seeming to like it. The way Chapter 2 ends makes me think that Pony and Cherry talking together was not a good idea.

I wonder why the author has chosen such strange names for her characters. Ponyboy tells us that's his real name and his brother is really named Sodapop. I think I would have preferred more regular kinds of names for the characters.

LESSON 2: WRITING AN ESSAY

Learning Experience

You've already written a variety of different forms so far in this course: a letter, poetry, an editorial, a blog or zine, and response journal entries. In this lesson, you will be writing a five-paragraph essay. Just like any other form, an essay follows a very specific structure.

All essays are structured with an introduction, a body, and a conclusion. In a five-paragraph essay, the body will be three paragraphs long. Essays may, of course, be longer but you will be limited to the five paragraphs for this particular assignment.

The introduction identifies the central ideas of your writing. The body of the essay develops the main idea by providing examples and details. The conclusion summarizes the information presented and restates the central idea.

Part 1: The Essay Form

The essay follows a specific form. *ResourceLines 9/10* gives some examples of well written essays. Read "Three Passions" by Bertrand Russell on pages 109 and 110. Be certain to note the characteristics of an essay on pages 108–110 as well as the comments made in the margins throughout the essay. "Three Passions" is similar to the essay that you will be writing as it is five paragraphs. Also check out "Heroes I Admire" by Peter Dawe on pages 112–114. While this essay is quite a long one, you'll find some good suggestions that you will be able to use in your writing.

Ideally, you should take at least five days to complete the essay:

- **Day 1:** Gather your information, brainstorm ideas, and create an organizer.
- **Day 2:** Draft your first copy.
- **Day 3:** If possible, have someone read your draft, offering suggestions and revising.
- **Day 4:** Edit and write a second draft.
- **Day 5:** Create a final product and proofread.

Every step will be explained as you move from gathering your information to completing your final product!



Assignment 5.2

Essay



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can . . .

- 1.1.1 question and reflect on your personal responses to the conflicts you read about and how people are changed by conflict in their lives
- 1.2.2 reflect on and refine your viewpoints about the effect of conflict through reflection, feedback, and self-assessment
- 1.2.3 consider the effect of conflict based upon your reading and decide how conflict has changed your own perspective of the world
- 3.3.1 organize information and ideas from the text you read using a graphic organizer
- 3.3.2 summarize and record information from the text you read in your own words, paraphrasing and/or quoting relevant facts and opinions; keep track of and reference your source
- 3.3.3 distinguish between main and supporting information in the text so you can judge their importance for your essay and decide whether you need more information
- 4.1.1 use a variety of techniques to generate and select ideas about conflict from the text for use in your essay
- 4.1.3 use the five-paragraph essay structure (introduction, body, and conclusion) in planning your essay
- 4.2.1 share and discuss particular qualities of your essay with a reader and accept constructive suggestions for revising your essay
- 4.2.2 review your essay draft and revise it to make your essay clear and effective
- 4.2.3 format for legibility and/or use word processing software effectively and efficiently when composing and revising your essay

continued

Assignment 5.2: Essay (continued)



- 4.2.4 experiment with a variety of sentence patterns and use supporting details when revising your essay to enhance its effectiveness
- 4.2.5 organize your essay in an effective and logical order and with adequate detail for audience understanding
- 4.3.1 edit your essay for parallel structure, transitional devices, and clarity
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation
- 5.1.3 reflect on how the choices and motives of individuals in your text compare to your own and those of other people in your life

The topic, purpose, audience, and length of the essay you are about to write are as follows:

- **Topic:** People change and learn as a result of conflict and stress in their lives.
- **Purpose:** To show how two characters in the text you read change and learn as a result of stress and conflict and to explain what you learned about your own reactions to stress and conflict as a result of meeting these characters.
- **Audience:** Your tutor/marker
- **Length:** Approximately 700 words

Let's start!

continued

Assignment 5.2: Essay (continued)

Part 1: Day 1—Gathering and Organizing Your Information

Below are the specific learning outcomes for the process work in this section.



Think about how effectively you can

- 1.1.2 question and reflect on your personal responses to the conflicts you read about and how people are changed by conflict in their lives
- 1.2.2 think over and refine your viewpoints about the effect of conflict through reflection, feedback, and self-assessment
- 1.2.3 think about the effect of conflict based upon your reading and decide how conflict has changed your own perspective of the world
- 3.3.1 organize information and ideas from the text you read using a graphic organizer
- 3.3.2 summarize and record information from the text you read in your own words, paraphrasing and/or quoting relevant facts and opinions; keep track of and reference your source
- 3.3.3 distinguish between main and supporting information in the text so you can judge their importance for your essay and decide whether you need more information

1. Choose two characters from your book and jot down the following points on the Character Chart on the next page.
 - The conflict and stress each character faces
 - What does each character learn from the conflict or stress, or does the character learn nothing?
 - How does each character change as a result of the conflict or stress, or does the character not change?

Be certain that you have examples and details to support your comments. Refer not only to the text but also to your journal for some ideas. If there is an effective quotation that you may want to use, write it down and include its page number.

continued

Assignment 5.2, Part 1

Character Chart

Character 1: _____

Conflict and stress faced:

How does the character change or not change?

continued

Assignment 5.2, Part 1 (continued)

Character Chart (continued)

Character 2: _____

Conflict and stress faced:

How does the character change or not change?

continued

Assignment 5.2, Part 1 (continued)

Character Chart (continued)

My views:

Which character I admire more and why.

What I would do in a similar situation.

What I have learned about my reaction to stress/conflict.

Notes

Assignment 5.2: Essay (continued)

2. Your essay will also include your reaction to what these characters experienced. Jot down answers to the following questions:
 - How did you feel about the response of each character to the conflict and stress?
 - Which character did you admire more and why?
 - What do you think you would have done in a similar situation?
 - What have you learned about your own reaction to stress as a result?

File your charts.

Part 2: Day 2—Draft Your First Copy

Below are the specific learning outcomes for the process work in this section.



Think about how effectively you can

- 4.1.1 use a variety of techniques to generate and select ideas about conflict from the text for use in your essay
- 4.1.3 use the five-paragraph essay structure (introduction, body, and conclusion) in planning your essay
- 4.2.1 share and discuss particular qualities of your essay with a reader and accept constructive suggestions for revising your essay

Before you can do your first draft of your essay, you'll read about some of the sections of the essay.

Step 1: The Introductory Paragraph

One way to do an introduction is to start with a general statement and then introduce your thesis statement or the central idea of your essay. Then conclude the introduction by outlining the material that will be discussed in the body paragraphs. Here's an example for you based on readings you did earlier in the course.

Today's teens are faced with so many stresses including bullying both online and in the "real" world, drug and alcohol abuse and dealing with the pressures of peers and of school. Without a doubt, the teenage years can be difficult ones for adolescents. Christine in "To Christine," Wes in "Long, Long After School," and Anna in "Golden Girl" illustrate the pain of being a teen.

continued

Assignment 5.2: Essay (continued)

Note the *general statement* that has been underlined.

The *thesis statement* is **bolded**.

The concluding sentence lets the reader know that the body of the essay will deal with three different teens and the stresses they faced.

It is effective if you are able to begin your essay with an introduction that really grabs audience attention. Notice that the introductory paragraph becomes more interesting by adding the following:

Whoever said that the teenage years were the happiest ones in their lives? *Today's teens are faced with so many stresses including bullying both online and in the "real" world, drug and alcohol abuse and dealing with the pressures of peers and of school. Without a doubt, the teenage years can be difficult ones for adolescents. Christine in "To Christine," Wes in "Long, Long After School," and Anna in "Golden Girl" illustrate the pain of being a teen.*

Now write the introduction to your essay. You may want to reread the introductions to the sample essays on pages 109 and 112 of *ResourceLines 9/10*.

Remember that your introduction should include the name of the book you read and its author. You also need to mention the names of the two characters that you will be discussing.

If you are word processing, be sure you save the first draft of the essay you are writing. Make a copy of it and use the copy for editing. If you are handwriting your essay, double-space your work and write on one side of the page only. This allows room for making revisions and editing changes. You will be submitting all of your drafts as well as the final copy of your essay to the Distance Learning Unit.

File your introduction.

continued

Assignment 5.2: Essay (continued)

Step 2: The Body Paragraphs

The body of the essay follows the ideas and organization set up in your introduction. Using the example above, the writer would write three body paragraphs: one about Christine, one about Wes, and the third about Anna. Each would focus on the various stresses that the characters encountered.

For your essay, refer to the chart you created in Part 1 and begin each paragraph with a topic sentence, the main idea of the paragraph. Then insert your examples, incidents, and references to your text. Be sure to connect everything you write about to the main point of the paragraph. End the paragraph with a repetition of your main ideas. The first paragraph in your body will be about one of the characters in your book; the next paragraph will be about the second character. The final paragraph in your body will be concerned with what you learned about stress as a result of your reading.

Although paragraph length will vary, ensure you have enough information and have developed the paragraph effectively. Have a minimum of five sentences: the topic sentence, three sentences supporting your ideas, and a summary statement. Here's an example that might follow the introductory paragraph in Step 1.

*One issue of concern, in particular for teenage girls, is that of society's standards of beauty for females. "To Christine" by Susan Ford illustrates this with Christine's friend narrating the poem. Her friend is worried that Christine has accepted the views which are portrayed in magazines with very beautiful and very thin models. She comments that Christine thinks she is too fat and unattractive. She is concerned that Christine is trying to become the "perfect female" to please her boyfriend. **This poem is an attempt to get people to be comfortable with themselves and ignore the pressures put on them by society and friends.***

Topic sentence is bolded.

Summary sentence is both bolded and underlined.

The essays "Three Passions" on pages 109-110 and "Heroes I Admire" on pages 112-114 of *ResourceLines 9/10* illustrate effective body paragraphs. Take another look at them. Now write your first draft of your body paragraphs for your essay.

Be sure to file your work.

continued

Assignment 5.2: Essay (continued)

Step 3: The Concluding Paragraph

Your concluding paragraph involves a similar process to your introductory paragraph. This time you begin by restating the contents of your body paragraphs, then restating the thesis statement, and finally concluding by linking the idea to a larger topic. Here's an example:

*Christine, Wes, and Anna all experienced stress. Christine had a poor image of herself as a result of the standards she felt were placed on her by the view of females in society. Wes, the only person of colour in his high school, was confronted by the prejudices of his classmates. Anna did not recognize her crush for what it was and had a friend who seemed to enjoy and encourage her misery. **These three characters, in different ways, illustrate the stress that teens experience. Real-life teens may find some powerful life lessons in what these fictitious characters experienced.***

Italicized print is restating the contents of the body paragraphs.

Thesis statement is bolded.

General statement is bolded and underlined.

Reread the concluding paragraphs of the essays in *ResourceLines 9/10* on pages 110 and 114. Now write your concluding paragraph.

File your concluding paragraph.

Part 3: Day 3—Another Person's Opinion and Revising

In Parts 3, 4, and 5 of Assignment 5.2, you will be focusing on the following specific learning outcome.



Think about how effectively you can

- 4.2.2 review your essay draft and revise it to make your essay clear and effective
- 4.2.3 format for legibility and/or use word processing software effectively and efficiently when composing and revising your essay
- 4.2.4 experiment with a variety of sentence patterns and use supporting details when revising your essay to enhance its effectiveness

continued

Assignment 5.2: Essay (continued)



Think about how effectively you can

- 4.2.5 organize your essay in an effective and logical order and with adequate detail for audience understanding
- 4.3.1 edit your essay for parallel structure, transitional devices, and clarity
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation
- 5.1.3 reflect on how the choices and motives of individuals in your text compare to your own and those of other people in your life

- If possible, meet with a peer editor or someone whose opinion you value and have him/her read the draft of your essay. The person may notice that something is missing or is not clear in your essay. Comments and suggestions for improvement should focus on content (ideas and information) and organization (paragraph development, introduction and conclusion). Use these questions as a guide:
 - Does the introduction capture the reader’s attention?
 - Does the introduction clearly state the topic?
 - Does each paragraph develop one main idea?
 - Does each paragraph include details from the text to support the idea?
 - Does the concluding paragraph bring the essay to a close?
 - How might this essay be improved?

Be certain to write down the changes you will be making. You may wish to create a separate revisions page and write down the additions you are making to your essay. Remember to number the position of your revisions on the original draft. Any deletions should be crossed out. Check that you’ve linked your paragraphs using transitions. Notice how transition is used in this example:

While Christine imagines her life would be perfect if she were as attractive as magazine models, Anna, who is the “golden girl” faces some other stresses.

continued

Assignment 5.2: Essay (continued)

Part 4: Day 4—Editing

Now check for vocabulary, sentence variety, grammatical structure, capitalization and punctuation, and spelling. Use a dictionary and thesaurus to help you with word choice. Be certain every sentence is complete and makes sense. Make these changes on your original draft.

Plagiarism and Citing Sources

Be careful that you do not plagiarize. Plagiarism occurs when you take credit for ideas that are not your own even if you don't use the original writer's words, sentences, or organization.

You received a brochure with this course outlining the meaning and consequences of plagiarism. It's been reprinted on the following page for you. Reread this before you go on.

Here is how to make direct references to texts.

- If you are using the exact words written by someone else, then you must credit that person. Do this by putting the words in quotation marks and identifying who stated them and where.

Example: Anna is so unaware of the discomfort of Mr. McCallum that she "just stood there looking like a baby whose rattle's been snatched away." (Chan, page 79).

Should you include direct quotations in your essay, you will be citing the author of your book and the page number.

Bibliography and Works Cited

Most essays and research papers require a bibliography or Works Cited page. A bibliography is a list of all the material you read, viewed, or listened to, which may or may not be mentioned in a paper.

Works Cited is a list of the sources actually mentioned directly or indirectly in a research paper. You will have a Works Cited page, as you are referring to a work of fiction or non-fiction.

In English language arts courses, MLA format is used to document your sources. There are rules that will help you with the documentation of your sources, including format, spacing, underlining, and punctuation. Turn to page 304 of *ResourceLines 9/10* and review the examples in the second column. Check page 264 in *Writers Inc.* as well.

continued

How to Avoid Plagiarism

Always give credit where credit is due. Citing a source means giving credit to someone or something when what you use is not your own original work. Cite your sources within your text and in a bibliography at the end of the assignment.

Sources should be cited when

- you use another person's idea, opinion, or theory
- you use any fact, statistics, graphs, drawings, pictures, sounds, or any other piece of information that you found from another source
- you use quotations of another person's actual spoken or written words (e.g., when quoting), or you paraphrase (put in your own words) another person's spoken or written words

See the Modern Language Association (MLA) and the American Psychological Association (APA) writing styles at <http://www.nutsandboltsguide.com>.

Bibliographic Notation

All information must be cited whether it is from a book, interview, Internet, electronic source, et cetera. When you use the work of others, you must give them the credit they deserve. When in doubt, cite your source!

Include:

- Who wrote or created it
- What it is called
- Where and by whom it was published or produced
- When it was published or produced

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Plagiarism and Academic Honesty



Manitoba Education, Citizenship and Youth
Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Phone: 1-800-465-9915
Phone: 1-204-325-1700
Fax: 1-204-325-1719
Email: distance.learning@gov.mb.ca

Plagiarism Is...

Plagiarism is the use of someone else's ideas without giving credit where credit is due.

Some examples are:

- Downloading material in whole or in part from the Internet
- Copying word-for-word from published or unpublished work
- Paraphrasing published or unpublished material without in-text referencing and bibliographic notation and in-text citation
- Copying and turning in another student's work as your own with or without that student's knowledge

Any of the above noted violations are considered to be serious.

The Impact of Plagiarism in a Course Assignment: What Happens Next...

Students Attending School

First offense: Your school will be notified. A mark of zero will be given, and you will have the opportunity to redo the assignment.

Second offense: Your principal/ISO facilitator and your parents/guardian will be notified. If you are over the age of 18, the principal/ISO facilitator will request an Access to Student Information consent form to be completed prior to your parents being notified. You will be given a mark of zero and you will have no opportunity to redo the assignment.

Third offense: You will have a consultation with your school principal and/or ISO facilitator regarding your withdrawal from the course. The school may have its own policy, which may override this process.

Students Not Attending School

First offense: A mark of zero will be given and you will have the opportunity to redo the assignment. You will be mailed a written notice regarding the plagiarism and a copy of the letter will be maintained in your student file until the course has been completed.

Second offense: You will be given a mark of zero and you will have no opportunity to redo the assignment. Written notice will be forwarded to you and recorded in your student file.

Third offense: You will be consulted and advised to withdraw from the course.



Study Partners

If you and a classmate are taking the same course, your assignment work should not be the same. Speak with your tutor/marker if you require suggestions on how to submit your work to avoid plagiarism.

Assignment 5.2: Essay (continued)

You will be creating a Works Cited page for your essay. Here is the approach to take for this paper as well as any research paper you will be doing.

The general rule for books is:

Author or editor's last name, First name. *Book Title*. City of Publication:
Publisher, date.

Note the punctuation and capitalization used and that the second line is indented.

Title your page Works Cited and then record the information about your book. Works Cited will be the last page of your essay. You'll find the information you need at the beginning of your book, generally after the title page.

File your Works Cited page.

Part 5: Day 5—Creating the Final Product and Proofreading

Once you are certain that your writing is free of errors, recopy your essay in your best handwriting or prepare a copy using a word processor.

Be certain to include a Works Cited page; it is the last page of your essay.

Give your essay a title. Make it interesting!

You'll be submitting your final copy of your essay along with all your planning notes and draft copies (including your character comparison and essay plan) to the Distance Learning Unit at the end of Sequence 5.

Notes

SEQUENCE 5 ASSESSMENT

Congratulations! You have now completed the fifth sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 5
- the Self-Assessment of Assignment 5.1: Fiction or Non-fiction Response Journal
- the Self-Assessment of Assignment 5.2: Essay
- Assignment 5.1: Fiction or Non-fiction Response Journal
- Assignment 5.2: Essay
- Process work from lessons in this sequence identified in the checklist by the ★ symbol (optional)

Assessment of Assignments 5.1 and 5.2

Refer to the **Self-Assessment of Assignment 5.1: Fiction or Non-fiction Response Journal** and **Assignment 5.2: Essay** charts found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 5



Refer to the **Checklist: Sequence 5: Longer Works of Fiction or Non-fiction** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 5.

Preparing for Submission of Sequence 5

Steps

- Complete the Checklist for Sequence 5 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 5 Cover Sheet (found at the beginning of this sequence)
 - Assignment 5.1: Fiction or Non-fiction Response Journal
 - Self-Assessment of Assignment 5.1: Fiction or Non-fiction Response Journal
 - Assignment 5.2: Essay
 - Self-Assessment of Assignment 5.2: Essay
 - (bottom) Process work from this sequence that is identified by the ☆ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 6, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 5 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 5



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 6:
Heroes in the Real and Imaginary Worlds

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 6 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 6 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 6.1: Picture Book and Recording <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 6) <input type="checkbox"/> Self-Assessment of Assignment 6.1: Picture Book and Recording <input type="checkbox"/> Self-Assessment of Sequence 6	Attempt 1 Date Received _____/28	Attempt 2 Date Received _____/28
Sequence 6 Percentage Mark ____ /28 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ☆. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 6: Heroes in the Real and Imaginary Worlds

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Considering Aspects of Heroism			
Part 1: Personal Heroes			
List of Heroes			
Idea Webs			
Journal Entry for One Hero			
Qualities of a Hero List			
Part 2: Heroes in Sports			
Additions to Qualities of a Hero List			
Walk around a Poem			
Part 3: Hero or Villain			
During Reading Questions			
After Reading Questions			
After Reading Question			
Lesson 2: Happily Ever After Heroes			
Part 1: Fairy Tales Remembered			
List of Fairy Tales			
Story Map of Fairy Tale			
Fairy Tale Questions			

(continued)

Checklist: Sequence 6: Heroes in the Real and Imaginary Worlds (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 2: Happily Ever After Heroes (continued)			
Part 2: Coup de Grâce			
Before Reading Questions			
During Reading Questions			
After Reading Questions			
Part 3: “Once Upon a Time”			
During Reading Questions			
After Reading Questions			
Lesson 3: The Story of Arachne			
Part 1: Arachne			
During Reading Questions			
After Reading Questions			
Lesson 4: The Pattern of the Quest			
Part 1: Heroes on Their Quests			
After Reading			
Heroic Cycle in Myths Chart ☆			

(continued)

Checklist: Sequence 6: Heroes in the Real and Imaginary Worlds (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 5: A Modern Hero on a Quest			
Part 1: "The Blue Bead"			
After Reading Questions			
Lesson 6: Picture a Hero in a Picture Book			
Part 2: Writing and Illustrating Your Book			
First Draft Picture Book			
Final Copy of Picture Book ☒			
Audio Recording of Picture Book ☒			
Part 3: What You and Others Think about Your Book			
Picture Book Criteria Form ☒			
Reflection ☒			
Self-Assessment of Assignment 6.1 ☒			
Self-Assessment of Sequence 6 ☒			

Notes

Self-Assessment of Assignment 6.1: Picture Book and Recording

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 6.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 6.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 6.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ use effective language and imagery in the rewriting of the myth (1.1.3) 					
<ul style="list-style-type: none"> ▪ enhance your understanding by applying the pattern of the heroic quest (2.1.3) 					
<ul style="list-style-type: none"> ▪ create an original text or a picture book to communicate and demonstrate an understanding of the form (2.3.5) 					
<ul style="list-style-type: none"> ▪ adapt the myth to match the content, audience, and purpose (4.1.2) 					

(continued)

Assignment 6.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, think about how effectively you					
■ apply all spelling rules and correct any errors (4.3.2)					
■ use correct capitalization and punctuation (4.3.3)					
■ choose vocabulary and expressive reading aloud to communicate effectively to the chosen audience (4.4.2)					

Comments

Self-Assessment of Sequence 6

Name _____ Date _____

Here is my reaction to the work in this sequence:

1	2	3	4	5	6	7	8	9	10
<i>okay</i>			<i>worthwhile</i>				<i>tremendous</i>		

Two reasons why I assigned this rating:

Here is my comment on the difficulties of the tasks in this sequence:

1	2	3	4	5	6	7	8	9	10
<i>okay</i>			<i>worthwhile</i>				<i>tremendous</i>		

Two areas I found difficult:

Here is my comment on what I learned from these tasks:

1	2	3	4	5	6	7	8	9	10
<i>okay</i>			<i>worthwhile</i>				<i>tremendous</i>		

Two things I learned from these tasks:

Here is my judgment of what I did:

1	2	3	4	5	6	7	8	9	10
<i>okay</i>			<i>worthwhile</i>				<i>tremendous</i>		

Two examples of support for my judgment:

Self-Assessment of Sequence 6 (continued)

What I learned by doing the assignment in this sequence:

How I could do a better job of my next sequence assignment:

SEQUENCE 6: HEROES IN THE REAL AND IMAGINARY WORLDS

Introduction

Heroes are those who have gone out of their way to make a difference in others' lives and in the world. Many individuals face challenges of a personal nature that have a positive impact on others. Often, the personal sacrifices faced by ordinary people made them heroes. You may be familiar with Terry Fox, a Canadian athlete who had one leg amputated due to cancer. In 1980, Terry Fox set out on a cross-Canada run to raise money and awareness for cancer research. He was unable to complete the run as the cancer returned. However, Terry Fox, with his courage and determination, is a hero to many people.

Do you remember listening to fairy tales when you were a young child? Many fairy tales focus on a hero who has to accomplish a series of tasks to achieve his or her goal. Think back to Cinderella!

The ancient Greeks wondered about the nature of the universe and the relationship between humans and the gods. This led to the creation of myths. A myth is a traditional story dealing with supernatural beings and heroes, often explaining aspects of the natural world.

In this sequence, you will study the struggles of heroes in myths, fairy tales, and in the modern world. You will discover many different aspects of being a hero.

There are **six** lessons in this sequence. The work you complete will prepare you for Assignment 6.1: Picture Book and Recording. The assignment will be submitted to the Distance Learning Unit for assessment when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Independent Study Option office to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: CONSIDERING ASPECTS OF HEROISM

Learning Experience

Part of growing up and changing as a person involves observing and admiring people who have qualities that you would like to develop. In this lesson, you'll be thinking about your personal heroes. Think of reasons why you consider some people to be heroes. Is it their physical strength or their strength of character? Many view movie stars and celebrities as heroes. Is this because of their box office appeal, the heroic qualities they exhibit on screen, or that they use their abilities and celebrity status to help others? Consider "ordinary" people who have saved someone from drowning or from a burning building. These people may be regarded as heroic, although they may believe they were simply doing what had to be done.

Process Work 6.1

Part 1: Personal Heroes

Below are the specific learning outcomes for the process work in Part 1.

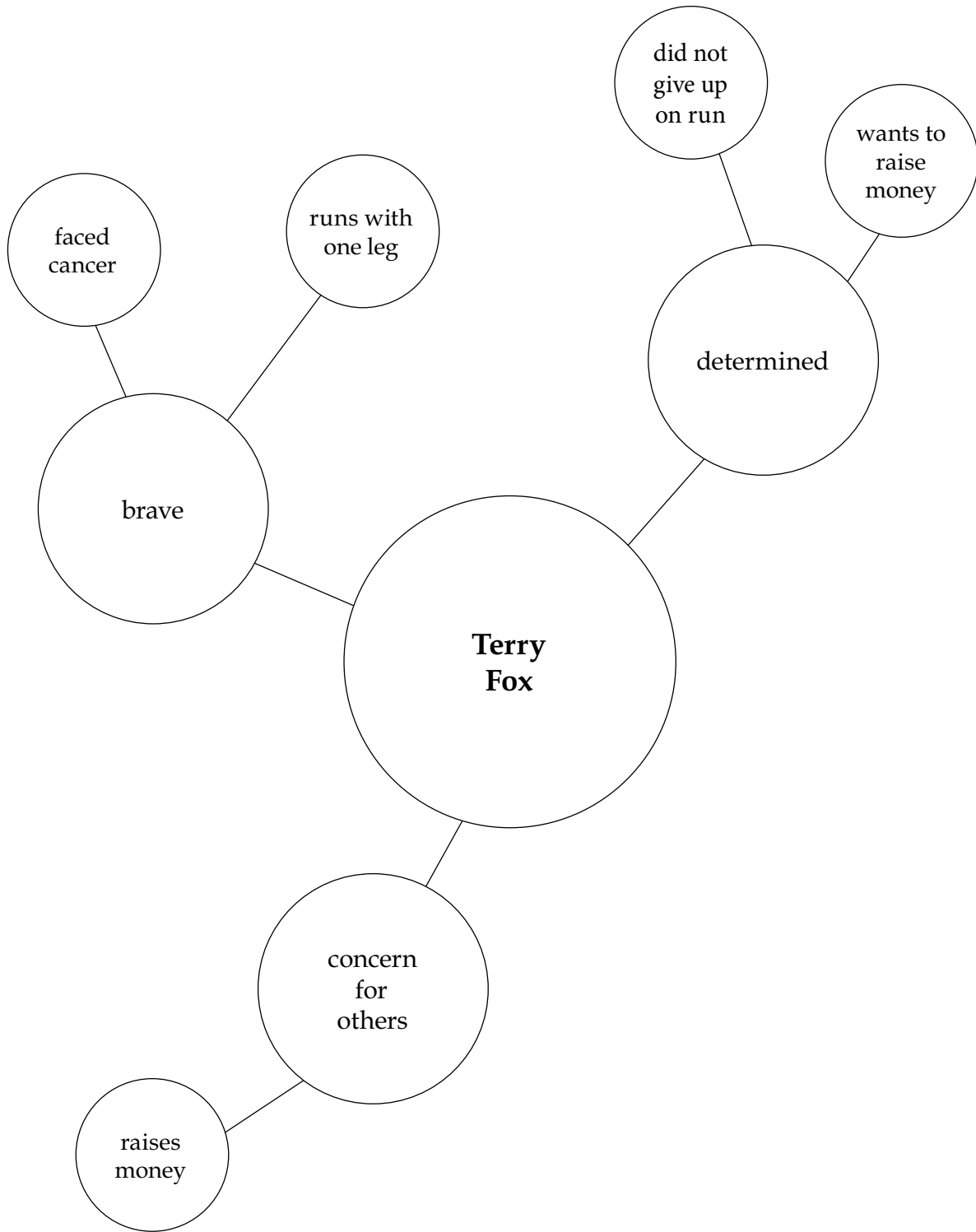


Think about how effectively you can

- 3.1.1 communicate your personal knowledge about heroes and heroic qualities
- 3.1.4 create idea webs about your heroes
- 3.3.1 organize your thoughts and ideas about the qualities of your heroes in idea webs

1. Make a list of the heroes in your life. Think about what makes these people heroic. Your heroes may be famous people or people that you personally know and admire.
2. Select three from your list and create "idea webs" for each person you selected. Write the name of the person in the middle of the page and draw several small lines out from the middle. At the end of each line, write a reason why you consider this person a hero. Enclose your words in a circle. Your web should give your reader an idea of why the individual is a hero to you. An example of an ideas web for Terry Fox is on the following page.

Idea Web



3. Write a journal entry about one hero in your life. based on one of your webs. Think about what qualities make this person heroic.
4. Make a list of what you believe are qualities of a hero. Include ideas not only on your web but of the other individuals you listed.

File your work in a safe place.

Part 2: Heroes in Sports

Below are the specific learning outcomes for the process work in Part 2.



Think about how effectively you can

- 2.1.1 connect your previous knowledge of sports heroes with new information while reading poems about heroes
- 2.1.2 walk around one of the poems in this lesson in order to make sense of it and remember some ideas
- 2.1.3 walk around one of the poems in this lesson in order to notice textual cues such as line breaks and patterns
- 2.2.3 walk around one of the poems in order to identify poetic techniques such as imagery, metaphors, similes and repetition
- 2.3.1 read poetry about heroes of sport
- 5.1.3 reflect on the choices and motives of the sports heroes in the poems



Before Reading

Some people consider world-class athletes to be heroes. On occasion, the public is disappointed when the athletes do not behave as role models. In this section, you will read two poems that will provide interesting views on athletes as heroes.

During Reading

A good way for you to understand a poem is to walk around it (like walking around a neighbourhood or a forest) and jot down notes in the margins. Your notes may include any textual cues that the author used in the poem, such as metaphors, line breaks, and patterns. Don't worry whether or not your notes are correct; you're just thinking out loud about the poem. Refer to the example of the walk-around poem "You Have Two Voices," found on the following page.

You Have Two Voices*

By Nancy Prasad

You have two voices when you speak
in English or your mother tongue.
When you speak the way your people spoke
the words don't hesitate but flow
(like) rivers, (like) rapids, (like) oceans of sound,
and your hands move like birds through the air.

PILING UP
SIMILES

LONG SENTENCE WITH
REPEATED "LIKE _____"
FLOWS LIKE WORDS
AND HANDS—FEELS HAPPY

REPEATING LINE
AGAIN PULLS
POEM TOGETHER,
BEGINNING TO
END

But then you take a stranger's voice
when you speak in your new tongue.
(Each word is a stone dropped in a pool.)
You search in vain for other stones to throw.
I watch the ripples and wait for more.
You search in vain for other stones to throw.
(They are) heavy. Your (h)ands (h)ang down.

METAPHOR: STONE = WORD

ALLITERATION—REPEATING THE "H"

You have two voices when you speak;
I have two ears for hearing.
Speak to me again in your mother tongue.
What does it matter how little I understand
when the words pour out (like) music
and your face glows (like) a flame.

SHORT SENTENCES MAKE IT
CHOPPY LIKE SPEAKING IN "NEW
TONGUE"—DOESN'T FEEL SO
HAPPY

SIMILES—IMAGES APPEAL TO
SOUND, TOUCH, AND SIGHT—VERY
HAPPY

From *Sightlines* 8. Prentice Hall Ginn Canada (pages 136–137), 1999.

1. When you feel that you understand how to walk around a poem, read "Local Hero" and "I Love All Gravity Defiers" on the following pages. Choose one of the two poems and create your own walk-around poem. Write notes on the page.

Local Hero*

By Gordon Korman and Bernice Korman

The local paper says I'm great;
I fear I must agree.
Of all the players on the team,
There's no one good as me.

I dribble like a wizard, and
My jump shot is pure art.
The way I crash the boards is like
Raw talent à la carte.

My passing is so delicate,
The coaches swoon and sigh.
In all this town no player is
As masterful as I.

I point with pride to all this praise,
And I puff out my chest.
Of all my qualities, they like
My modesty the best.

* Source: Korman, Gordon, and Bernice Korman. "Local Hero." *The Last-Place Sports Poems of Jeremy Bloom: A Collection of Poems about Winning, Losing, and Being a Good Sport (Sometimes)*. New York, NY: Scholastic Inc., 1996. N. pag.

Notes

I Love All Gravity Defiers*

By Lillian Morrison

The vaulter suspended
on a slender pole
hangs in the air
before his fall.

The trapeze artist
tumbles through space
in split-second rescues
from the abyss.

Kids on swings
pumping to the sky
in a pendulum of pleasure,
fly.

Ski-jumpers, speed-propelled,
extended in flight
loop down
to land upright.

Hail gravity defiers,
jumpers, broad and high
and all non-jumpers
who will not drop, who try.

Somersaulters
on the trampoline,
battered boxers
up at the count of nine.

Springboard athletes
jackknifing as they dive
and people who stand straight
and stay alive.

* Source: Morrison, Lillian. "I Love All Gravity Defiers." *The Sidewalk Racer and Other Poems of Sport and Motion*. New York, NY: William Morrow & Company, Inc., 1977. N. pag.

Notes

After Reading

1. Note any heroic qualities portrayed in these two poems. Add these qualities to your list in Part 1.

File your work.

Part 3: Hero or Villain

Below are the specific learning outcomes for the process work in Part 3.



Think about how effectively you can

- 1.2.3 appreciate the artistry in poems by discussing literary techniques and figurative language
- 2.1.2 use comprehension strategies to read a poem
- 2.2.1 explain various interpretations of the hero in the poem

You may be familiar with the legend of Robin Hood. He is known for robbing from the rich and giving to the poor. Do you admire him because he is helping the poor? Do you question his good deed or consider him a villain as he has stolen from the wealthy?



Before Reading

You are going to be reading a very famous poem, “The Highwayman,” written in 1907 by Alfred Noyes. Highwaymen were robbers who stole from travellers along isolated stretches of road. Like Robin Hood, they often became heroes to some. This poem is a **ballad**, a narrative poem with a song-like form that tells a love story, a historical event, or a story of heroism.

During Reading

1. Read “The Highwayman” on pages 184–187 of *SightLines* 9. As you read, respond to the following questions:
 - a) Who was listening to the conversation between Bess and the highwayman?
 - b) What did the soldiers do to Bess? Why?
 - c) What happens to Bess and why?
 - d) What happens to the highwayman?

After Reading

1. Who is the hero in this poem? Why do you consider this person to be the hero?
2. Who is the villain in this poem? Why do you consider this person to be the villain?
3. Find four examples of literary techniques and figurative language in the poem and discuss their effectiveness. You may use metaphor, simile, alliteration, repetition, rhyme, and dialogue.

File your responses.

LESSON 2: HAPPILY EVER AFTER HEROES

Learning Experience

Fairy tales generally present pure fantasy. Consider that so many of them include enchantments and supernatural elements. Supernatural characters use magical charms, disguises, and spells to help or hinder human characters. Often fairy tales depict the dreams, goals, and wishes of ordinary people. Good triumphs over evil or the poor triumph over the wealthy. Fairy tales are usually set in a world without a definite location (“Once upon a time in a faraway land . . .”) and consist of episodes that are loosely knit together. They focus on one hero, often the youngest in a poor family, who has to accomplish a series of tasks to achieve his or her goals.

Cinderella ultimately triumphs over her evil and rich stepmother and stepsisters. Poor Cinderella is not able to go to the prince’s ball. She achieves her desire as she is helped by her fairy godmother who changes a pumpkin into a coach, mice into horses, a horse into a driver, and rags into a beautiful gown. Cinderella goes to the ball, meets the prince, and fits the glass slipper that she left behind. She and her prince live happily ever after!

In this lesson, you’ll be looking at a fairy tale and then at some interesting variations of them.

Process Work 6.2



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

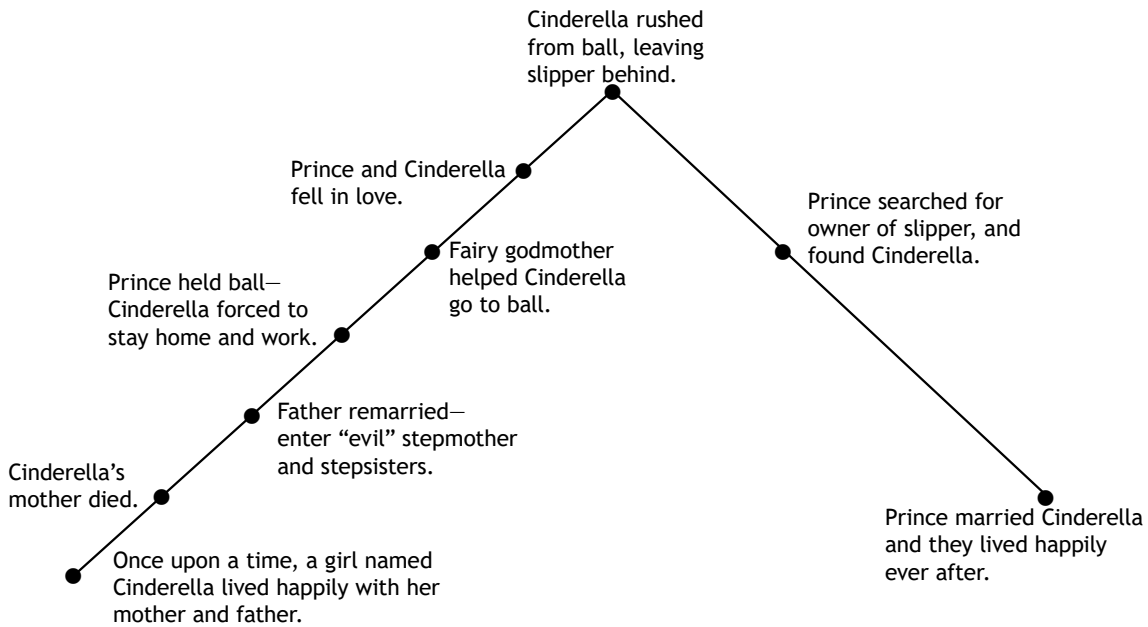
- 2.1.1 analyze a fairy tale, using your prior knowledge of one
- 2.1.2 use comprehension strategies to read a poem and a short story, enhancing your understanding by rereading and considering significant events and passages
- 2.1.3 use textual cues and organizational patterns from fairy tales to make meaning of and interpret the story and poem
- 2.3.4 recognize how figurative language and other techniques create an obvious impression, mood, tone, and style

Part 1: Fairy Tales Remembered

1. List three fairy tales that you know. An example is “Cinderella.”
2. Choose one fairy tale from your list and outline the plot using the Story Map found on the following page. Start with “Once upon a time . . .” and end with “And they lived happily ever after.” You may need to add or omit some points on the map. The number of points you need depends on the number of significant point in your story. Page 79 of *ResourceLines 9/10* gives you a list of the main elements to include.

In creating your plot outline, use the story map of the fairy tale “Cinderella” below as a model (which means you can’t use “Cinderella” for your own story map).

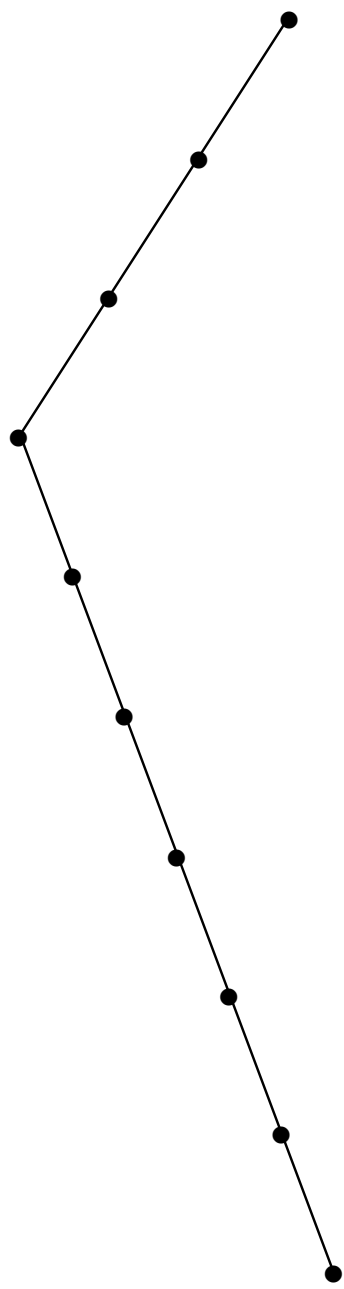
Story Map of “Cinderella”



Story Map

Name _____

Date _____



Notes

3. Choose a fairy tale from your list (or use “The Boy Who Cried Wolf,” “The Three Little Pigs,” or “Snow White and the Seven Dwarfs”) and answer the following:
 - What is the story’s lesson?
 - How does this lesson apply to all people?
 - What clues in the story point to the message?

File your responses in a safe place.

Part 2: “Coup de Grâce”



Before Reading

1. Why do you think so many fairy tales involve princesses needing to be rescued and knights or princes doing the rescuing? Do you think these views on gender roles have changed since “once-upon-a-time” days?

During Reading

1. Read “Coup de Grâce” on page 32 of *SightLines* 9.
2. List the words and phrases that depict the wolf as evil.
3. List the words and phrases in the second stanza that depict an innocent Little Red Riding Hood.
4. What changes do you notice in Little Red Riding Hood as the poem progresses?

After Reading

1. Why is the outcome of the poem such a surprise?
2. “Coup de grâce” means the finishing blow or the death blow. Explain why it is a suitable title for this poem. Why do you think the author used the French term rather than providing a translation for the reader?

Be sure to file your responses.

Part 3: "Once Upon a Time"



Before Reading

Nadine Gordimer, the author of "Once Upon a Time," was born in South Africa. Many of her writings deal with racism, social inequality, and discrimination against the non-white people in that country during the second half of the 20th century.

Apartheid was the official government policy that sanctioned or allowed racial segregation and encouraged political and economic discrimination against South Africa's non-white majority. Most of South Africa's land was set aside for the use of the white people; it was illegal for non-white people to enter these areas without a pass. There were separate educational systems and non-white employment was restricted to certain jobs. Apartheid ended in 1990-91.

During Reading

Read "Once Upon a Time" on pages 39-43 in *SightLines 9*. As you read, respond to the following questions:

1. What is the husband's first attempt to calm his wife's fears and how does the little boy use this?
2. Why are burglar alarms not effective in preventing crime?
3. Why don't the parents hire anyone from the street?
4. What is the next increase in security and how does the husband's mother contribute?
5. How do the parents arrive at their next choice of barricade and why is this effectively compared to a concentration camp?

After Reading

1. Comment on the irony in this story.
2. List ways in which the author makes this story similar to a fairy tale.

File your responses.

LESSON 3: THE STORY OF ARACHNE

Learning Experience

The ancient Greeks explained their world through the creation of myths. The people in these stories, who helped their society by making the world a better place to live, were called **mythic heroes**. Qualities of these heroes included courage, intelligence, physical strength, and creative thinking. These heroes wanted to please others, loved adventure, wanted to improve society, and sought to gain personal fame and glory.

Because of these admirable characteristics, heroes were viewed by others as being better than ordinary people, but, of course, not as good as the gods. Because these heroes were mere mortals, sometimes they became too proud of the deeds they had accomplished. Then the gods punished the heroes; this served as a reminder to ordinary people to strive to do their best but to be aware that they were always lesser beings than their gods.

One example of such a hero is Achilles. When he was a baby, his mother dipped him in the river Styx to protect him against physical danger. His only weak spot was his ankle, where his mother held him as she dipped him in the water. As he grew, he became a great war hero, helping to win many battles. But as his heroic status grew, so did his pride. The gods decided he would be punished. They had his opponent shoot an arrow into his one vulnerable spot—his ankle. It was a mortal wound and he died. In this lesson, you will be reading about a Greek woman and her encounter with the gods.

Process Work 6.3



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

2.1.2 use comprehension strategies to read a myth

2.1.3 use textual cues to ensure that you understand the myth you are reading

Part 1: Arachne



Before Reading

Death is often the punishment for those who defy the gods. Sometimes, though, the gods punish a person by having him/her undergo a pattern of transformation or metamorphosis (another word for change). The main character believes he or she is better than anyone else and becomes arrogant. A god steps in and punishes that character for his or her behaviour.

During Reading

Read "Arachne" on the following pages.

1. Pride is often the downfall of the mortals in the Greek myths. Explain what made Arachne so proud.

After Reading

1. Explain the suitability of the transformations that occur in the myth.

File your responses.

Arachne*

Told by Olivia Coolidge

Arachne was a maiden who became famous throughout Greece, though she was neither wellborn nor beautiful and came from no great city. She lived in an obscure little village, and her father was a humble dyer of wool. In this he was very skillful, producing many varied shades, while above all he was famous for the clear, bright scarlet which is made from shellfish, and which was the most glorious of all the colors used in ancient Greece. Even more skillful than her father was Arachne. It was her task to spin the fleecy wool into a fine, soft thread and to weave it into cloth on the high, standing loom within the cottage. Arachne was small and pale from much working. Her eyes were light and her hair was a dusty brown, yet she was quick and graceful, and her fingers, roughened as they were, went so fast that it was hard to follow their flickering movements. So soft and even was her thread, so fine her cloth, so gorgeous her embroidery, that soon her products were known all over Greece. No one had ever seen the like of them before.

At last Arachne's fame became so great that people used to come from far and wide to watch her working. Even the graceful nymphs would steal in from stream or forest and peep shyly through the dark doorway, watching in wonder the white arms of Arachne as she stood at the loom and threw the shuttle from hand to hand between the hanging threads, or drew out the long wool, fine as a hair, from the distaff as she sat spinning. "Surely Athene herself must have taught her," people would murmur to one another. "Who else could know the secret of such marvelous skill?"

Arachne was used to being wondered at, and she was immensely proud of the skill that had brought so many to look on her. Praise was all she lived for, and it displeased her greatly that people should think anyone, even a goddess, could teach her anything. Therefore when she heard them murmur, she would stop her work and turn round indignantly to say, "With my own ten fingers I gained this skill, and by hard practice from early morning till night. I never had time to stand looking as you people do while another maiden worked. Nor if I had, would I give Athene credit because the girl was more skillful than I. As for Athene's weaving, how could there be finer cloth or more beautiful embroidery than mine? If Athene herself were to come down and compete with me, she could do no better than I."

continued

* Source: Coolidge, Olivia E. "Arachne." *Greek Myths*. New York, NY: Houghton Mifflin Co., 1977. 22–26.

One day when Arachne turned round with such words, an old woman answered her, a grey old woman, bent and very poor, who stood leaning on a staff and peering at Arachne amid the crowd of onlookers. "Reckless girl," she said, "how dare you claim to be equal to the immortal gods themselves? I am an old woman and have seen much. Take my advice and ask pardon of Athene for your words.

"Rest content with your fame of being the best spinner and weaver that mortal eyes have ever beheld."

"Stupid old woman," said Arachne indignantly, "who gave you a right to speak in this way to me? It is easy to see that you were never good for anything in your day, or you would not come here in poverty and rags to gaze at my skill. If Athene resents my words, let her answer them herself. I have challenged her to a contest, but she, of course, will not come. It is easy for the gods to avoid matching their skill with that of men."

At these words the old woman threw down her staff and stood erect. The wondering onlookers saw her grow tall and fair and stand clad in long robes of dazzling white. They were terribly afraid as they realized that they stood in the presence of Athene. Arachne herself flushed red for a moment, for she had never really believed that the goddess would hear her. Before the group that was gathered there she would not give in; so pressing her pale lips together in obstinacy and pride, she led the goddess to one of the great looms and set herself before the other. Without a word both began to thread the long woolen strands that hang from the rollers, and between which the shuttle moves back and forth. Many skeins lay heaped beside them to use, bleached white, and gold, and scarlet, and other shades, varied as the rainbow. Arachne had never thought of giving credit for her success to her father's skill in dyeing, though in actual truth the colors were as remarkable as the cloth itself.

Soon there was no sound in the room but the breathing of the onlookers, the whirring of the shuttles, and the creaking of the wooden frames as each pressed the thread up into place or tightened the pegs by which the whole was held straight. The excited crowd in the doorway began to see that the skill of both in truth was very nearly equal, but that, however the cloth might turn out, the goddess was the quicker of the two. A pattern of many pictures was growing on her loom. There was a border of twined branches of the olive, Athene's favorite tree, while in the middle, figures began to appear. As they looked at the glowing colors, the spectators realized that Athene was weaving into her pattern a last warning to Arachne. The central figure was

continued

the goddess herself competing with Poseidon for possession of the city of Athens; but in the four corners were mortals who had tried to strive with gods and pictures of the awful fate that had overtaken them. The goddess ended a little before Arachne and stood back from her marvelous work to see what the maiden was doing.

Never before had Arachne been matched against anyone whose skill was equal, or even nearly equal to her own. As she stole glances from time to time at Athene and saw the goddess working swiftly, calmly, and always a little faster than herself, she became angry instead of frightened, and an evil thought came into her head. Thus as Athene stepped back a pace to watch Arachne finishing her work, she saw that the maiden had taken for her design a pattern of scenes which showed evil or unworthy actions of the gods, how they had deceived fair maidens, resorted to trickery, and appeared on earth from time to time in the form of poor and humble people. When the goddess saw this insult glowing in bright colors on Arachne's loom, she did not wait while the cloth was judged, but stepped forward, her grey eyes blazing with anger, and tore Arachne's work across. Then she struck Arachne across the face. Arachne stood there a moment, struggling with anger, fear, and pride. "I will not live under this insult," she cried, and seizing a rope from the wall, she made a noose and would have hanged herself.

The goddess touched the rope and touched the maiden. "Live on, wicked girl," she said. "Live on and spin, both you and your descendants. When men look at you they may remember that it is not wise to strive with Athene." At that the body of Arachne shrivelled up, and her legs grew tiny, spindly, and distorted. There before the eyes of the spectators hung a little dusty brown spider on a slender thread.

All spiders descend from Arachne, and as the Greeks watched them spinning their thread wonderfully fine, they remembered the contest with Athene and thought that it was not right for even the best of men to claim equality with the gods.

Notes

LESSON 4: THE PATTERN OF THE QUEST

Learning Experience

In myths, people have to complete dangerous adventures to prove their status as heroes. These adventures are called **quests**. A quest is a search for something, a challenge to be sought, and a goal to be achieved. Sometimes the goal is to save people from a terrible plague or a tyrant, sometimes it is to achieve material gain, and often it is both. Sometimes the hero is successful in the quest and sometimes, often as a punishment from the gods, the hero fails.

Process Work 6.4



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

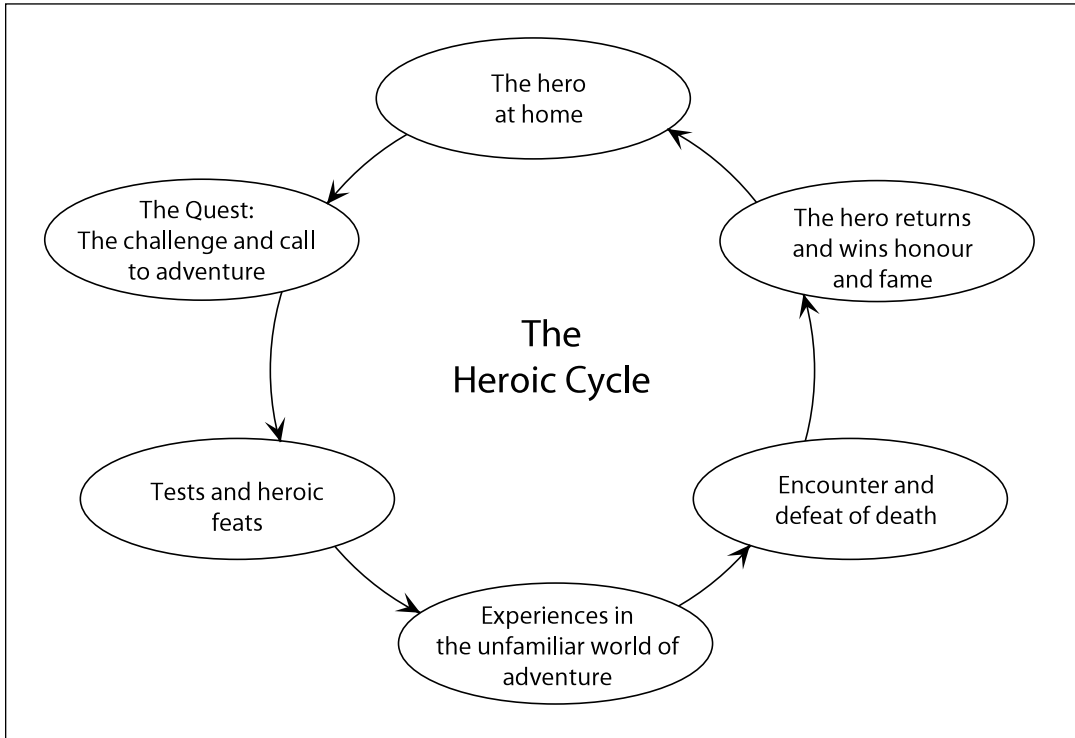
- 1.1.2 use comprehension strategies to read myths and apply the heroic cycle to a myth; enhance your understanding by rereading relevant passages from the myth
- 1.1.3 use textual cues and the heroic cycle pattern within the two myths to understand them
- 3.3.1 organize information and ideas from the two myths using the heroic cycle pattern

Part 1: Heroes on their Quests



Before Reading

In the quest, the hero completes several stages of the heroic cycle.



Many popular films and novels produced today, particularly in the genre of adventure, follow this heroic cycle and pattern of the quest. For example, in the film saga *Star Wars* the hero Luke Skywalker completes each of the stages diagrammed above:

- He was called to adventure by the droids R2-D2 (Artoo-Detoo) and C-3PO (See-Threepio).
- He underwent tests and heroic feats such as freeing Princess Leia from the Empire.
- He experienced the unfamiliar world off his planet.
- He encountered and defeated death in the form of the Imperial weapon (the Death Star).
- He won honour and fame by defeating the Empire with the aid of the Force.

During Reading

You'll find "Phaethon" on page 43 and "Orpheus and Eurydice" on page 51.

1. As you read the myths of "Phaethon" and "Orpheus and Eurydice," keep in mind the pattern of the heroic cycle.

After Reading

1. Identify and list each stage of the quest in each of the two myths. Use the following Heroic Cycle in Myths chart.

File your responses.

Notes

Process Work 6.4, Part 1

The Heroic Cycle in Myths

Name _____ Date _____

Stages of the Heroic Cycle	Phaethon	Orpheus and Eurydice
The Hero at Home		
The Challenge and Call to Adventure		
Tests and Heroic Feats		
Experience in the Unfamiliar World of Adventure		
Encounter and Defeat of Death		
Return of the Hero to Honour and Fame		

Notes

Phaethon*

Retold by Bernard Evslin

Long ago, when the world was very new, two boys were racing along the edge of a cliff that hung over a deep blue sea. They were the same size; one boy had black hair; the other had yellow hair. The race was very close. Then the yellow-haired one spurted ahead and won the race. The loser was very angry.

"You think you're pretty good," he said. "But you're not so much. My father is Zeus."

"My father is Apollo," said the yellow-haired boy, whose name was Phaethon.

"My father is the chief god, king of the mountain, lord of the sky."

"My father is lord of the sun."

"My father is called the thunderer. When he is angry, the sky grows black and the sun hides. His spear is a lightning bolt, and that's what he kills people with. He hurls it a thousand kilometres and it never misses."

"Without my father there would be no day. It would always be night. Each morning he hitches up his horses and drives the golden chariot of the sun across the sky. And that is daytime. Then he dives into the ocean stream, and boards a golden ferryboat and sails back to his eastern palace. That time is called night."

"Sometimes I visit my father," said Epaphus, the other boy. "I sit on Olympus with him, and he teaches me things, and gives me presents. Know what he gave me last time? A little thunderbolt just like his—and he taught me how to throw it. I killed three vultures, scared a fishing boat, and started a forest fire. Next time I go, I'll throw it at more things. Do you visit your father?"

Phaethon never had. But he could not bear to tell Epaphus. "Certainly," he said. "Very often. I go to the eastern palace, and he teaches me things, too."

"What kind of things? Has he taught you to drive the horses of the sun?"

continued

* Source: Evslin, Bernard. "Phaethon." *Heroes, Gods and Monsters of the Greek Myths*. New York, NY: Random House, 1966. 63–73.

"Oh, yes. He taught me to handle their reins, and how to make them go, and how to make them stop. And they're huge horses. Tall as this mountain. They breathe fire."

"I think you're making it all up," said Epaphus. "I can tell. I don't even believe there is a sun chariot. There's the sun, look at it. It's not a chariot."

"Oh, what you see is just one of the wheels," said Phaethon. "There's another wheel on the other side. The body of the chariot is slung between them. That is where the driver stands and whips his horses. You cannot see it because your eyes are too small, and the glare is too bright."

"Well," said Epaphus. "Maybe it is a chariot, but I still don't believe your father lets you drive it. In fact, I don't believe you've been to the palace of the sun. I doubt that Apollo would know you if he saw you. Maybe he isn't even your father. People like to say they're descended from the gods, of course. But how many of us are there, really?"

"I'll prove it to you," cried Phaethon, stamping his foot. "I'll go to the palace of the sun right now and hold my father to his promise. I'll show you."

"What promise?"

"He said I was getting to be so good a charioteer that next time he would let me drive the sun chariot alone. All by myself. From dawn to night. Right across the sky. And this time is next time."

"Poof—words are cheap," said Epaphus. "How will I know it's you driving the sun? I won't be able to see you from down here."

"You'll know me," said Phaethon. "When I pass the village I will come down close and drive in circles around your roof. You'll see me all right. Farewell."

"Are you starting now?"

"Now. At once. Just watch the sky tomorrow, son of Zeus."

And he went off. He was so stung by the words of his friend, and the boasting and lying he had been forced to do, that he travelled night and day, not stopping for food or rest, guiding himself by the morning star and the evening star, heading always east. Nor did he know the way. For, indeed, he had never once seen his father, Apollo. He knew him only through his mother's stories. But he did know that the palace must lie in the east, because that is where he saw the sun start each morning. He walked on and on, until, finally, he lost his way completely. Weakened by hunger and exhaustion, he fell swooning in a great meadow by the edge of a wood.

continued

Now, while Phaethon was making his journey, Apollo sat in his great throne room on a huge throne made of gold and rubies. This was the quiet hour before dawn when night left its last coolness upon the earth. And it was then, at this hour, that Apollo sat on his throne, wearing a purple cloak embroidered with the golden signs of the zodiac. On his head was a crown given him by the dawn goddess, made of silver and pearls. A bird flew in the window and perched on his shoulder and spoke to him. This bird had sky-blue feathers, golden beak, golden claws, and golden eyes. It was one of Apollo's sun hawks. It was this bird's job to fly here and there gathering gossip. Sometimes she was called the spy bird.

Now she said, "Apollo, I have seen your son!"

"Which son?"

"Phaethon. He's coming to see you. But he has lost his way and lies exhausted at the edge of the wood. The wolves will surely eat him. Do you care?"

"I will have to see him before I know whether I care. You had better get back to him before the wolves do. Bring him here in comfort. Round up some of your companions, and bring him here as befits the son of a god."

The sun hawk seized the softly glowing rug at the foot of the throne and flew away with it. She summoned three of her companions, and they each took a corner of the rug. Over a desert and a mountain and a wood they flew and came to the field where Phaethon lay. They flew down among the howling of wolves, among burning eyes set in a circle about the unconscious boy. They pushed him onto the rug, and each took a corner in her beak, and flew away.

Phaethon felt himself being lifted into the air. The cold wind of his going revived him, and he sat up. People below saw a boy sitting with folded arms on a carpet rushing through the cold, bright moonlight far above their heads. It was too dark, though, to see the birds, and that is why we hear tales of flying carpets even to this day.

Phaethon was not particularly surprised to find himself in the air. The last thing he remembered was lying down on the grass. Now, he knew, he was dreaming. A good dream—floating and flying—his favourite kind. And when he saw the great cloud castle on top of the mountain, all made of snow and rosy in the early light, he was more sure than ever that he was dreaming. He saw sentries in flashing golden armour, carrying golden spears. In the

continued

courtyard he saw enormous woolly dogs with fleece like cloud-drift guarding the gate. These were Apollo's great sun hounds, ancestors of our own Skye terriers.

Over the wall flew the carpet, over the courtyard, through the tall portals. And it wasn't until the sun hawks gently let down the carpet in front of the throne that he began to think that this dream might be very real. He raised his eyes shyly and saw a tall figure sitting on the throne. Taller than any man, and appallingly beautiful to the boy—with his golden hair and stormy blue eyes and strong laughing face. Phaethon fell on his knees.

"Father," he cried. "I am Phaethon, your son!"

"Rise, Phaethon. Let me look at you." He stood up, his legs trembling.

"Yes, you may well be my son. I seem to see a resemblance. Which one did you say?"

"Phaethon."

"Oh, Clymene's boy. I remember your mother well. How is she?"

"In health, sire."

"And did I not leave some daughters with her as well? Yellow-haired girls—quite pretty?"

"My sisters, sire. The Heliads*."

"Yes, of course. Must get over that way and visit them all one of these seasons. And you, lad—what brings you to me? Do you not know that it is courteous to await an invitation before visiting a god—even if he is in the family?"

"I know, Father. But I had no choice. I was taunted by a son of Zeus, Epaphus. And I would have flung him over the cliff and myself after him if I had not resolved to make my lies come true."

"Well, you're my son, all right. Proud, rash, accepting no affront, refusing no adventure. I know the breed. Speak up, then. What is it you wish? I will do anything in my power to help you."

"Anything, Father?"

"Anything I can. I swear by the river Styx, an oath sacred to the gods."

continued

* Heliads—daughters of Helios, another name for the sun god

"I wish to drive the sun across the sky. All by myself. From dawn till night."

Apollo's roar of anger shattered every crystal goblet in the great castle.

"Impossible!" he cried. "No one drives those horses but me. They are tall as mountains. Their breath is fire. They are stronger than the tides, stronger than the wind. It is all that I can do to hold them in check. How can your puny grip restrain them? They will race away with the chariot, scorching the poor earth to a cinder."

"You promised, Father."

"Yes, I promised, foolish lad. And that promise is a death warrant. A poor charred cinder floating in space—well, that is what the oracle* predicted for the earth, but I did not know it would be so soon . . . so soon."

"It is almost dawn, Father. Should we not saddle the horses?"

"Will you not withdraw your request—allow me to preserve my honour without destroying the earth? Ask me anything else, and I will grant it. Do not ask me this."

"I have asked, sire, and you have promised. And the hour for dawn comes, and the horses are unharnessed. The sun will rise late today, confusing the wise."

"They will be more than confused when this day is done," said Apollo.
"Come."

Apollo took Phaethon to the stable of the sun, and there the boy saw the giant fire-white horses being harnessed to the golden chariot. Huge they were. Fire-white with golden manes and golden hooves and hot yellow eyes. When they neighed, the trumpet call of it rolled across the sky—and their breath was flame. They were being harnessed by a Titan, a cousin of the gods, tall as a tree, dressed in asbestos armour with helmet of tinted crystal against the glare. The sun chariot was an open shell of gold. Each wheel was a flat round disc, like the sun as it is seen in the sky. And Phaethon looked very tiny as he stood in the chariot. The reins were thick as bridge cables, much too large for him to hold, so Apollo tied them around his waist. Then Apollo stood at the head of the team gentling the horses, speaking softly to them, calling them by name—Pyroeis, Eous, Aethon, Phlegon.

"Good lads, good horses, go easy today, my swift ones. Go at a slow trot and do not leave the path. You have a new driver today."

continued

* Oracle—a person who delivers spoken messages about the future from a god

The great horses dropped their heads to his shoulder and whinnied softly, for they loved him. Phaethon saw the flame of their breath play about his head, saw Apollo's face shining out of the flame. But he was not harmed, for he was a god, and could not be hurt by physical things.

He came to Phaethon, and said, "Listen to me, son. You are about to start a terrible journey. Now, by the obedience you owe me as a son, by the faith you owe a god, by my oath that cannot be broken, and your pride that will not bend, I put this rule upon you: Keep the middle way. Too high and the earth will freeze, too low and it will burn. Keep the middle way. Give the horses their heads; they know the path, the blue middle course of day. Drive them not too high, nor too low, but above all, do not stop. Or you will fire the air about you where you stand, charring the earth and blistering the sky. Do you heed me?"

"I do, I do!" cried Phaethon. "Stand away, sire! The dawn grows old and day must begin! Go, horses, go!"

And Apollo stood watching as the horses of the sun went into a swinging trot, pulling behind them the golden chariot, climbing the first eastern steep of the sky.

At first things went well. The great steeds trotted easily along their path across the high blue meadow of the sky. And Phaethon thought to himself, "I can't understand why my father was making such a fuss. This is easy. For me, anyway. Perhaps I'm a natural-born coachman, though . . ."

He looked over the edge of the chariot. He saw tiny houses down below, and specks of trees. And the dark blue puddle of the sea.

The coach was trundling across the sky. The great sun wheels were turning, casting light, warming and brightening the earth, chasing all the shadows of night.

"Just imagine," Phaethon thought, "how many people now are looking up at the sky, praising the sun, hoping the weather stays fair. How many people are watching me, me, me . . .?" Then he thought, "But I'm too small to see. They can't even see the coach or the horses—only the great wheel. We are too far and the light is too bright. For all they know, it is Apollo making his usual run. How can they know it's me, me, me? How will my mother know, and my sisters? They would be so proud. And Epaphus—above all, Epaphus—how will he know? I'll come home tomorrow after this glorious journey, and tell him what I did, and he will laugh at me, and tell me I'm lying, as he did before. And how shall I prove it to him? No, this must not be. I must show

continued

him that it is I driving the chariot of the sun—I alone. Apollo said not to come too close to earth, but how will he know? And I won't

stay too long—just dip down toward our own village and circle his roof three times—which is the signal we agreed upon. After he recognizes me, I'll whip up the horses and resume the path of the day."

He jerked on the reins, pulled the horses' heads down. They whinnied angrily, and tossed their heads. He jerked the reins again.

"Down!" he cried. "Down! Down!"

The horses plunged through the bright air, golden hooves twinkling, golden manes flying, dragging the great glittering chariot after them in a long flaming swoop. When they reached his village, he was horrified to see the roofs bursting into fire. The trees burned. People rushed about screaming. Their loose clothing caught fire, and they burned like torches as they ran.

Was it his village? He could not tell because of the smoke. Had he destroyed his own home? Burned his mother and his sisters?

He threw himself backward in the chariot, pulling at the reins with all his might, shouting, "Up! Up!"

And the horses, made furious by the smoke, reared on their hind legs in the air. Then they leaped upward, galloping through the smoke, pulling the chariot up, up.

Swiftly the earth fell away beneath them. The village was just a smudge of smoke. Again he saw the pencil-stroke of mountains, the inkblot of seas. "Whoa!" he cried. "Turn now! Forward on your path!" But he could no longer handle them. They were galloping, not trotting. They had taken the bit in their teeth. They did not turn toward the path of the day across the meadow of the sky, but galloped up, up. And the people on earth saw the sun shooting away until it was no larger than a star.

Darkness came. And cold. The earth froze hard. Rivers froze, and oceans. Boats were caught fast in the ice in every sea. It snowed in the jungle. Marble buildings cracked. It was impossible for anyone to speak, breath froze on the speaker's lips. And in village and city, in the field and in the wood, people died of the cold. And the bodies piled up where they fell, like firewood.

continued

Still Phaethon could not hold his horses, and still they galloped upward, dragging light and warmth away from the earth. Finally, they went so high that the air was too thin to breathe. Phaethon saw the flame of their breath which had been red and yellow burn blue in the thin air. He himself was gasping for breath; he felt the marrow of his bones freezing.

Now the horses, wild with change, maddened by the feeble hand on the reins, swung around and dived toward earth again. Now all the ice melted, making great floods. Villages were swept away by a solid wall of water. Trees were uprooted and whole forests were torn away. The fields were covered by water. Lower swooped the horses, and lower yet. Now the water began to steam—great billowing clouds of steam as the water boiled. Dead fish floated on the surface. Naiads* moaned in dry riverbeds.

Phaethon could not see; the steam was too thick. He had unbound the reins from his waist, or they would have cut him in two. He had no control over the horses at all. They galloped upward again—out of the steam—taking at last the middle road, but racing wildly, using all their tremendous speed. Circling the earth in a matter of minutes, smashing across the sky from horizon to horizon, making the day flash on and off like a child playing with a lamp. And the people who were left alive were bewildered by the light and darkness following each other so swiftly.

Up high on Olympus, the gods in their cool garden heard a clamour of grief from below. Zeus looked upon earth. He saw the runaway horses of the sun and the hurtling chariot. He saw the dead and the dying, the burning forests, the floods, the weird frost. Then he looked again at the chariot and saw that it was not Apollo driving, but someone he did not know. He stood up, drew back his arm, and hurled a thunderbolt.

It stabbed through the air, striking Phaethon, killing him instantly, knocking him out of the chariot. His body, flaming, fell like a star. And the horses of the sun, knowing themselves driverless, galloped homeward toward their stables at the eastern edge of the sky.

Phaethon's yellow-haired sisters grieved for the beautiful boy. They could not stop weeping. They stood on the bank of the river where he had fallen, until Apollo, unable to comfort them, changed them into poplar trees. Here they still stand on the shore of the river, weeping tears of amber sap.

Since that day, no one has been allowed to drive the chariot of the sun except the sun god himself. But there are still traces of Phaethon's ride. The ends of the earth are still covered with icecaps. And mountains still rumble, trying to spit out the fire started in their bellies by the diving sun.

* water nymphs—female spirits of the oceans, lakes, and streams

Orpheus and Eurydice*

Long ago in Greece, in the rock-ribbed land of Thrace, there lived a singer. His music was so beautiful that when he sang and strummed his lyre, the fish rose from the depths of the ocean and sat on their tails to listen. Lions and wolves lay meekly at his feet with sheep and doves. Songbirds ceased their chatterings, trees uprooted themselves to crowd close to him, and even the rocks were softened by his notes. The singer's name was Orpheus (Or'-fee-us).

Many people loved to listen to the music of Orpheus, but one girl in particular seemed to be captivated by his songs. Orpheus noticed her, and soon they fell in love. The maiden's name was Eurydice (Yoo-rid'-ih-see) and she was as gentle and lovely as a young tree in springtime. On the day of their wedding, Hymen (High'-men), the god of marriage, arrived to bless them, but his usually joyful face was sad. He foresaw a terrible accident in which Eurydice would lose her life, just a few days later. And indeed, while wandering in flower-strewn fields, the young bride stumbled on a nest of coiled snakes and suffered so many bites that she died.

Orpheus was so shocked by her untimely death that he set off to do what no mortal is allowed to do: visit the land of the dead and return alive, bringing Eurydice with him. He slung his lyre on his back and journeyed until he reached the dark and murky cave that leads to the Underworld.

After his descent, he was forced to stop by a raging river. While he rested on the bank, he met the stern boatman, Charon (Ka'-ron), whose boat carries the souls of the dead across the river Styx (Sticks) to the kingdom of Hades (Hay'-deez). The gloomy old boatman was so charmed by Orpheus' singing that, against his master's orders, he ferried the young man across the river to King Hades' gate. But there Orpheus was confronted by a monstrous, snarling, three-headed dog whose sole purpose was to keep out everyone but the dead. Cerberus (Ser'-ber-us) too, however, fell under the spell of the golden lyre, and let the singer pass.

continued

* Source: Graves, Clayton. "Orpheus and Eurydice." *Contexts: Reading Skills One*. Ed. Clayton Graves and Christine McClymont. Don Mills, ON: Nelson Canada, 1981. 146–147.

Now Orpheus had truly entered the land of the dead. What a strange place it was—grey and sunless, populated by shadowy ghosts who drifted aimlessly about and whose voices were like the fluttering of bats. Giving them scarcely a glance, Orpheus walked straight to the thrones of Hades and his queen, the lovely Persephone (Per-sef'-oh-nee). Hades was furious at this invasion of his domain, but Orpheus simply took his lyre from his back and told his sorrowful tale in a voice so sad and beguiling that even the spirits of the dead began to weep. Persephone, listening, dreamed of happier days, and whispered softly to the king. Finally, Hades himself relented and called for Eurydice to come.

The pale maiden approached, limping from her wounds. The king then addressed his petitioner: "Orpheus, you may return and take your bride away with you, on one condition only—you may not look on her face again until you can see it by the light of the upper air."

Overcome with joy and gratitude, the lovers left the land of the dead. Old Charon ferried them back across the Styx, and they began their long climb out of the cave. All the way, Orpheus walked ahead, and Eurydice followed, walking painfully. In the dark and gloom, Orpheus could scarcely hear her footsteps. Finally, not far ahead, he saw a faint shaft of light. Surely it was a ray of sunlight from the upper world! He paused to catch his breath, and listened for Eurydice. Only silence met his ears.

"She must have fallen along the way," he thought in a panic. "Or else that wicked Hades has tricked me, and she never left his kingdom." He spun around to look for her, and there she was, right behind him. But even as he gazed into her eyes and held his hand out to her, her face began to fade. Slowly, slowly, she disappeared from view, like mist in the morning sun.

Mourning, Orpheus returned to rocky Thrace, and sang and played his sorrowful songs until at last he died. At his death, the nearby trees shed their leaves in grief and the rivers swelled with tears. But while all nature wept, the soul of Orpheus was flying back to Hades in search of Eurydice. This time, Charon could not refuse him, and Cerberus let him pass without a whimper. Now, hand in hand, the lovers walk together, reunited in the kingdom of the dead, and neither fears to look upon the other.

It is said that Zeus, king of the gods, rescued Orpheus' lyre and raised it to the heavens. Look for it now among the stars, a memorial to the gentle power of music.

LESSON 5: A MODERN HERO ON A QUEST

Learning Experience

Much of this sequence has dealt with the heroes in fairy tales and myths. In this lesson, you are going to meet an “ordinary” girl who unexpectedly goes on a heroic quest.

Process Work 6.5



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 apply your personal viewpoints about heroism to a particular story
- 2.1.2 use comprehension strategies to read a story and apply the heroic cycle pattern; enhance your understanding by rereading relevant passages from the story
- 2.1.3 use textual cues and the heroic cycle pattern to make and confirm meaning of and to interpret the short story

Part 1: “The Blue Bead”



Before Reading

“The Blue Bead” is a short story that takes place in the Himalayan foothills of northern India.

During Reading

1. As you read “The Blue Bead” on pages 56–62 in *SightLines* 9, keep in mind the pattern of the heroic cycle. Refer to the chart in Lesson 4.

After Reading

1. Identify and list each stage of the quest in the story.
2. Why do you think the author began the story with the description of the crocodile?
3. Why does Sibia tell her mother about the blue bead instead of the rescue?
4. What are the qualities of a hero that Sibia demonstrates? Be certain to support with reference to the story.

File your responses.

LESSON 6: PICTURE A HERO IN A PICTURE BOOK

Learning Experience

During this sequence, you considered the heroes in stories, poems, myths, and fairy tales. Fairy tales may have been some of the first stories you remember. You most likely had some favourite picture books when you were young. Young children enjoy looking at visual images while someone reads the text to them. People of all ages also appreciate stories that are effectively illustrated. You will now have the opportunity to create a picture book based on one of the three myths you studied and read it aloud. This will be **Assignment 6.1: Picture Book and Recording**. You and your tutor/marker will both be assessing this assignment. Review the criteria for assessment outlined in the **Self-Assessment of Assignment 6.1**.

Refer to the chart at the end of this sequence. You'll find it's a useful guideline while creating your presentations.



Assignment 6.1

Picture Book and Recording



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.3 use effective language and imagery in the rewriting of the myth
- 2.1.3 enhance your understanding by applying the pattern of the heroic quest
- 2.3.5 create an original text as part of a picture book to communicate and demonstrate an understanding of the form
- 4.1.2 adapt the myth to match the content, audience, and purpose
- 4.3.2 apply all spelling rules and correct any errors
- 4.3.3 use correct capitalization and punctuation
- 4.4.2 choose vocabulary and expressive reading aloud to communicate effectively to the chosen audience

continued

Assignment 6.1: Picture Book and Recording (continued)

Part 1: Looking at Picture Books from the Author's Point of View

1. In order to create a picture book based on one of the myths you read in this lesson, read and look at a variety of picture books to note authors' and illustrators' strategies.
2. You may want to read the picture book *Where the Wild Things Are* by Maurice Sendak. This very popular book is available in schools, public libraries, or from the Manitoba Learning Resource Centre (LRC #8979). There are many different formats and styles of picture books. Check out sample picture books from a library. Some good examples are:
 - *Water Dance* by Thomas Locker
 - *I Am the Mummy Heb-Nefert* by David Christiana
 - *Long Nellie* by Deborah Turney-Zagwyn
 - *Stanley's Party* by Linda Bailey, illustrated by Bill Slavin.

Look at picture books you or someone you know might still have!

3. Examine the cover, the balance and placement of text and illustrations, the various fonts and formats, the amount of text per page, the use of colour and white space, the use of borders, and the style of illustrations.
4. Review the criteria outlined on the Picture Book Criteria form found on the following page. You will use these criteria to create your own picture book.

continued

Picture Book Criteria

Criteria: What does a quality picture book look/ sound like?	Met	Not Yet Met	Evidence of quality or revisions for improvement
<p style="text-align: center;">Content/Ideas:</p> <ul style="list-style-type: none"> ■ Includes interesting ideas/ information from various picture books and Greek myth. ■ Illustrations help to establish the mood, setting, character(s), and/or theme of the story. 			
<p style="text-align: center;">Design/Organization:</p> <ul style="list-style-type: none"> ■ Layout and design help the reader's/ listener's understanding. ■ Beginning and ending of story are connected. 			
<p style="text-align: center;">Artistic Techniques/Language:</p> <ul style="list-style-type: none"> ■ Line, colour, value, and texture (elements of design) show feelings, action, interaction, and/or contrast. ■ Vivid language and vocabulary create word pictures for the reader. ■ Spelling, capitalization, punctuation, and grammar (verb tense, pronoun usage) are correct. 			
<p style="text-align: center;">Presentation:</p> <ul style="list-style-type: none"> ■ Read aloud picture book for feedback. 			

Notes

Assignment 6.1: Picture Book and Recording (continued)

Part 2: Writing and Illustrating Your Book

1. Choose the myth you will be rewriting. Your choices are:
 - Arachne
 - The Chariots of the Sun
 - Orpheus and Eurydice
2. Decide on your audience. Is your audience young children, teens, or adults? The audience will help you determine the type of vocabulary you will use in retelling your story and the type of illustrations that you will create. As you reread the myth, sketch out any images or scenes that might be used in your picture book. Include a minimum of four illustrations in your picture book. You may draw the images or find some on your computer or in magazines. Be certain to acknowledge your sources if you are using others' material.
3. Create a first draft of your picture book. This will include the picture and text location. Here are a few suggestions for you:
 - Focus on rewriting the myth using effective words and vivid imagery.
 - Have your illustrations add to the understanding of the story. Give some thought where you will include them.
 - If possible read and show this first draft to someone.
4. Revise and edit your picture book based on your thoughts, the criteria from the Picture Book Criteria form, as well as the feedback you received.

Part 3: What You and Others Think about Your Book

1. Assess your work by completing the Picture Book Criteria form.
2. Arrange a time to read your picture book to your chosen audience. As you read the story to her or him, record your reading and label it "Assignment 6.1." Instructions for recording are in the Introduction. If you are unable to record your story, contact your tutor/marker, who will make arrangements for a time for you to read your story to him or her.

continued

Assignment 6.1: Picture Book and Recording (continued)

3. Were you happy with your picture book? What worked well? What did not work so well? What might you do if you were to write another picture book? What did your audience think of your book? How did you find the reading aloud experience? Write a reflection outlining your thoughts on the entire process.
4. You'll be submitting your final copy of your picture book and the recording to the Distance Learning Unit at the end of Sequence 6. Complete the Self-Assessment Sheet for Assignment 6.1: The Picture Book.

SEQUENCE 6 ASSESSMENT

Congratulations! You have now completed the sixth sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 6
- the Self-Assessment of Assignment 6.1: Picture Book and Recording
- the Self-Assessment of Sequence 6
- Assignment 6.1: Picture Book and Recording
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 6.1

Refer to the **Self-Assessment of Assignment 6.1: Picture Book and Recording** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 6



Refer to the **Checklist: Sequence 6: Heroes in the Real and Imaginary World** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 6.

Preparing for Submission of Sequence 6

Steps

- Complete the Checklist for Sequence 6 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 6 Cover Sheet (found at the beginning of this sequence)
Assignment 6.1: Picture Book and Recording
Self-Assessment of Assignment 6.1: Picture Book and Recording
Self-Assessment of Sequence 6
 - (bottom) Process work from this sequence that is identified by the ☆ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 7, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 6 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 6



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 7:
Media Literacy

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 7 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 7 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 7.1: Presentation on How To Be a Responsible Consumer <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 7) <input type="checkbox"/> Self-Assessment of Assignment 7.1: Presentation on How To Be a Responsible Consumer	Attempt 1 _____ Date Received _____/24	Attempt 2 _____ Date Received _____/24
Sequence 7 Percentage Mark ____ /24 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ☆. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 7: Media Literacy

Remember, you must submit your assignment for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ★.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Messages Are Everywhere (Part A)			
Part 1: Viewing Messages			
After Viewing Messages			
Part 2: Evaluating Messages			
Evaluating One Message ★			
Lesson 2: Media Literacy			
Part 1: Media Message Checklist			
Explanation of Four Items on Checklist			
Part 2: Communication Plan			
Part 3: Reflective Response			
Lesson 3: Exploring Information Sources			
Part 1: Source of Information Sources			
Information Sources Chart			
Explanation			
Why Choices Are Important			
Lesson 4: "Reading" Pictures			
Part 1: "Welcome to Cyberspace"			
Welcome to Cyberspace Questions			

(continued)

Checklist: Sequence 7: Media Literacy (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 5: Website Analysis			
Part 2: Explore and Analyze Websites			
Analysis of Websites			
Lesson 6: Welcome to the Future			
Part 1: Interview			
Lesson 7: Messages Are Everywhere (Part B)			
Part 1: Visual Design Messages			
Questions			
Part 2: T-Shirt Design			
Lesson 8: Media Techniques			
Part 1: Families in Commercials			
The “Perfect Family”			
Part 2: Commercial			
During Reading Questions			
After Reading Questions ☆			

(continued)

Checklist: Sequence 7: Media Literacy (continued)

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 9: Advertisement Analysis			
Part 1: Learning How to View Advertisements			
Analysis of an Advertisement			
Part 2: Media Literacy: Response to Advertising Techniques			
Responses to Advertising Techniques			
Lesson 6: Picture a Hero in a Picture Book			
Part 2: Selecting Your Format			
Explanation of the Choice of Format ☒			
Part 3: Drafting Your Presentation			
The Presentation ☒			
Reflection ☒			
Self-Assessment of Assignment 7.1 ☒			

Notes

Self-Assessment of Assignment 7.1: Presentation on How To Be a Responsible Consumer

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 7.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 7.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 7.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ consider a variety of ideas as you reflect upon what you have learned about technology and advertising techniques (1.1.1) 					
<ul style="list-style-type: none"> ▪ choose information that is relevant for young consumers (3.3.3) 					
<ul style="list-style-type: none"> ▪ experiment with the format that best suits your purposes and your preferences (4.1.2) 					

(continued)

Assignment 7.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ organize the ideas and information in a way that makes sense for this task (4.1.3) 					
<ul style="list-style-type: none"> ■ your presentation to ensure that it makes sense to young consumers (4.2.2) 					
<ul style="list-style-type: none"> ■ use appropriate words and grammatical structure (4.3.1) 					
<p>As always, be certain to edit your work so that it is free of errors. Clear communication, whether written or visual, will enhance your presentation.</p>					

Comments

SEQUENCE 7: MEDIA LITERACY

Introduction

Our World Is Filled with Messages

Walking down the street to catch the bus, Jake sees a billboard advertising a popular brand of blue jeans. As he approaches the bus stop shelter, the lighted walls display the message “Speed Kills.” The bus is a little late, but Jake doesn’t mind because he is listening to the radio using his headphones. The bus, painted to resemble a cow to advertise milk, finally takes him to the local shopping mall where he will “hang out” before the movie starts. Jake is anxiously waiting to see the movie, as it is the summer’s number one blockbuster. He has even collected memorabilia in the form of plastic characters from a major fast-food restaurant. After the movie, he heads home, excited to discuss the movie with his friend, Sara, on the Internet.

We live in a media-filled and information-rich culture, a world filled with messages. What is a message? A **message** is an idea or a piece of information communicated through a variety of vehicles. We watch television, listen to the radio, view films and videos, read magazines and newspapers, surf the Internet, listen to the human voice and to recorded music, look at advertising on billboards and posters, observe signs and icons, and so on.

The purpose of a message might be to provide information or to influence the way people think. Messages that pass between people such as family and friends are forms of interpersonal communication. Messages sent out to large groups of people at the same time are known as **mass communication** or **mass media**. Television and radio are examples of mass media.

Media messages have the power to influence people, directly and indirectly, overtly and covertly, on a daily basis. Although we benefit from receiving or having access to unlimited amounts of information, we need to keep in mind that information can include mistakes, can be deliberately distorted, and may omit some aspects of the issues presented. In other words, we can’t take all information at face value—what some people want us to believe may not be the whole truth.

The media are predominantly industries that must make a profit to stay in business. It is their ability to persuade and to sell effectively that makes them profitable. Therefore, they send their messages in such a way that people will buy their products.

In Sequence 7, you will examine your understanding of different forms of media, the messages they convey, and the ways they try to influence your thinking and behaviour.

There are **10** lessons in this sequence. The work you complete will prepare you for Assignment 7.1, a presentation about being a responsible consumer. The assignment will be submitted to the Distance Learning Unit for assessment when you complete this sequence.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Independent Study Option office to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: MESSAGES ARE EVERYWHERE (PART A)

Learning Experience

How much attention do you pay to the messages around you? Do you flip past commercials when you watch television? When you listen to the radio, do you “tune out” some items? Do you read the pop-up ads on your computer? Do you read the directions on a package of medicine? Could you list products you’ve seen advertised today? Try thinking of these now. If not, can you explain why you can’t name these products? In this lesson, you will be focusing on the messages in advertisements.

Process Work 7.1



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on personal responses to messages in everyday media and apply personal viewpoints about the media to a variety of media messages
- 2.1.2 use comprehension strategies appropriate for viewing visuals, recognizing their messages, and enhancing your understanding of the visuals and their messages by looking at them a few times
- 2.1.3 use textual cues and obvious layouts within visuals to make meaning and to interpret the visuals
- 4.1.3 use appropriate organization in your explanation of a message from this lesson
- 4.4.3 use viewing skills and strategies to judge the messages in this lesson
- 5.1.2 explain ways in which visual media messages reflect topics and themes in life



Part 1: Viewing Messages

Before Viewing

It isn't just advertisers who send us messages! You'll discover that messages can be everywhere—as wall graffiti, on T-shirts, on murals, and on posters.

During Viewing

1. View the images “Messages Are Everywhere” on pages 30–31 of *SightLines 9*. The graffiti message “Resistance is Fertile” is a variation of the message “Resistance is Futile.” Consider whether this variation is an error or a deliberate change in meaning. The wall mural on the building is in downtown Toronto.

After Viewing

1. Answer the questions on pages 30–31 of *SightLines 9*.

Be sure to file your responses.

Part 2: Evaluating Messages

You may recall that in Sequence 4: Blogs and Zines, you wrote a review. Check Lesson 3 in Sequence 4 for reminders about how to criticize in an effective way. Remember that sometimes you give praise or compliments and other times explain why, in your opinion, something doesn't work.

1. Choose one message on pages 30–31 of *SightLines 9*. Write an organized evaluation of this message, discussing
 - the purpose
 - the message conveyed
 - the techniques used
 - the effectiveness of the whole message

Include a topic sentence and a closing sentence.

File your response.

LESSON 2: MEDIA LITERACY

Learning Experience

We often are not aware when we receive messages but, in reality, messages are everywhere. This lesson will help you to recognize media messages when you encounter them.

Generally, the terms **media message** and **media text** refer to texts produced by the mass media (newspapers, television, radio, the Internet, and so on)—that is, texts or messages aimed at a mass audience. These messages are very different from more interpersonal messages between friends and family in that they usually have profit as their primary purpose; they try to make money by persuading their audience to buy a particular product or point of view.

Media messages communicate information, attitudes, and ideas—not just in words, but also in images. So you need to bring many reading, listening, and viewing strategies into play to get the whole meaning from what are often very subtle messages.

Process Work 7.2



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.1.1 analyze and explain connections between your previous experiences, your prior knowledge, and a variety of texts
- 2.3.4 examine creative uses of language in popular culture; recognize how figurative language and techniques create a dominant impression, mood, tone, and style

Part 1: Media Message Checklist

It is important to respond critically to what we see and hear in the media. This refers not only to advertisements but also to the news and pictures of your favourite star. If you know how to analyze media texts, you will recognize ways in which audiences may be manipulated and you will become an informed viewer and consumer! *ResourceLines 9/10* (pages 192–195) outlines the idea of media literacy. You'll find some of the material in *ResourceLines 9/10* familiar as you used some of the terms and techniques when you created an advertisement for your blog or zine in Sequence 4, Lesson 7.

The following key concepts are mentioned:

- media texts have constructions: every element carefully planned for a specific effect
- media texts have technical codes (camera angles, close-ups for television and photos) and symbolic codes (the man in work clothes driving a truck, implying he is hard-working and tough)
- media texts have a commercial agenda: many times the text is trying to sell something
- audiences make the meaning of a media text; the text is being targeted to a particular group
- media texts express values: very often a lifestyle or promise of a lifestyle is being sold as part of the product
- media texts contain representations: consider how stereotypes are often used

Complete the **Media Messages Checklist** found on the following page.

- After each statement, check “yes” if you think the item is a media message or “no” if you think it is not.
- Choose four items and explain why you think it is or is not a media message. Be certain to have at least one “Yes” and one “No” in your explanations.

File the completed form.

Process Work 7.2, Part 1

Media Messages Checklist			
Name _____		Date _____	
Are the following items media messages?	Yes	No	Explanation
1. A newspaper story about the Prime Minister			
2. The "Top 10 Countdown" of rock songs on the radio			
3. A traffic sign			
4. A television commercial for laundry detergent			
5. A billboard promoting a local bank			
6. A photograph in a clothing store of a model wearing designer jeans			
7. An editorial in a newspaper			
8. An announcement of an upcoming concert on a poster in a grocery store			
9. The "EXIT" sign in a hospital corridor			
10. A movie preview before the feature at a theatre			
11. A T-shirt from a marathon race			
12. A drama production			
13. Pictures of elves on a box of breakfast cereal			
14. A nose ring on a teenager			

Notes

Part 2: Communication Plan

Identify an idea or some information (a message) that you would like to communicate using a medium of your choice.

- What is the purpose of your communication?
- Who is your intended audience?
- Describe in detail how you would achieve your purpose.
- Why do you think your communication method would work?

Part 3: Reflective Response

Media texts convey messages that influence ideas, beliefs, and values. These influences can be either negative or positive.

Write about a media message that you consider to have a positive influence. Follow this with an example of a media message that you think has a negative influence on the people who read, see, or hear it. Explain why you think these messages have positive or negative influences.

File the completed responses.

Notes

LESSON 3: EXPLORING INFORMATION SOURCES

Learning Experience

The media are sources of information. Some sources are more efficient and more accurate than others. It is up to us to determine the best sources for gathering information. One way to accomplish this is to look at several different sources for the same information and to compare them. Which source is the most accurate? Which source has the most information? Which source was easiest to understand?

Process Work 7.3



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 apply your personal viewpoints about information sources to a study of the media
- 2.1.1 analyze and explain connections between your previous experiences and prior knowledge of information sources
- 3.2.3 evaluate information sources for a possible slant that would affect the sources when researching the media

Part 1: Choice of Information Sources

1. Complete the **Information Sources** chart found on the following page.
 - The chart lists 15 items for which information is available in a variety of sources. After each item, write the first source and the second source you would go to for information. (For example, to find tomorrow's weather forecast, you might first look at a television weather channel and then listen to a radio report, or you might first listen to the radio and then read a newspaper. Some people might choose to obtain information from a computer source, while others might telephone a weather information office.)
 - Examples of information sources follow the list. You may wish to select information sources from this list and/or identify your own sources. There are several appropriate responses to each item.

2. Select three items from the list in the chart and explain your reasons for choosing your sources.
 - Why did you select one source as your first choice?
 - Why did you select another source as your second choice?
 - Which is more reliable? Why?
3. Explain the importance of having more than one source for gathering information.

File all your work.

Process Work 7.3, Part 1

Information Sources		
Name _____ Date _____		
Type of Information	First Source	Second Source
1. Tomorrow's weather		
2. The top 20 songs of the week		
3. The time a movie begins on television		
4. The best price on a computer		
5. New releases of CDs/DVDs		
6. The latest traffic conditions		
7. An important news item		
8. A concert date		
9. A book or movie review		
10. A seasonal recipe		
11. The best truck to buy		
12. The time and place for a community supper		
13. A sale at a retail store		
14. Entrance requirements for university or college		
15. Birth announcements		
Examples of information sources: radio, television, newspapers, magazines, online computer service, reference books, CDs, DVDs, library directories, the yellow pages, posters, billboards, flyers, church bulletins, catalogues, telephone directories		

Notes

LESSON 4: "READING" PICTURES

Learning Experience

Just as we read print, so we also read pictures or visual images. In this lesson, you will respond to or read a picture called "Welcome to Cyberspace."

How would you define cyberspace? The picture you will be viewing will convey many of the ideas and concepts that you associate with cyberspace.

Process Work 7.4



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on your own view of cyberspace
- 1.2.1 reflect on new understanding of the media in relation to your prior knowledge of the media; identify gaps in your personal knowledge of cyberspace
- 2.1.3 use textual cues and prominent organizational patterns within visual texts to make meaning of and interpret the visual
- 2.3.2 examine the use of a variety of techniques to portray cyberspace in visual texts
- 2.3.4 examine creative uses of language in portraying cyberspace

Part 1: "Welcome to Cyberspace"

Complete the following:

1. View "Welcome to Cyberspace" on pages 282 and 283 of *SightLines* 9.
2. List, with no stopping for analysis, all the words that occur to you as you look at the picture. Do this in about three minutes if you can.
3. List the objects that are floating in cyberspace and explain the significance of any three of them.
4. Select four items from the picture and explain what each indicates about our society.

File your responses.

Notes

LESSON 5: WEBSITE ANALYSIS

Learning Experience

The Internet is a relatively new source of information and means of communicating. Unlike other media such as television and film, it is interactive as users can influence the content they receive. The Internet gives you access to a great deal of information, but also be aware that many businesses use it to gain customers. In this lesson, you will read about the Internet and examine a home page for a website.

Process Work 7.5



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.1.3 use textual cues and layout organization to explore and judge a variety of websites

Part 1: The Internet

1. Read about the Internet on pages 230–233 of *ResourceLines 9/10*. Besides learning more about the characteristics of the Internet, you'll be given suggestions for how to view it in a critical way:
 - There are suggestions for viewing web pages, which are similar to the overviews you've done earlier
 - Is the information reliable? Check it out with other sites to see what they have to say.
 - Are there ads on the site or is it sponsored by a particular business, which might lead to a bias about the information being presented?

Part 2: Explore and Analyze Websites

Complete the following in your Resource Binder.

1. If you have access to a computer and to the Internet, investigate the Internet using question 1 of the “Try It” guide on pages 233 and 234 of *ResourceLines 9/10*.
2. Whether or not you have access to a computer and to the Internet, complete question 2 of the “Try It” guide on page 234 of *ResourceLines 9/10*. You’ll find a larger copy of the visual on page 129 of *SightLines 9*.

LESSON 6: WELCOME TO THE FUTURE

Learning Experience

In Lesson 3, you gave your preferences for various ways of accessing information. Had you asked someone 20 years older than you are to give his or her choices to the same survey, he or she most likely would have given different responses. You have always lived in a world of computers and are entirely comfortable with their capabilities. Those who were born many years before you are often not at ease with these innovations in technology. Chances are in the next 20 years there will be so many advances, you may need to ask your children for help!

Process Work 7.6



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

3.2.2 get information when surveying an individual

3.3.2 summarize the information in your own words, along with your opinion

Part 1: Interview

1. Ask an individual at least 20 years older than you are if he or she will be able to answer some questions for you about his or her experiences with technology when he or she was a teen. You may ask a parent, guardian, relative, or family friend or neighbour. If you are unable to find a person to speak to, contact your tutor/marker who may be able to help you out.

2. Ask the individual about the following areas:
 - telephones
 - cameras
 - banking
 - computers in homes and schools
 - entertainment (music, movies, games, television, radio . . .)
 - what does the person know about technology in his or her parents' time
 - biggest change from when individual was your age

Be certain to take notes on what the individual tells you.

3. Write a brief report, in paragraph form, on what you learned from your interview. Each paragraph should have a topic sentence, your findings, and a concluding sentence. Conclude your report with what you believe is the most important piece of technology that you use and which is the one piece of technology you believe you could live without (at least for a short length of time).

File your completed responses.

LESSON 7: MESSAGES ARE EVERYWHERE (PART B)

Learning Experience

You were introduced to visual messages in Sequence 2 when you created your blog or zine. You know that visual messages are effective largely because of the balance, emphasis, and shape of objects in the messages. Colour, focal point, and proportion are also important in creating harmony in messages. A review of these design elements follow.

Process Work 7.7



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.2.3 think about how word choice and supporting details in visual media texts affect both the message of the visual and how it is received; apply this knowledge to your T-shirt design
- 3.2.5 identify a variety of factors that affect meaning in visual media texts and scan to locate specific information quickly
- 3.3.4 reflect on your new knowledge about visual media and the value of this knowledge to you and the wider community
- 4.4.3 use your viewing skills and strategies to judge the messages in visual media texts
- 5.1.2 explain ways in which visual media texts reflect topics and themes in life

Design Elements in Visual Messages

Important aspects of visual messages include the following:

- **Balance:** the way shapes are arranged. When shapes are balanced, they create a feeling of order. When they are not balanced, they create tension.
- **Emphasis:** the attention drawn to something by the use of colour, size, or placement.
- **Shape:** a space that is enclosed by a line. Almost anything can be shown using three basic shapes: squares, circles, and triangles.
- **Colour:** the element artists use to represent the way things really look and to create feelings. Certain colours (blues) create calm feelings in the viewer and other colours (reds) create excitement. Differing shades of these colours create different degrees of emotion.
- **Focal point:** part of a visual (photograph, drawing, or painting) that is the main area of interest.
- **Proportion:** the comparison or the relationship between parts in a visual. (On the cover of your *SightLines 9* anthology, for example, are all the shapes the same size or the right size for the rest of the images in that visual?)
- **Harmony:** the quality of wholeness in a visual, created by all the individual parts in that visual.

In this lesson, you will learn the importance of design elements and create a design that conveys a message.

Part 1: Visual Design/Messages

1. View and read “Messages Are Everywhere” on pages 128 and 129 of *SightLines 9*.
2. Consider the overall layout design of this two-page spread. What kind of balance is there between the design of the left-hand and right-hand pages?
3. Choose and answer three of the questions on pages 128 and 129 of *SightLines 9*.

File your responses.

Part 2: T-Shirt Design

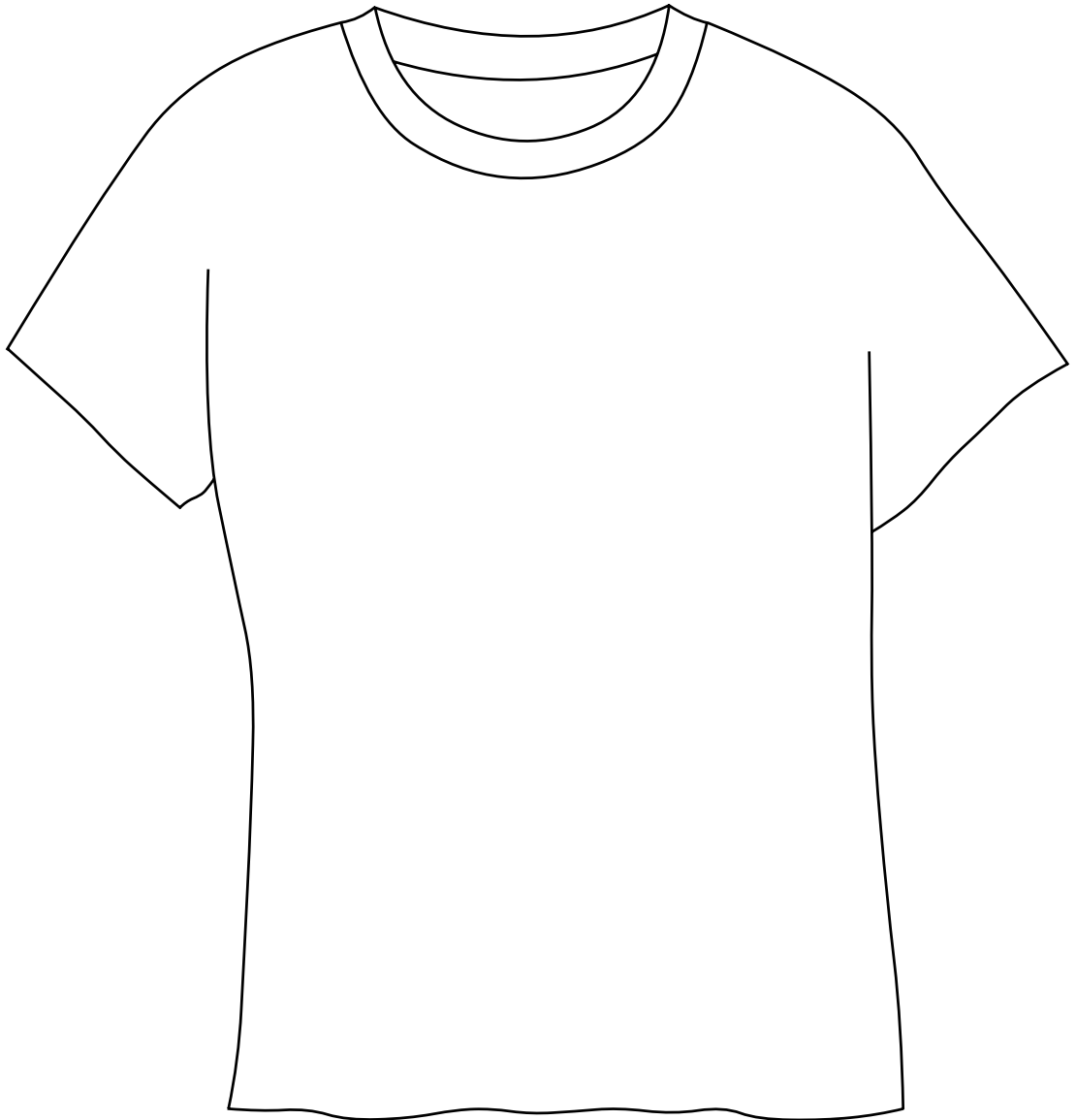
1. Think of some T-shirt designs you have seen.
2. List two recurring themes currently seen on T-shirts.
3. The sheet labelled **Socially Conscious T-shirt Design** is on the following page. On this sheet, create a T-shirt design that conveys a socially conscious message—that is, a message that criticizes and/or tries to improve our society, like the T-shirt design on page 30 and the magnet on page 128 of *SightLines 9*.

File your responses and your design.

Notes

Socially Conscious T-shirt Design

Name _____ Date _____



Notes

LESSON 8: MEDIA TECHNIQUES

Learning Experience

The mass media constructs reality for many people. This means that audiences (viewers, readers, and listeners) believe that what they are viewing, reading, or hearing is real or should be real. We may believe that life on a particular sitcom is the norm when, in fact, it is not reality at all. We may believe the validity of news items when really the producer has extracted from the news items just what may be interesting, entertaining, or disturbing, depending on the producer's agenda.

Process Work 7.8



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.2.1 explain various ways to look at the same commercial
- 2.2.2 examine how family life is presented in a commercial
- 2.2.3 recognize how word choice and supporting details in a commercial affect the message and how it is received by the audience
- 2.3.2 examine the use of a variety of techniques to portray family life in a commercial
- 2.3.4 examine creative uses of language in a commercial and recognize the effect this language use has on the impression of the commercial
- 3.2.5 identify a variety of factors that affect the meaning of commercials
- 3.3.3 distinguish between fact and theory about family life, and judge how well a commercial reflects the truth
- 5.1.2 explain ways in which a commercial reflects topics and themes about real family life

Part 1: Families in Commercials

Consider a list of commercials and advertising campaigns that feature families.

- What is television’s image of the “perfect” family?

File your list.

Part 2: Commercial



Before Reading

You will be reading a non-fiction text by John Updike, a famous American author. If you’ve ever seen the film *The Witches of Eastwick*, you’re familiar with his work as he wrote the novel that this movie was based on.

During Reading

Read the non-fiction text “Commercial” on pages 152–154 of *SightLines 9* and respond to the following:

1. What product is being sold and when is the product identified?
2. What did you think the advertisement might be for?

After Reading

1. What effect do you think the media depictions like this have on our expectations of family life?
2. **Satire** uses wit and sarcasm to attack weaknesses or flaws in social institutions such as government or the legal system. *The Simpsons* is a show where satire is often used. In what ways has the author used satire in this text?

Be certain to file your responses.

LESSON 9: ADVERTISING ANALYSIS

Learning Experience

In Sequence 4: “From Blogs to Zines”, you created an advertisement. Lesson 7 in Sequence 4 introduced you to the concept of target audiences, your potential buyers, and also to the steps used to make your advertisement. In this lesson, you will continue to learn about other techniques that advertisers use. If you understand what the advertiser (and the advertisement) is trying to accomplish, you will become a critical consumer.

Process Work 7.9



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.1.3 use textual cues and layout organization in advertisements to make meaning of and interpret advertisements
- 2.2.3 discuss how word choice and supporting details in advertisements affect the message and how it is received by the audience
- 3.2.2 find information and different viewpoints when researching advertisements
- 3.2.5 identify a variety of factors that affect meaning in advertisements
- 3.3.4 reflect on your new knowledge about advertisements and its value to you and the wider community
- 4.2.5 prepare your report on advertisements in an effective and logical order and with adequate detail for audience understanding
- 4.4.3 use listening and viewing skills and strategies to judge the advertisements you have chosen to analyze
- 5.1.2 explain ways in which advertisements reflect topics and themes in life

Part 1: Learning How To View Advertisements

1. Review Lesson 7 in Sequence 4, where some target audiences are outlined.
2. Read pages 223–228 of *ResourceLines 9/10*. It provides more information about advertisements.
 - You are reminded in these pages that ads are intended to create a positive attitude and play up the good parts of a product. Negative aspects are downplayed or omitted.
 - Connotation is the usual approach, choosing the right words and images to sell the product. Ads often use **doublespeak**, a form of language that is deliberately ambiguous (e.g., “downsizing” a company really means firing people from their jobs).
 - Check page 226 for the following terms that describe other ways that advertisers persuade consumers:
 - a) celebrities endorsing products: *testimonial*
 - b) shifting qualities from one thing to another: *transfer*
 - c) “Just like Mama used to make”: *plain folks*
 - d) “Everyone’s doing this”: *bandwagon*
 - e) desirable lifestyle: *snob appeal* or *status*
 - f) using statistics: *facts and figures*
 - g) exploitation of your insecurities: *hidden fears*
 - h) constant statement repeated: *repetition*
 - i) scientific basis to product’s effectiveness: *magic ingredient*
 - j) use of vague words to mislead: *weasel words*
 - k) turn negative into something positive: *spin*

This section also outlines how to critically view advertisements.

- Be certain to take a moment to look at the advertisement as a whole.
- Who’s the target audience? Is this ad in the right place for that audience?
- What is implied by the ad? Consider the points above (a–k) and the fuller explanations of them on page 226.
- Consider the language used and the approach being used.
- Consider the design elements.
- Can you analyze what the advertiser is trying to convey?

3. Choose a television or print advertisement. Describe the advertisement and then analyze it, following the guidelines “How to View Advertisements” on pages 227 and 228 of *ResourceLines 9/10*. Be sure to comment on
 - your overall impression of the advertisement
 - the target audience and placement of the advertisement
 - the content (setting, character, story, symbols)
 - the language
 - the design and production elements
 - the main idea and how effective the advertisement is at conveying it
 - the social values and attitudes reflected in the advertisement

Part 2: Media Literacy 2: Response to Advertising Techniques

Advertisers use print and non-print media to promote and sell products and services. Media audiences, in turn, are entertained by and exposed to advertising.

The media “sell” audiences to advertisers by identifying the size and nature (characteristics) of the audience tuning in to a particular program or reading a particular print publication (e.g., identifying who watches Monday night football, who listens to operas, and who reads a news magazine helps determine what products these groups are likely to want). Advertisers choose advertising techniques for their target audience with the hope that members of this audience will buy their products or services.

Respond to the following questions about advertising and advertising techniques:

1. Advertisers sometimes choose words that appeal to emotion rather than to reason. Think about the brand names of **three** products you like and ask yourself what those names mean to you. What associations do you make with those names?
2. Some products are given human or animal personalities or specific images. Advertisements for cars are examples of image appeal. Name three other products that have image appeal.
3. Advertisers sometimes give the impression that they really care about you. They want this impression to influence you to buy their products. Advertisements for diet plans, for example, often use this technique. Give one other example.

4. Special ingredients and creative packaging are sometimes used to make a new product seem better than a familiar product. Think about the variety of hair care products on the market. Name two products that have special ingredients or creative packaging.
5. Read, watch, or listen to an advertisement and ask yourself whether you are receiving all the information about the product that you need to make a good decision. Describe the advertisement. Jot down your response.
6. Sometimes advertisers give the impression that their products are unique when other similar products are actually available. Think about soft drinks. Name two other products for which this technique is used.
7. Advertisers commonly use songs, slogans, or jingles to “program” the audience’s memory of advertising messages. Give two examples of songs, slogans, or jingles that you associate with products.
8. Advertisers sometimes present their products as being essential to a good or happy life. Give one example of an advertisement that uses this technique.
9. Another advertising technique is to offer the customer something “free” with the purchase of a product or to reduce the price of the product. Would you buy something just because you got something free with it? Would you buy something just because its price has been reduced? Give three examples of products or advertisements that use this technique.
10. Music, graphics, or attractive models or celebrities are frequently used to give a product emotional appeal. Think about star athletes and sporting goods. Jot down three examples of advertisements that use this technique.

File your responses.

LESSON 10: THE 21ST CENTURY

Learning Experience

In this sequence, you have considered various technologies and the endless bombardment of information from the media, with a focus on advertising. In Assignment 7.1: Presentation on How To Be a Responsible Consumer, you will be deciding how best to make informed choices and how to present this information for an audience of your peers.



Assignment 7.1

Presentation on How To Be a Responsible Consumer



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 consider a variety of ideas as you reflect upon what you have learned about technology and advertising techniques
- 3.3.3 choose information that is relevant for young consumers
- 4.1.2 experiment with the format that best suits your purposes and your preferences
- 4.1.3 organize the ideas and information in a way that makes sense for this task
- 4.2.2 revise your presentation to ensure that it makes sense to young consumers
- 4.2.4 use techniques (visuals, sound) to create the desired effect (where applicable)
- 4.3.1 use appropriate words and grammatical structure
- 4.3.2 edit for proper spelling (where applicable)
- 4.3.3 edit for appropriate punctuation and capitalization (where applicable)
- 4.4.2 use voice factors (volume, pitch, tone, eye contact) to connect with the audience (where applicable)

continued

Assignment 7.1: Presentation on How To Be a Responsible Consumer (continued)

Part 1: How to be an Informed Consumer: The Content You'll Present

In this assignment, you will be imparting your knowledge and reflections about technological advances and being an informed consumer. This presentation is to be geared to an audience of teens.

Your presentation will give you an opportunity to reflect on some of the ideas presented in this sequence. You will need to consider the various technologies that were discussed in Lessons 3–6. Consider two of these technologies and consider their advantages and their disadvantages. For example, there are many good things about having a smart phone but can you also consider some of the drawbacks to it? You will be pointing out to your audience the pros and cons of at least two media technologies. This doesn't mean that they will abandon these devices, but rather be aware of the strengths and weaknesses in them.

Lessons 2 and 9, in particular, focused on how to analyze media texts and the techniques that advertisers use in ads and commercials to create the consumer's need and desire for a product. Present a list of **five points** that a consumer should be aware of. If you decide to include the idea of appealing to status, come up with some examples that illustrate this. Your examples may be actual advertisements or commercials or you may create your own. You may want to refer to Sequence 4, Lesson 7 for other areas of advertising.

Part 2: Selecting Your Format

Here are some choices you may consider:

- **Writing an article for a magazine**—View magazines, if possible, to see how they are formatted, and take note of the layout and graphics. Remember to include some illustrations (sample ads for some of your points). You'll be submitting a printed copy of the article.
- **Presenting a speech**—Pages 159–169 in *ResourceLines 9/10* outline some ideas for presenting speeches. If you choose this format, remember to include some visuals (sample ads for some of your points). You'll be submitting the recording of your speech and the visuals.
- **Creating a PowerPoint presentation**—Have written text that you create on each of your frames. Be certain to integrate visuals (sample ads for some of your points). You'll submit the disk or print out a copy of the presentation as well as the audio recording that accompanies it.

continued

Assignment 7.1: Presentation on How To Be a Responsible Consumer (continued)

- **Creating a video interview**—Imagine that you are being interviewed on a television show. You may require another person to be the interviewer. Through a series of questions that you are asked, you'll deal with technology and advice for consumers. Have some visuals (sample ads for some of your points) that will appear on the screen. There's a section on "Storyboards" and filming in Appendix B that you may find helpful. You'll submit the video. Be certain to check with your tutor/marker about the most appropriate format for submission.
 - If you have another idea for your format, please call your tutor/marker to discuss it.
1. Give an explanation as to why you chose a particular format.

File your explanation.

Part 3: Drafting Your Presentation

1. Prepare your materials and organize your information. Be certain to include the advantages and disadvantages of two technologies and five suggestions for teens to be knowledgeable consumers when viewing ads and commercials. Be sure to have some visuals to enhance your presentation. After you have completed your first draft, you may want to have a learning partner or mentor view your presentation and offer some ideas.
2. Write a reflection on the process and product that you have created. Here are some suggestions for you:
 - What was the best part of your presentation? Why?
 - What was the most challenging part? Why?
 - What did you learn from the whole experience?
 - What changes would you make if you were doing this presentation again?

File your materials.

Notes

SEQUENCE 7 ASSESSMENT

Congratulations! You have now completed the seventh sequence of the course. You are ready to submit your materials and have your tutor/marker assess your understanding up to this point.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 7
- the Self-Assessment of Assignment 7.1: Presentation on How To Be a Responsible Consumer
- Assignment 7.1: Presentation on How To Be a Responsible Consumer
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 7.1

Refer to the **Self-Assessment of Assignment 7.1: Presentation on How To Be a Responsible Consumer** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 7



Refer to the **Checklist: Sequence 7: Media Literacy** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 7.

Preparing for Submission of Sequence 7

Steps

- Complete the Checklist for Sequence 7 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 7 Cover Sheet (found at the beginning of this sequence)
Assignment 7.1: Presentation on How To Be a Responsible Consumer
Self-Assessment of Assignment 7.1: Presentation on How To Be a Responsible Consumer
 - (bottom) Process work from this sequence that is identified by the ☆ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.



Reminder

You may begin your work for Sequence 8, but **do not** submit it to the Distance Learning Unit until you have

- received your Sequence 7 work from your tutor/marker

or

- contacted your tutor/marker for permission to submit your work for Sequence 7



Portfolio Reminder:

Sequence 8 is the culmination of all the work you will be doing in this course. It is the Portfolio sequence. Creating a portfolio gives you the opportunity to think about your own learning and develop an understanding of your strengths, the areas in which you need to improve, and how you will go about doing this. When your work is returned to you, file it in a safe place. In the final sequence of the course, you will choose several pieces of work that you will be analyzing for your portfolio. You will be looking at ways in which you could improve the results of the work in terms of demonstrating skills at a higher level. It is only through the conscious and focused analysis of your work that you will be able to develop a true picture of yourself as a language arts learner.

So the portfolio is actually a collection of examples of your growth and development and a reflection on your understanding about your learning.

Notes



GRADE 9 ENGLISH
LANGUAGE ARTS (10F)

Sequence 8:
The Showcase Portfolio

GRADE 9 ENGLISH LANGUAGE ARTS (10F)

Sequence 8 Cover Sheet

Please complete this sheet and place it on top of your assignments to assist in proper recording of your work. Submit the package to:

Drop-off/Courier Address

Distance Learning Unit
555 Main Street
Winkler MB R6W 1C4

Mailing Address

Distance Learning Unit
500-555 Main Street
PO Box 2020
Winkler MB R6W 4B8

Contact Information

Legal Name: _____ Preferred Name: _____

Phone: _____ Email: _____

Mailing Address: _____

City/Town: _____ Postal Code: _____

Attending School: No Yes

School Name: _____

Has your contact information changed since you registered for this course? No Yes

Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.

For Student Use	For Office Use Only	
Sequence 8 Assignments Which of the following are completed and enclosed? Please check (✓) all applicable boxes below. <input type="checkbox"/> Assignment 8.1: Showcase Portfolio <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 8) <input type="checkbox"/> Self-Assessment of Assignment 8.1: Showcase Portfolio	Attempt 1 Date Received _____/60	Attempt 2 Date Received _____/60
Sequence 8 Percentage Mark ____ /60 x 100 = ____ % Sequence Assignments ____ /85 Midterm Progress Test ____ /15 Full Summative Mark for Grade 9 ELA ____ %		
For Tutor/Marker Use		
Remarks: 		

The assessment process is explained on the back of this page.

Assessment Process

You must submit to the Distance Learning Unit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. You may also submit any process work with the star symbol ☆. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some of your process work to obtain feedback on your progress.

You will need to save all your work (process work and assignments) throughout the course for possible inclusion in your portfolio that is submitted in Sequence 8.

You will receive a percentage mark for each sequence. When you have completed all eight sequences, your tutor/marker will analyze the results of the assignments, the self-assessments of the assignments, your Midterm Progress Test, and your portfolio to determine your summative or final mark for the course.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

Checklist: Sequence 8: The Showcase Portfolio

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may submit the process work that is identified by the star icon ☆.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Messages Are Everywhere (Part A)			
Your completed Showcase Portfolio will include the following			
Selecting Portfolio Pieces ☒			
Three from Sequence Assignments ☒			
Four from Process Work ☒			
Three other selections ☒			
Analyzing Portfolio Selections ☒			
Reflecting on Yourself as a Learner ☒			
Creating a Goal Statement and an Action Plan ☒			
Creating a Goal Statement (Letter of Introduction) ☒			
Organizing Portfolio Contents (Table of Contents) ☒			
Designing a Portfolio Cover ☒			
Assessing Your Showcase Portfolio (Portfolio Assessment Guide) ☒			
Self-Assessment of Assignment 8.1: Showcase Portfolio ☒			

Notes

Self-Assessment of Assignment 8.1: Showcase Portfolio

Name _____ Date _____

Directions

Use the five-point rating scale to rate your performance on each student learning outcome for Assignment 8.1. In the form below, place a checkmark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same rating scale to assess your work in Assignment 8.1.

Rating Scale

- 0 Work does not show evidence of this specific learning outcome identified for Grade 9, or shows evidence that the specific learning outcome is incomplete.
- 1 Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.

Assignment 8.1: Performance on Student Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ question and reflect on your personal responses to, predictions of, and interpretations of the work you have completed in this course; apply your personal viewpoints to choosing items from your own work for your Showcase Portfolio (1.1.1) 					
<ul style="list-style-type: none"> ▪ introduce new aspects of yourself to your tutor/marker by exploring and extending your personal understanding of yourself as a language learner in your Showcase Portfolio introduction (1.1.2) 					
<ul style="list-style-type: none"> ▪ use memorable language, including visuals, to create an effective cover for your Showcase Portfolio (1.1.3) 					

(continued)

Assignment 8.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ■ reflect on whether you achieved your personal goals for this course and set new goals for future language learning and use (1.1.5) 					
<ul style="list-style-type: none"> ■ reflect on your new understanding about your own work in relation to your prior knowledge of your language skills; identify what you still need to find out about yourself as a learner (1.2.1) 					
<ul style="list-style-type: none"> ■ consider your personal view of your language skills and their development in this course by reflecting on and judging your own work; think over and clarify personal viewpoints about yourself as a learner by reflecting on and assessing your work in this course (1.2.2) 					
<ul style="list-style-type: none"> ■ use word choice and supporting details effectively in your Portfolio Assessment Guide to demonstrate how well you have showcased your language learning for your tutor/marker (2.2.3) 					
<ul style="list-style-type: none"> ■ explain why you selected the pieces of work from this course for your Showcase Portfolio (2.3.1) 					
<ul style="list-style-type: none"> ■ use a variety of techniques to make selections from your work in this course to use in your Showcase Portfolio and to develop future language learning goals (4.1.1) 					
<ul style="list-style-type: none"> ■ adapt specific forms to match content, audience, and purpose; create a cover page that will showcase your language learning and engage your tutor/marker (4.1.2) 					
<ul style="list-style-type: none"> ■ choose an effective organization for your Showcase Portfolio and ensure that there is a flow from one piece to the next (4.1.3) 					

(continued)

Assignment 8.1: Performance on Student Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, think about how effectively you	0	1	2	3	4
<ul style="list-style-type: none"> ▪ consider and judge particular qualities of samples from the work you chose for your Showcase Portfolio; reflect upon your learning and organize your self-reflections into an action plan for future language learning (4.2.1) 					
<ul style="list-style-type: none"> ▪ format for legibility and use word processing effectively and efficiently when creating your Showcase Portfolio; think about using electronic design elements to combine print and visuals (4.2.3) 					
<ul style="list-style-type: none"> ▪ put together your Showcase Portfolio in a meaningful order and check your work to make sure you have given enough detail for your tutor/marker to understand what you want him or her to see in your Showcase Portfolio (4.2.5) 					
<ul style="list-style-type: none"> ▪ use your Showcase Portfolio to recognize the importance and significance of language in your own work (5.1.4) 					

Comments

Notes

SEQUENCE 8: THE SHOWCASE PORTFOLIO

Introduction

Throughout the Grade 9 English Language Arts course, you have been completing, assessing, and collecting a wide variety of process work and assignments. As you worked through these pieces, you examined a variety of oral, print, and other media texts and demonstrated achievement of the general and specific learning outcomes identified for Grade 9 English Language Arts.



Assignment 8.1

Showcase Portfolio

In the final sequence of this course, you will have an opportunity to assemble a Showcase Portfolio (Assignment 8.1) of your coursework. The purpose of this portfolio is to present to your audience—in this case your tutor/marker—what you believe to be your “best” endeavours as a way to reflect upon and celebrate your progress and accomplishments in this course. This does not mean that you must include only pieces that received top marks—for example, with your “proud” assignment, you might select a piece that reflects a breakthrough in risk taking or that demonstrates personal growth.

The eight lessons in Sequence 8 will provide opportunities to use the Showcase Portfolio as a tool for self-assessment and reflection. By choosing specific works and by reflecting upon the learning that each demonstrates, you will focus upon your own thinking—the process known as **metacognition**. An examination of the thought processes that work effectively for you will lead to an examination of areas that need improvement. This, in turn, will assist you in setting goals and developing a plan of action that will produce a clear and focused direction for your language arts learning.

The work that you will complete in each lesson will represent parts of your Showcase Portfolio. All work done will be part of Assignment 8.1: Showcase Portfolio.

Before submitting your Showcase Portfolio to the Distance Learning Unit for assessment, you are expected to complete a **Portfolio Assessment Guide** as a self-assessment of the final product.

Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of each sequence.

1. The Cover Sheet is used by your tutor/marker and the Independent Study Option office to track the assignments you have submitted for each sequence.
2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work for review by your tutor/marker.
3. The Self-Assessment Form for Assignments is used to assess your own achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: SELECTING PORTFOLIO PIECES

Learning Experience

The following is your “wrap-up” assignment for the entire Grade 9 English Language Arts course! In this sequence you will create a portfolio that demonstrates your work and learning throughout the course. There are several steps you must complete to create your portfolio.

The Showcase Portfolio: Required Sections



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on your personal responses to, predictions of, and interpretations of the work you have completed in this course; apply your personal viewpoints to choosing items from your own work for the Showcase Portfolio
- 4.1.1 use a variety of techniques to make selections from your work in this course to use in the Showcase Portfolio
- 5.1.4 use your Showcase Portfolio to recognize the importance and significance of language in your own work

Gather all the materials you have generated in this course—all the work you completed through the previous seven sequences and filed for safekeeping.

Now it is time to begin making the 10 selections for inclusion in your Showcase Portfolio. Make your selections based on the following list of required work:

- **Three different** selections from the **sequence assignments**:
 - i) one piece of creative writing (blog or zine, picture book)
 - ii) one piece of transactional writing (letter to tutor/marker, editorial, essay)
 - iii) one representational piece (coat of arms and mandala, picture book)

Your Sequence 8 assignment may fit into one of the above requirements.

- **Four different selections** from your **process work**:

- i) Before Reading responses for one of the stories or poems you read
- ii) During Reading responses for one of the stories or poems you read
- iii) After Reading responses for one of the stories or poems you read
- iv) Creative Writing for one of the stories or poems you read

Be certain that you choose **four different** selections for this and that you have **at least one poem** and **at least one short story** in your choices.

- **Three** other selections of **your choice**:

- i) one piece you are proud to include
- ii) one piece illustrating the writing process (including all stages of drafting, revising, editing, to the final product). This could be one of the sequence assignments you did not yet choose for the portfolio or may be a poem or paragraph that you wrote for some of the process work you did
- iii) one piece demonstrating progress (either a breakthrough in learning or progress you noticed over time)

Take time with these selections, as they are the backbone of your portfolio. Include as many varied form as possible, as well as works that create a clear picture of who you are as a language arts student and where you are in terms of your knowledge, skills, strategies, and attitudes.

LESSON 2: ANALYZING PORTFOLIO SELECTIONS

Writing Analytical, Reflective Notes



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.5 reflect on whether you achieved your personal goals for this course
- 1.2.1 reflect on new understanding about your own work in relation to your prior knowledge of your language skills
- 1.2.2 consider your personal view of your language skills and their development in this course by reflecting on and judging your own work
- 2.3.1 explain why you selected the pieces of work from this course for your Showcase Portfolio

Now that you have selected the 10 pieces for your Showcase Portfolio, it is time to analyze and write reflective notes about the selections. For each selection, answer the following questions, using a separate piece of paper for each selection, and attach your answers to each selection.

- What was the purpose of the piece and the context in which it was created?
- What decisions did you make as you created the piece?
- Why did you select this specific piece for your Showcase Portfolio?
- What does the piece demonstrate about what you have learned?

Keep your reflective notes with your Showcase Portfolio materials.

Notes

LESSON 3: REFLECTING ON YOURSELF AS A LEARNER

Self-Reflections



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.2.1 reflect on new understanding about your language learning in relation to your prior knowledge about your own learning; identify what you still need to find out about yourself as a learner
- 1.2.2 consider and clarify personal viewpoints about yourself as a learner by reflecting on and assessing your work in this course

The next step is to reflect specifically upon your own thought processes as a language arts learner.

Title a page titled **Self-Reflections**. Examine all the reflective notes that you have already created. Write a page (or two) on the following, as demonstrated by your work:

- your strengths as a language arts learner—select three specific learning outcomes that demonstrate them
(Example: The Novel Response Journal entries I selected clearly show that I'm really good at connecting self, texts, and culture. I find I am always able to examine my own personal experiences that relate to a situation in a text when I am reading. This helps me sympathize with the characters or people involved because I think about what I would do or have done in similar situations.)
- areas still needing improvement—discuss in terms of three specific learning outcomes
- what you discovered about your own learning preferences
- difficulties you encountered while completing the work
- Reread Lessons 1 and 2 of Sequence 1 where you wrote about learning styles, strengths, and weaknesses in English language arts, and your goals and action plan for the year. Think about the way you've changed.

Set this page aside with your selected Showcase Portfolio materials and reflective notes.

Notes

LESSON 4: CREATING A GOAL STATEMENT AND AN ACTION PLAN

Establishing Learning Goals and Plans



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.5 reflect on whether you met your goals for this course and set new goals for future language learning and use
- 4.1.1 use a variety of techniques to develop future language learning goals
- 4.2.1 reflect upon your learning and organize your self-reflections into an action plan for future language learning

You are now ready to think about the future and to set your own new learning goals. Your learning does not end with your completion of this course. There are always more things to learn. As you identified areas that need improvement (in Lesson 3), you may have begun to think about how you might begin to make improvement in the weeks and months to come. By having a clear goal in mind and designing an action plan to reach your goals, you are taking control of your own learning and thereby empowering yourself with the tools, skills and strategies, and attitudes you need as a successful language arts student.

Use the following procedure to prepare your learning goals and action plan:

- Go to your **Self-Reflections** (from Lesson 3) and reread the three specific learning outcomes you identified as needing improvement.
- Title a page **Goal Statement** and record these three specific learning outcomes.
- Begin with a declaration of what you plan to do.

(Example: I need to work on using comprehension strategies to help me read with understanding. I've decided to practise rereading a passage as one of my strategies.)

- Then design a plan of action. This may take the form of paragraphs or a chart titled “Action Plan.” Include information about
 - what you plan to do
 - whom you will use as a resource to help you with this plan
 - when you hope to reach the goal
 - what you will do if you still need more time after that

(Example: Every day I am going to select something from SightLines 9 that I have read once before and had trouble with and I am going to reread it. This time I will jot down anything I understand now that I didn't before. If I'm still having trouble, I will ask my adult mentor what he or she thinks it means. I've decided to try this for a month and see if it helps me. If I'm still struggling with this strategy I will continue for another week.)

- Put this Action Plan with your other Showcase Portfolio materials.

You are almost ready to begin organizing your Showcase Portfolio.

LESSON 5: INTRODUCING YOURSELF

Writing a Letter of Introduction



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.1 question and reflect on your personal responses to, predictions of, and interpretations of yourself as a learner; apply personal viewpoints to your language learning in this course
- 1.1.2 introduce new aspects of yourself to your tutor/marker by exploring and extending your personal understanding of yourself as a language learner in your Showcase Portfolio introduction
- 1.2.1 reflect on your new understanding of your language learning compared to your prior knowledge of your own learning; identify what you still need to find out about yourself as a learner
- 4.1.2 adapt specific forms to match content, audience, and purpose

You are now ready to write your **Letter of Introduction**. The purpose of this letter is to identify for your audience (your tutor/marker) what you hope to accomplish with your Showcase Portfolio—what specifically you want your tutor/marker to see about you as a language arts student.

- In your letter, you may discuss the focus of your selections and why you included them. You may also discuss other pieces you would have liked to include but were not able to, given the parameters of the assignment. Use a personal, friendly voice, but maintain a degree of formality.
(Example: Welcome to my Showcase Portfolio. As you look through these pages, I hope that you will see how much time and effort I put into this assignment and how much I have learned.)
- Ensure that this letter clearly reflects what the Showcase Portfolio represents in your eyes. You may choose to use designer paper that further reflects your personality.
- Put this letter on top of your pile of Showcase Portfolio materials.

You are now ready to embark upon organizing and polishing the Showcase Portfolio itself.

Notes

LESSON 6: ORGANIZING PORTFOLIO CONTENTS

Organizing Portfolio Contents and Choosing a Cover



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 4.1.3 choose an effective organization for your Showcase Portfolio and ensure that there is a flow from one piece to the next
- 4.2.2 consider your first organization pattern and make sure that it showcases your work in an effective way for the audience
- 4.2.3 format for legibility and use word processing software effectively and efficiently when creating your Showcase Portfolio; think about using electronic design elements to combine print and visuals
- 4.2.5 put together your Showcase Portfolio in a meaningful order and check your work to make sure you have given enough detail for your tutor/marker to understand what you want him or her to see in your Showcase Portfolio

Spread your Showcase Portfolio materials in front of you and pause for a moment to reflect on what you have done to this point.

- Take all the selections and organize them in a way that enhances your presentation. You may place selections in any order (although the Letter of Introduction should be first) as a means of reflecting your individuality.
- Once you have ordered the materials, write the Table of Contents and place it on top of the Letter of Introduction.

Decide what to use as a holder for your materials. This may be a folder with flexible fasteners, a pocket folder, or a commercially produced portfolio cover that you can purchase at a stationery store. Your choice of the portfolio “hardware” reflects your individuality and creativity.

In the next lesson, you will design the Showcase Portfolio cover.

Notes

LESSON 7: DESIGNING A PORTFOLIO COVER

Designing a Cover that Draws Attention



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 1.1.3 use memorable language, including visuals, to create an effective cover for your Showcase Portfolio
- 4.1.1 use a variety of techniques to think of and select ideas for your cover
- 4.1.2 create a cover page that will showcase your language learning and engage your tutor/marker
- 4.1.3 evaluate your layout design to make sure that it offers an effective first look at your Showcase Portfolio

The final polished product is not complete until you have a cover design for your Showcase Portfolio. This cover may take a variety of different forms—it may be a collage, a drawing, or a poem, for example. The cover should be represented in such a way that the audience gains insight into your personality, individuality, and creativity. Your initial audience is your tutor/marker. Later, you may also wish to share the Showcase Portfolio with your friends, family, or other important people in your life.

The portfolio cover is the first thing your audience sees, and your purpose is to grab the reader's attention. Although you cannot always judge a book by its cover, a cover must be interesting enough to make your reader want to open your portfolio and follow your journey as a language arts student through its pages. Have fun designing a cover for your Showcase Portfolio, and express yourself.

Package all your materials together and get ready to look at your Showcase Portfolio as a final product.

Notes

LESSON 8: ASSESSING YOUR SHOWCASE PORTFOLIO

Rating Your Showcase Portfolio



Below are the specific learning outcomes for the process work in this lesson.

Think about how effectively you can

- 2.2.3 assess your Showcase Portfolio and decide how well you have showcased your language learning for your tutor/marker
- 4.2.1 consider and judge particular qualities of samples from the work you have chosen for your Showcase Portfolio

Assess your completed Showcase Portfolio using the **Portfolio Assessment Guide** found at the beginning of this sequence. Provide specific evidence to support each rating.

At the end of Sequence 8, you will submit the completed Portfolio Assessment Guide along with your Showcase Portfolio.

Notes

SEQUENCE 8 ASSESSMENT

You have now completed Lessons 1 to 8 in Sequence 8 of this course. Sequence 8 consisted of compiling your Showcase Portfolio (Assignment 8.1) for Grade 9 English Language Arts.

Before submitting your work to the Distance Learning Unit for assessment, you must complete the following:

- the Cover Sheet for Sequence 8
- the Self-Assessment of Assignment 8.1: Showcase Portfolio
- Assignment 8.1: Showcase Portfolio
- Process work from lessons in this sequence identified in the checklist by the ☆ symbol (optional)

Assessment of Assignment 8.1

Refer to the **Self-Assessment of Assignment 8.1: Showcase Portfolio** chart found at the beginning of this sequence. You will now assess your work using the following five-point scale to evaluate your performance on specific learning outcomes.

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 9, or it shows evidence that the specific learning outcome is incomplete.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 9; work is below the range of expectations for Grade 9.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 9.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 9; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 9.	85%–100%

To complete your assessment, rate your performance on each learning outcome as it applies to your assignment, using the five-point rating scale. Place a checkmark in one box for each line.



Note: Your tutor/marker will also assess your work using the same scale.

Checklist: Sequence 8



Refer to the **Checklist: Sequence 8: The Showcase Portfolio** chart at the beginning of this sequence. Complete the checklist as you work through the sequence to make sure you have completed all the work required for Sequence 8.

Preparing for Submission of Sequence 8

Steps

- Complete the Checklist for Sequence 8 to make sure all your work is complete. Note that the items required for submission are identified by this symbol (☒) on the checklist at the beginning of each sequence.
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Sequence 8 Cover Sheet (found at the beginning of this sequence)
Assignment 8.1: Showcase Portfolio
Self-Assessment of Assignment 8.1: Showcase Portfolio
 - (bottom) Process work from this sequence that is identified by the ★ symbol (optional)
- Once your work is assembled and in order, put your name on each page and number all pages.

For instructions on submitting your assignments, refer to How to Submit Assignments in the course Introduction.

A Closing Letter to Grade 9 English Language Arts Students from the Course Writers

Congratulations! All the time and effort you put into this course have paid off and the work for Grade 9 English Language Arts is now complete. Once your tutor/marker has assessed your work for the final sequence and returned your Showcase Portfolio to you, the final grade for the course will be assigned.

The opening letter states that the course is meant to be challenging and stimulating. We hope you have found this to be true. We also hope that the choices provided in the course gave you opportunities to explore your strengths as a language arts learner.

Your knowledge, skills and strategies, and attitudes are now further developed. You have built upon your previous learning and are now ready to progress to the next stage in your language arts learning.

Best wishes for your future endeavours.

The Course Writers

Notes