



Grade 10 English Language Arts (20F)

A Course for Independent Study



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

A Course for Independent Study

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Available in alternate formats upon request.

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GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Introduction

I N T R O D U C T I O N

Overview

Welcome to Grade 10 English Language Arts (20F).

You are beginning this course with language arts skills, knowledge, and insights. This course is designed to help you gain further insights into yourself and others, and to expand your skills and knowledge in English language arts. As well, you will learn strategies you can apply in other courses and non-school situations.

As a student enrolled in an independent study course, you have taken on a dual role – that of a student and a teacher. As a student, you are responsible for mastering the lessons and completing the process work and assignments. As a teacher, you are responsible for checking your work carefully, noting areas in which you need to improve, and motivating yourself to succeed.

What Will You Learn in This Course?

In this course you will have the opportunity to read short stories, poems, non-fiction works, and novels. You will also listen to audio performances and view visual works. Besides reading, listening, and viewing the works of others, you will be writing, representing, and speaking about those works and your own creations.

What Are General Learning Outcomes and Specific Learning Outcomes?

General learning outcomes (five in total) and specific learning outcomes (56 in total) are the learning outcomes that have been identified for Grade 10 English language arts students in Manitoba (see Appendix A). In this course, you will be involved in a variety of learning experiences that enable you to achieve many of the 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, and can be achieved through a variety of reading and writing, speaking and listening, and viewing and representing experiences.

In Manitoba, English language arts students read, write, speak, listen, view, and represent to

- explore thoughts, ideas, feelings, and experiences (General Learning Outcome 1)
- comprehend and respond personally and critically to oral, print, and other media texts (General Learning Outcome 2)
- manage ideas and information (General Learning Outcome 3)
- enhance the clarity and artistry of communication (General Learning Outcome 4)
- celebrate and build community (General Learning Outcome 5)

Specific learning outcomes are statements that describe the knowledge, skills and strategies, and attitudes that students in a particular course are expected to learn. Specific learning outcomes are identified at the beginning of each lesson, and are the target for learning experiences.

How Is This Course Organized?

The Grade 10 English Language Arts course consists of the following eight sequences:

- **Sequence 1: Starting with Yourself as a Learner**
- **Sequence 2: Introducing Yourself to Others**
- **Sequence 3: Significant People in Your Life – The Influence of Parents**
- **Sequence 4: Finding Yourself and Your Place in the World (Literary Focus)**
- **Sequence 5: The Many Forces That Influence People – Novel Study**
- **Sequence 6: More Influential Factors in Our Lives – How the Values of Friends and Peers Affect Us (Transactional Focus)**
- **Sequence 7: Changemakers of Today – People Who Influence Our World**
- **Sequence 8: The Showcase Portfolio**

Each sequence begins with a **Sequence Overview**, outlining what you will be learning and practising in the sequence. Every sequence consists of several lessons, with the following components.

- **Learning Experience:** Each lesson begins with an explanation of what you will be learning in that lesson.

- **Lesson Focus:** Each lesson identifies one or more specific learning outcomes (SLOs) that are addressed in the lesson. The SLOs identify the knowledge and skills you are striving to achieve by the end of the lesson.
- **Lesson:** The main body of the lesson is made up of explanations, exemplars, and selections to read, view, or listen to that will help you to achieve the learning outcomes.
- **Process Work:** The lessons include work that will help you achieve the outcomes and prepare you for the assignments, the midterm progress test, and the Showcase Portfolio. The process work does not have to be submitted, but many students choose to submit some of it for further input from the tutor/marker.
- **Assignments:** Each sequence includes one or more assignments that will draw together many of the ideas and skills that you have been working on throughout the lessons and process work. You will mail or electronically submit all your completed assignments to the Distance Learning Unit for assessment at the end of each sequence.
- **Audio Files:** One of the texts you will be responding to is recorded on an audio file. As well, you will have the option of doing one of the assignments as an audio presentation.

There is a midterm progress test lesson following Sequence 3.

This course also includes the following sections:

- **Appendices:** At the end of the course, you will find two appendices:
 - **Appendix A:** General Learning Outcomes
 - **Appendix B:** How to Cite References
- **Bibliography**

What Resources Will You Need for This Course?

You will require access to an email account if you plan to

- communicate with your tutor/marker by email
- use the learning management system (LMS) to submit your completed assignments

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. They may be ordered from the Manitoba Learning Resource Centre (LRC) (formerly the Manitoba Text Book Bureau or MTBB) or a supplier of your choice.

LRC Contact Information

Website: www.mtbb.mb.ca

Toll-Free Telephone: 1-866-771-6822

The LRC stock number is provided for the texts listed.

Reference Books

The following will provide you with information regarding structure, style, and proper usage in English language arts. These reference texts will be useful for all English language arts courses as well as for many other courses requiring reports and essays.

■ A language handbook

Sebranek, Patrick, Dave Kemper, and Verne Meyer. *Writers INC: A Student's Handbook for Writing and Learning*. (LRC# 72090)

■ A thesaurus

Recommended text: *Gage Canadian School Thesaurus*. (LRC #6206)

■ A dictionary

Recommended text: De Wolfe, Gaelan Dodds, ed. *Gage Canadian Dictionary*. (LRC #6204)

Textbooks

You will not be able to complete all the work in this course if you do not have access to both of these textbooks.

- Crane, Mary, Barbara Fullerton, and Amanda Joseph, eds. *SightLines 10*. (LRC #8241)
- Dawe, Robert, Barry Duncan, and Wendy Mathieu. *ResourceLines 9/10*. (LRC #7703)

Longer Work of Fiction

In Sequence 5 you will read and respond to a longer work of fiction. Choose **one** of the novels from the following list. You may be able to borrow the book from a local school, library, or friend. You may order the book from the Manitoba Learning Resource Centre.

Novel Synopses

- *April Raintree* by Beatrice Culleton Mosionier (LRC #21382)

This novel tells the story of a young Métis girl, April Raintree, who is raised by foster parents who mistreat her and teach her to be ashamed of her Aboriginal heritage. The story traces her life into her adult years.

Issues/Themes: racial discrimination/prejudice; justice; assimilation; acceptance; identity
- *I Never Promised You a Rose Garden* by Joanne Greenberg (LRC #3449)

This novel is about a 16-year-old girl, Deborah Blau, who hides from the realities of life in an illusory world. The story takes place over a three-year period and documents her life in a psychiatric institution as she struggles with her mental illness.

Issues/Themes: mental illness; compassion; reality and the imagination
- *The Old Man and the Sea* by Ernest Hemingway (LRC #21418)

The novel tells the story of Santiago, an old Cuban fisherman, who must prove to himself that his life still has meaning even though he cannot catch a fish. His three-day journey on the open sea is a classic portrayal of determination in the face of hardships.

Issues/Themes: courage; identity; loss versus triumph
- *Flowers for Algernon* by Daniel Keyes (LRC #21395)

This science fiction novel tells the story of Charly, a man with a very low IQ who wants to be smart. Through a medical experiment on a mouse named Algernon, a scientific breakthrough is made that transforms Charly into a genius. The novel traces Charly's development and the problems and complications that ensue.

Issues/Themes: identity; self-acceptance; transformation and change; compassion
- *To Kill a Mockingbird* by Harper Lee (LRC #10392 or 7586)

This novel is told through the eyes of Scout, a young girl who watches while a young black man goes to trial for allegedly molesting a white woman. Scout's father, an outstanding and well-respected lawyer, believes in the black man's innocence and defends him at the trial.

Issues/Themes: prejudice/hatred; justice; acceptance; coming of age

- *Of Mice and Men* by John Steinbeck (LRC #21415)

This is a novel about the complicated friendship between George and Lenny – two men who are on the run because Lenny has been accused of assaulting a young woman. Lenny is mentally slow but physically strong. Lenny and George want to buy a farm. To make this dream come true, they work as ranch hands, but a conflict develops between Lenny and the ranch owner’s son.

Issues/Themes: belonging; independence and freedom; identity, friendship; compassion

Resources Provided by the Distance Learning Unit

The following resource was sent to you with this course:

- *Maya Angelou CD recording of Mrs. Flowers*

Required Resources

For this course, you will need access to the following resources. If you do not have access to one or more of these resources, contact the Distance Learning Unit.

- **Equipment to listen to audio files:** In Sequence 2, Lesson 2, there is an audio recording you need to listen to.
- **Storage place:** You’ll need to keep all your process work and assignments during this course. You will find that you will refer to this work when you are preparing for your midterm progress test. You will also be using some of this material for your portfolio assignment that you will be creating in the final sequence. Make sure that you have a safe place to set aside all of your work. Get into the habit of placing all of your process work and assignments there. Here are some suggestions:
 - binder with divider pages to separate each sequence
 - one location in the back of your course binder
 - box, accordion file, or drawer in a filing cabinet with folders separating each sequence
 - on the computer, a separate folder for your work – you will still need a place to store various charts and forms that you will be using during the course (small binder, duotang, or back of the course binder)



The icon indicating you should file your work in a safe place will remind you throughout the lessons.

Optional Resources

It would be helpful if you had access to the following resources:

- **Audio-recording and video-recording equipment:** In Assignment 7.1 you will have the option of audio recording or video recording your assignment and submitting it to the Distance Learning Unit for assessment. There are other choices available for this assignment that do not require recording.
- **Photocopier/scanner:** With access to a photocopier/scanner, you could make a copy of your assignments before submitting them so that if your tutor/marker wants to discuss an assignment with you over the phone, each of you will have a copy. It would also allow you to continue studying or to complete further lessons while your original work is with the tutor/marker. Photocopying or scanning your assignments will also ensure that you keep a copy in case the originals are lost.
- **Resource people:** Access to local resource people, such as teachers, school counsellors, and librarians, would help you complete the course.
- **A computer with word processing and presentation software:** Access to word processing software (e.g., Microsoft Word) and presentation software (e.g., Microsoft PowerPoint) may be used to complete some assignments.
- **A computer with Internet access:** If you do not have Internet access, you will still be able to complete the course, but you will need to find different ways of accessing information.



Internet Safety

If you choose to use the Internet to do research, be safe. The Internet is a valuable source of information and should be used responsibly. Talk to your parents/guardians about Internet safety, and use the following guidelines when going online:

- Choose a user name that does not reveal your name, gender, age, or other personal details.
- Never give anyone private information.
- Do not answer emails from strangers.
- If someone asks you to keep your relationship with him or her a secret, stop talking to the person and immediately tell your parent/guardian.
- Do not email or post pictures or files.

The above is **not** a complete list because no list can possibly cover all dangerous situations. Use your common sense and be careful.

Who Can Help You with This Course?

Taking an independent study course is different from taking a course in a classroom. Instead of relying on the teacher to tell you to complete a learning experience or an assignment, you must tell yourself to be responsible for your learning and for meeting deadlines. There are, however, two people who can help you be successful in this course: your tutor/marker and your learning partner.

Your Tutor/Marker



Tutor/markers are experienced educators who tutor independent students and mark assignments and examinations. When you are having difficulty with something in this course, be sure to contact your tutor/marker, who is there to help you. Your tutor/marker's name and contact information were sent to you with this course. Your tutor/marker information is also available in the learning management system (LMS).

Your Learning Partner



Many students find it helpful to have a learning partner. A learning partner is someone **you choose** who will help you learn. It may be someone who knows something about English language arts but it doesn't have to be. A learning partner could be someone else who is taking this course, a teacher, a parent or guardian, a sibling, a friend, or anybody else who can help you. Most importantly, a learning partner should be someone with whom you feel comfortable and who will support you as you work through this course.

Your learning partner can help you keep on schedule with your coursework, read the course with you, check your work, look at and respond to your process work, or help you make sense of assignments. If you and your learning partner are taking the same course, however, your assignment work should not be identical.

Plagiarism

Plagiarism IS a big deal with serious consequences, so it's important that you understand what it is and how to avoid it.

What is plagiarism?

In brief, plagiarism is taking someone's ideas or words and presenting them as if they are your own.

How can you avoid plagiarism?

- Begin early. Research takes time. Allow enough time to search for, evaluate, and read sources, and to get help if you need it. Always document your sources immediately.
- Present your research by quoting and paraphrasing.
 - When you use a quote, you use the exact same words with quotation marks, and you indicate exactly where it came from.
 - When you paraphrase, you rewrite an author's idea using your own words and you do not use quotation marks (but you also make sure to state clearly whose idea it is).
- Learn how to use different citation styles (see Appendix B).
- Give credit where credit is due. Never pretend someone else's idea is your own.

How Will You Know How Well You Are Learning?

You will know how well you are learning in this course by how well you complete the process work, assignments, and midterm progress test.



Process Work

The process work in this course will help you to review and practise what you have learned in the lessons. Make sure you complete the process work. Doing so will not only help you to practise what you have learned, but will also prepare you to complete your assignments and the Midterm Progress Test successfully.

You are not required to submit process work from all lessons throughout the course to the Distance Learning Unit, unless it is part of an assignment. When process work is part of an assignment, it will be listed on the Cover Sheet that accompanies your submissions to the Distance Learning Unit, where it will be reported as either **complete** or **incomplete** (designated as CO / INC). If your tutor/marker concludes that process work is incomplete, then you will have to redo it.

Sometimes students do not meet the learning outcomes on a sequence assignment, but may have demonstrated their learning in the process work. If you think this may be the case in a particular sequence, you have the option of submitting process work to the Distance Learning Unit along with your assignment. Your tutor/marker will be able to reassess your assignment if he/she sees that you have demonstrated achievement of the learning outcomes in your process work.

The following rating scale will be used to assess your achievement of the specific learning outcomes targeted on your assignments and progress test:

Points	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%



Assignments

Each sequence in this course contains assignments, which you will complete and submit to the Distance Learning Unit for assessment.

The tutor/marker will mark your assignments and return them to you.

As part of each assignment, you will submit a self-assessment form, where you assess your achievement of the learning outcomes targeted in that assignment. On the Cover Sheet that accompanies your submissions to the Distance Learning Unit, the self-assessment form(s) will be reported as either **complete** or **incomplete** (designated as CO / INC). No marks are given for them. If you do not include a completed self-assessment, your tutor/marker will mark it as incomplete, and you will have to submit it.

Remember to keep all your assignments and process work until you have finished the course, as you will be choosing some of your work for your Showcase Portfolio in Sequence 8.



Midterm Progress Test

This course contains a midterm progress test.

- The **midterm progress test** is written after you complete Sequence 3.

The midterm progress test is worth a total of 15 percent of your final course mark. The midterm progress test is 2 hours long. You will be provided with the theme for the test, a Readings and Before- and During-Reading Learning Activities booklet 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 so. You may even choose to read the selections a few times.

You need to bring the booklet to the test so feel free to make notes in it, and underline important sections. The Before- and During-Reading Learning Activities are similar to the responses you will be doing for various stories and poems in the course. Be certain to complete these responses, as they are a part of your final assessment. You will submit the Before- and During-Reading Learning Activities booklet to the supervisor after you write the final sections of the test. You may also bring a dictionary and thesaurus with you to the supervised test.

During the test, you will be required to consider the theme as it relates to various texts. You will find that the types of responses required are quite similar to the ones in your process work and assignments.

Practice Progress Test

To help you succeed in your progress test, you will have an opportunity to complete a mini practice test, as you work through the Midterm Progress Test Preparation Lesson after Sequence 3.

The practice test is similar to the actual progress test you will be writing. To do well on the test, you should also review all the process work and assignments you have completed from the first three sequences. This will give you the confidence you need to do well on your test!

Requesting Your Midterm Progress Test

You are responsible for making arrangements to have the Midterm Progress Test sent to your proctor from the Distance Learning Unit. Please make arrangements to write the Midterm Progress Test **before** you finish Sequence 3.

To write your test, you need to make the following arrangements:

- **If you are attending school**, your Midterm 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 ISO school facilitator to determine a date, time, and location to write the test.
- **If you are not attending school**, check the **Progress Test 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 4B8
Fax: 1-204-325-1719
Toll-Free Telephone: 1-800-465-9915
Email: distance.learning@gov.mb.ca

How Much Time Will You Need to Complete This Course?

Learning through independent study has several advantages over learning in the classroom. You are in charge of how you learn and you can choose how quickly you will complete the course. You can complete as many lessons as you wish in a single session. You do not have to wait for your teacher or classmates.

From the date of your registration, you have a maximum of **12 months** to complete this course, but the pace at which you proceed is up to you. Read the following suggestions on how to pace yourself.

Chart A: Semester 1

If you want to start the course in September and complete it in January, you can follow the timeline suggested below.

Module	Completion Date
Sequence 1	Middle of September
Sequence 2	Beginning of October
Sequence 3	Middle of October
Midterm Progress Test	Beginning of November
Sequence 4	Middle of November
Sequence 5	End of November
Sequence 6	End of December
Sequence 7	Middle of January
Sequence 8	End of January

Chart B: Semester 2

If you want to start the course in February and complete it in May, you can follow the timeline suggested below.

Module	Completion Date
Sequence 1	First week of February
Sequence 2	Second week of February
Sequence 3	Third week of February
Midterm Progress Test	Beginning of March
Sequence 4	Second week of March
Sequence 5	Third week of March
Sequence 6	Beginning of April
Sequence 7	Middle of April
Sequence 8	Beginning of May

Chart C: Full School Year (Not Semestered)

If you want to start the course in September and complete it in May, you can follow the timeline suggested below.

Module	Completion Date
Sequence 1	Middle of September
Sequence 2	Middle of October
Sequence 3	Middle of November
Midterm Progress Test	Middle of January
Sequence 4	End of January
Sequence 5	Middle of February
Sequence 6	Middle of March
Sequence 7	Middle of April
Sequence 8	Beginning of May

Timelines

Do not wait until the last minute to complete your work, since your tutor/marker may not be available to mark it immediately. It may take a few weeks for your tutor/marker to assess your work and return it to you or your school.



If you need this course to graduate this school year, all coursework must be received by the Distance Learning Unit on or before the first Friday in May, and all examinations must be received by the Distance Learning Unit on or before the last Friday in May. Any coursework or examinations received after these deadlines may not be processed in time for a June graduation. Assignments or examinations submitted after these recommended deadlines will be processed and marked as they are received.


When and How Will You Submit Completed Assignments?

When to Submit Assignments

While working on this course, you will submit completed assignments to the Distance Learning Unit eight times. The following chart shows exactly what assignments you will be submitting at the end of each sequence.

Submission of Assignments	
Submission	Assignments You Will Submit
1	Sequence 1: Starting with Yourself as a Learner Sequence 1 Cover Sheet Assignment 1.1: Letter Self-Assessment of Assignment 1.1
2	Sequence 2: Introducing Yourself to Others Sequence 2 Cover Sheet Assignment 2.1: Autobiographical Presentation Self-Assessment of Assignment 2.1
3	Sequence 3: Significant People in Your Life Sequence 3 Cover Sheet Assignment 3.1: Response to "Rules of the Game" Assignment 3.2: Parents' Promise Poster Self-Assessments of Assignments 3.1 and 3.2
4	Sequence 4: Finding Yourself and Your Place in the World (Literary Focus) Sequence 4 Cover Sheet Assignment 4.1: Short Story (Process and Product) Self-Assessment of Assignment 4.1
5	Sequence 5: The Many Forces That Influence People—Novel Study Sequence 5 Cover Sheet Assignment 5.1: Response Journal Assignment 5.2: Telephone Discussion Self-Assessments of Assignments 5.1 and 5.2
6	Sequence 6: More Influential Factors In Our Lives—How the Values of Friends and Peers Affect Us (Transactional Focus) Sequence 6 Cover Sheet Assignment 6.1: Essay Self-Assessment of Assignment 6.1

(continued)

Submission of Assignments (continued)	
Submission	Assignments You Will Submit
7	Sequence 7: Changemakers of Today—People Who Influence Our World Sequence 7 Cover Sheet Assignment 7.1: Changemaker Presentation Self-Assessment of Assignment 7.1
8	Sequence 8: The Showcase Portfolio Sequence 8 Cover Sheet Assignment 8.1: The Showcase Portfolio Self-Assessment of Assignment 8.1
	Remember to check for the submission symbol, as on occasion you are required to submit some of the preparatory work leading up to the sequence assignment. You also have the option of sending the process work with the star symbol (★) to the Distance Learning Unit.



How to Submit Assignments

In this course, you have the choice of submitting your assignments either by **mail** or **electronically**.

- **Mail:** Each time you **mail** something, you must include the print version of the applicable Cover Sheet (found at the beginning of each sequence). Complete the information at the top of each Cover Sheet before submitting it along with your assignments.
- **Electronic Submission:** You do not need to include a cover sheet when submitting assignments electronically.

Submitting Your Assignments by Mail

If you choose to mail your completed assignments, please photocopy/scan all the materials first so that you will have a copy of your work 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

Distance Learning Unit
 500–555 Main Street
 P.O. Box 2020
 Winkler MB R6W 4B8

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

Submitting Your Assignments Electronically

Assignment submission options vary by course. Sometimes assignments can be submitted electronically and sometimes they must be submitted by mail. Specific instructions on how to submit assignments were sent to you with this course. In addition, this information is available in the learning management system (LMS).

If you are submitting assignments electronically, make sure you have saved copies of them before you send them. That way, you can refer to your assignments when you discuss them with your tutor/marker. Also, if the original hand-in assignments are lost, you are able to resubmit them.

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



Note: The Distance Learning Unit does not provide technical support for hardware-related issues. If troubleshooting is required, consult a professional computer technician.

Submitting Your Audio-Recorded Assignment(s)

In Assignment 7.1, you will be submitting an audio recording. You can obtain information about audio-recording options in the learning management system (LMS).



If you would rather complete the oral assignment in a phone conversation, contact your tutor/marker to schedule a suitable time to do this.

What Are the Guide Graphics For?

Guide graphics are used throughout this course to identify and guide you in specific tasks. Each graphic has a specific purpose, as described below.



Assignment/Written Assignment: Complete an assignment. You will submit your completed assignments to the Distance Learning Unit for assessment at the end of every sequence.



Process Work and Assignment File: File your completed process work and assignments until you have finished this course.



Audio or Video Recording: Use a recording device to record your response.



Checklist: Use the checklist to keep track of the completion of your work.



Internet: Use the Internet, if you have access to it, to obtain more information. Internet access is optional for this course.



Interview: Conduct an interview. Take notes and/or audio record the session.



Process Work: Complete the process work. This will help you to review or practise what you have learned and to prepare for an assignment or the midterm progress test. You will not submit process work to the Distance Learning Unit.



Learning Partner: Ask your learning partner to help you with this task.



Lesson Focus/Specific Learning Outcomes (SLOs): Note that these SLOs are addressed within the lesson.



Listening: Listen attentively.



Mail or Electronic Submission: Mail or electronically submit your completed assignment(s) to the Distance Learning Unit for assessment at this time.



Metacognition: Reflect on your thinking process.



Note: Take note of and remember this important information or reminder.



Phone or Email: Telephone or email your tutor/marker.



Portfolio: Save course work for your Showcase Portfolio.



Reading: Set aside some time for reading.



Representing: Use your hands. Be creative.



On the Road: Preview the summary of steps to reach your destination, the sequence assignment.



Final Destination: Complete your sequence assignment.



Test: Take your midterm progress test at this time.



Think: Think about this idea.



Viewing: Take time to look at this.



Writing/Reflective Writing: Use the writing process.
Reflect on your learning in writing.

Remember: If you have questions or need help at any point during this course, contact your tutor/marker or ask your learning partner for help.

Good luck with the course!

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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. <input type="checkbox"/> Assignment 1.1: Letter <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 1) <input type="checkbox"/> Self-Assessment of Assignment 1.1: Letter	Attempt 1 _____ Date Received _____/48	Attempt 2 _____ Date Received _____/48
Sequence 1 Percentage Mark ____/48 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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: Autobiographical Presentation <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 2) <input type="checkbox"/> Self-Assessment of Assignment 2.1: Autobiographical Presentation	Attempt 1 Date Received _____/40	Attempt 2 Date Received _____/40
Sequence 2 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 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 3 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 3.1: Response to "Rules of the Game"</p> <p style="padding-left: 20px;"><input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 3)</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 3.1: Response to "Rules of the Game"</p> <p><input type="checkbox"/> Assignment 3.2: Parents' Promise Letter</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 3.2: Parents' Promise Poster</p>	<p>Attempt 1</p> <hr style="border: 0; border-top: 1px solid black;"/> <p style="font-size: small;">Date Received</p> <p>_____ /28</p> <p>_____ /16</p>	<p>Attempt 2</p> <hr style="border: 0; border-top: 1px solid black;"/> <p style="font-size: small;">Date Received</p> <p>_____ /28</p> <p>_____ /16</p>
<p>Sequence 3 Percentage Mark _____ /44 x 100 = _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p>		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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: Short Story (Process and Product) <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 4) <input type="checkbox"/> Self-Assessment of Assignment 4.1: Short Story	Attempt 1 Date Received _____/64	Attempt 2 Date Received _____/64
Sequence 4 Percentage Mark ____/64 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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.	Attempt 1	Attempt 2
<input type="checkbox"/> Assignment 5.1: Response Journal	_____ /44	_____ /44
<input type="checkbox"/> Self-Assessment of Assignment 5.1: Response Journal		
<input type="checkbox"/> Assignment 5.2: Telephone Discussion	_____ /52	_____ /52
<input type="checkbox"/> Process Work (optional)		
<input type="checkbox"/> Self-Assessment of Assignment 5.2: Telephone Discussion		
Sequence 5 Percentage Mark _____ /96 x 100 = _____ %		
For Tutor/Marker Use		
Remarks: 		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. 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 your process work to obtain feedback on your progress, and to support your tutor/marker's assessment of your assignment(s).

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 6 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 6.1: Essay</p> <p style="padding-left: 20px;"><input type="checkbox"/> Process Work (optional)</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 6.1: Essay</p>	<p>Attempt 1</p> <p>_____</p> <p style="font-size: small;">Date Received</p> <p>_____ /40</p>	<p>Attempt 2</p> <p>_____</p> <p style="font-size: small;">Date Received</p> <p>_____ /40</p>
<p>Sequence 6 Percentage Mark _____ /40 x 100 = _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p>		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. Also submit any process work with the ☒ 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 your process work to obtain feedback on your work and to support your tutor/marker's assessment of your assignment.

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 7 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 7.1: Changemaker Presentation</p> <p style="padding-left: 20px;"><input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 7)</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 7.1: Changemaker Presentation</p>	<p>Attempt 1</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /76</p>	<p>Attempt 2</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /76</p>
<p>Sequence 7 Percentage Mark _____ /76 x 100 = _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p>		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. Also submit any process work with the ☒ 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 your process work to obtain feedback on your work and to support your tutor/marker's assessment of your assignment.

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.

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0	Work does not show evidence of this specific learning outcome identified for Grade 10, or shows evidence that the specific learning outcome is incomplete.	0–24%
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2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 8 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 8.1: The Showcase Portfolio</p> <p><input type="checkbox"/> Process Work (optional)</p> <p><input type="checkbox"/> Self-Assessment of Assignment 8.1: The Showcase Portfolio</p>	<p>Attempt 1</p> <hr style="width: 100%;"/> <p style="text-align: center;">Date Received</p> <hr style="width: 100%;"/> <p style="text-align: center;">_____ /64</p>	<p>Attempt 2</p> <hr style="width: 100%;"/> <p style="text-align: center;">Date Received</p> <hr style="width: 100%;"/> <p style="text-align: center;">_____ /64</p>
<p>Sequence 8 Percentage Mark _____ /64 x 100 = _____ %</p> <p style="margin-left: 200px;">Sequence Assignments _____ /85</p> <p style="margin-left: 200px;">Midterm Progress Test _____ /15</p> <p style="margin-left: 100px;">Full Summative Mark for Grade 10 ELA _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p>		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. Also submit any process work with the ☒ 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 your process work to obtain feedback on your work and to support your tutor/marker's assessment of your assignment.

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.

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0	Work does not show evidence of this specific learning outcome identified for Grade 10, or shows evidence that the specific learning outcome is incomplete.	0–24%
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2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
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4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

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GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 1:
Starting with Yourself as a Learner

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 1 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 1.1: Letter</p> <p><input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 1)</p> <p><input type="checkbox"/> Self-Assessment of Assignment 1.1: Letter</p>	<p>Attempt 1</p> <hr/> <p>Date Received</p> <p>_____/48</p>	<p>Attempt 2</p> <hr/> <p>Date Received</p> <p>_____/48</p>
<p>Sequence 1 Percentage Mark ____/48 x 100 = ____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p> 		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist

Sequence 1: Starting with Yourself as a Learner

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Remembering Learning Experiences, Process Work 1.1			
Part 1: Multiple Intelligences (chart)			
Part 2: A Positive Learning Experience (point-form responses)			
Part 3: A Less-than-Positive Learning Experience (point-form responses) ☆			
Part 4: Comparing Learning Experiences (chart)			
Lesson 2: Evaluating Your English Language Arts Skills and Setting Goals, Process Work 1.2			
Part 1: English Language Arts Skills (writing)			
Part 2: My Improvement List ☆			
Lesson 3: Putting It All Together in a Letter Assignment 1.1A (Parts 1 to 5)			
Part 4: Planning Your Letter Diagram			
Part 5: First Draft ☒			
Lesson 4: Revising and Polishing, Assignment 1.1B (Parts 1 to 2)			
Part 1, Step 1: Self-Assessment Revision Checklist			
Step 2: Making Changes (revised letters, various drafts) ☒			
Part 2: Assignment 1.1: Letter (final polished letter) ☒			
Self-Assessment of Assignment 1.1: Letter ☒			

NOTES

Self-Assessment of Assignment 1.1: Letter

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 1.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 1.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
• identify goals you have set for your language arts learning (1.1.5)					
• connect ideas about learning, your own knowledge, and experiences to gain understanding about you as a learner (1.2.3)					
• select and identify strategies you use to learn from texts (2.1.2)					
• use appropriate vocabulary and language level for writing to your tutor/marker (2.3.3)					
• generate and combine ideas from your experiences to focus on the topic of you as a learner (4.1.1)					

(continued)

Assignment 1.1: Performance on Specific Learning Outcomes (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
• organize your ideas using business letter format and following the guided questions provided (4.1.3)					
• review your draft of the letter and determine what improvements are required (information included, business letter format, and use of formal language) (4.2.1)					
• add information and examples and delete repetitive material (4.2.2)					
• use margins and spaces to help the reader find the information easily (4.2.3)					
• check for and correct errors in sentence structure (4.3.1)					
• apply all spelling rules and correct any errors (4.3.2)					
• use correct capitalization and punctuation (4.3.3)					

Comments

SEQUENCE 1: STARTING WITH YOURSELF AS A LEARNER

Sequence Overview

In this sequence, you explore some aspects of your previous learning experiences. You explore how people learn and discover your most effective learning styles. You also determine your skills and strengths as a language arts learner and consider areas for future development. You begin to collect process work, and you complete Assignment 1.1: Letter.

Introduction

In this sequence, you will learn about learning. If you want to learn well, you must understand what helps you to learn and what you can do to make learning more accessible. This means you will have to think about your past learning experiences and explore different aspects of those experiences to determine the best possible approach for you.

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



Note: You may wish to photocopy your assignments before handing them in.



Your destination is writing a formal letter outlining information about how you learn and your current skills and goals for Grade 10 English Language Arts.

Here's how you will get there.

1. You will complete a multiple intelligence chart (what you “naturally” do well and what areas you don’t feel comfortable with); you will consider the pluses and minuses of various learning experiences and how these can be of use to you as you work through this course. (Lesson 1)

2. You will outline what areas come easily to you in English language arts and which ones are more challenging; you will create goals and strategies for what you hope to accomplish this year. (Lesson 2)
3. You will review business letter format. (Lesson 3)
4. You will review techniques for improving and polishing your letter. (Lesson 4)



Destination reached: By following steps 1 to 4 you will have written an effective formal letter.



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. Complete the checklist as you work through the sequence.
3. The Self-Assessment form for your assignment is used to assess your achievement during and after completion of the assignment. The tutor/ marker will also use this form.

LESSON 1: REMEMBERING LEARNING EXPERIENCES

Learning Experience

Learning goes on throughout our lives. We learn not only in various courses and classes but also in our day-to-day lives. Different people learn in very different ways. This can be due, in part, to differences in abilities and in personality.

Many studies about different learning abilities or styles have been done in recent years. One researcher, Howard Gardner, has determined that people have at least eight different kinds of intelligence.



You will complete a multiple intelligence chart (what you “naturally” do well and what areas you don’t feel comfortable with); you will also consider the pluses and minuses of various learning experiences and how these can be of use to you as you work through this course.



Process Work 1.1

Part 1: Multiple Intelligences



Read about seven of Howard Gardner’s multiple intelligences on page 9 of *ResourceLines* 9/10. The eighth one that Gardner more recently added to his theory is *naturalistic intelligence*, which includes such abilities 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 extremely intelligent in a visual-spatial way, able to rotate shapes mentally and draw them accurately from all angles, but not very 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/her (interpersonal intelligence).

Complete the chart entitled **Multiple Intelligences** on page 13 of this sequence. The types of multiple intelligences are listed in the first column. In the second column, record your perception of your skill in this area with reasons to back up your perception. Provide an example of each ability in the third column.

The following entry is an example:

Multiple Intelligence	Perception of Ability	Example of Skill
Spatial Intelligence	I don't think I'm very good at this because I always have trouble following diagrams and maps. I need written instructions.	When I tried to build a birdhouse in 4-H the side wouldn't open because I nailed the flap in the wrong place.



File your work in a safe place.

Learning Styles

Related to this idea of multiple intelligences are different learning styles. Some people learn best visually, by seeing something demonstrated or written down or mapped out (visual learners). Some learn best by hearing information spoken (auditory learners). Others learn best by physically acting out or tracing or walking through the information or skill to be learned (kinesthetic learners). In addition, some learners learn best alone in the quiet; others learn best around lots of other people and sound.

It is important to know how you learn best so you can take advantage of appropriate learning opportunities, create or seek out more opportunities, and/or try to improve in areas where you do not already naturally learn well.

Other Factors

In addition to natural learning styles and abilities, other factors, such as the motivation behind learning or the energy level or mood of the learner, can affect the success of a learning experience. For example, even if you have no natural inclination toward mechanical work, you may very quickly learn to change the oil in a car if that is the only way your parents will let you own a vehicle. Some people even learn better at different times of the day.

In this lesson, you will examine a positive and a negative learning experience to determine the kinds of conditions under which you learn best. In this way, you will gain intrapersonal knowledge about your learning so you can capitalize on various learning opportunities.

Process Work 1.1, Part 1

Multiple Intelligences

Multiple Intelligence	Perception of Ability	Example of Skill
linguistic		
logical-mathematical		
spatial		
musical		
bodily-kinesthetic		
interpersonal		
intrapersonal		
naturalistic		

NOTES

Part 2: A Positive Learning Experience

You read in the Introduction to this course about general and specific learning outcomes. You may want to reread this section of the Introduction and Appendix A. As you work your way through this course, you will be impressed by the number of outcomes you will cover in this course.

Below are the specific learning outcomes for the process work in this lesson. They have been customized to the particular process work you will be doing.



How effectively can you

- 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 and others 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 (charts, guided questions) provided in this lesson



Think about **one** positive learning experience you've had. This should be an example of **direct learning** (how to skateboard, do a card trick, make a pizza, etc.), rather than an experience from which you indirectly learned something.

Read the following description of a learning experience written by a 16-year-old student.

I learned how to change the tire on a car. My dad taught me how to do this one Saturday. We put the car in the driveway of our house and he got out all the necessary tools. I had to learn to do this because I wanted my driver's licence and my dad said that I couldn't get it until I could change a tire. He said I needed to know this in case I got a flat when I had the car out by myself. I listened to what my dad said, and I watched him do it. Then my dad let me try by myself, and he gave me hints and reminders about what to do next. My dad didn't yell even if I was about to make mistakes. He helped me learn.

Now, it is your turn to recall a positive learning experience. Recall an experience in as much detail as possible.

Answer the following questions about this experience. Remember to use a *direct learning experience*. You may use point form.

1. What did you learn (e.g., information, ideas, a new or different point of view, a skill, a strategy)?
2. Who else was involved, if anyone (e.g., a friend, a teacher, a parent or relative, a stranger)?
3. Where were you (e.g., at home, at school, inside, outside)?
4. Why did you learn what you learned (e.g., a personal goal, for personal interest, to be more independent)?
5. What did you do to help yourself learn (e.g., did you read something, watch something, write something, listen or talk to someone)?
6. When did you learn this (e.g., morning, afternoon, evening, summer, winter, fall, spring, recently, a long time ago)?



File your work in a safe place.

Part 3: A Less-than-Positive Learning Experience

Think about **one** learning experience that was unpleasant for you. It should be a specific situation in which you learned something but did not enjoy the learning process.

Here is a description of a less-than-positive learning experience from the same student.

I had to learn to factor in algebra class. There were lots of other kids in the class with my math teacher. I had to learn this factoring stuff for the test because if I didn't pass the test I'd get grounded and I just got my licence. I memorized and listened and I tried it myself and couldn't get it. I felt stupid because all the other kids were understanding it. I had to put my answers on the board and everybody snickered and Mr. Smith was really sarcastic, and I felt really dumb. I'm not good at math but neither was my dad. Finally my friend Carol helped me. She didn't laugh at me and I passed the test. That was last month. I sure hope she will help me for the test this month.

It is now your turn to recall the details of a negative learning experience in as much detail as possible.

Answer the following questions about this experience. Remember to use a *direct learning experience*. You may use point form.



1. What did you learn (e.g., information, ideas, a new or different point of view, a skill, a strategy)?
2. Who else was involved, if anyone (e.g., a friend, a teacher, a parent or relative, a stranger)?
3. Where were you (e.g., at home, at school, inside, outside)?
4. Why did you learn what you learned (e.g., a personal goal, for personal interest, to be more independent)?
5. What did you do to help yourself learn (e.g., did you read something, watch something, write something, listen or talk to someone)?
6. When did you learn this (e.g., morning, afternoon, evening, summer, winter, fall, spring, recently, a long time ago)?



File your work in a safe place.

Part 4: Comparing Learning Experiences

Review the notes you made about your positive and negative learning experiences.

Remove the **Comparing Learning Experiences** chart on page 19 of this sequence. Complete the chart by writing in the following information about your positive and negative learning experiences:

- location
- time of day
- people involved
- reason for learning
- how you felt about the learning activity
- what you did to help you learn
- which of the language arts (reading, writing, talking, listening, viewing, representing) were involved

Examine the information about your positive and negative learning experiences. What conclusions can you draw about how you learn best, based on your information? Write these conclusions in the third column on your chart. Be certain to file your work.

NOTES

Process Work 1.1, Part 4

Comparing Learning Experiences

	Positive Experience	Negative Experience	Conclusions about How I Learn
Location			
Time of Day			
People Involved			
Reasons for Learning			
Attitude toward the Learning Activity			
What You Did to Help You Learn			
Which Language Arts Were Involved (reading, writing, talking, listening, viewing, representing)			

NOTES

LESSON 2: EVALUATING YOUR ENGLISH LANGUAGE ARTS SKILLS AND SETTING GOALS

Learning Experience

Language, as we know, is the basis of all communication. Without language, we would not be able to communicate thoughts, ideas, concepts, and feelings. English language arts aims at developing your knowledge and skills in the following six areas: reading, writing, speaking, listening, viewing, and representing. From one grade to another, each English language arts course will provide you with opportunities to engage in various learning activities, so that you become an effective communicator in all six areas.

English Language Arts – English language arts includes the six language arts: reading, writing, speaking, listening, viewing, and representing. The language arts of viewing and representing are the newer additions to the Manitoba English language arts courses.

- *Viewing* is paying attention to and understanding visual texts such as television, advertising images, films, photographs, drama, drawings, sculpture, and paintings.
- *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.



Before you begin the next learning experience, think about your English language arts knowledge, skills and strategies, and attitudes in

- reading
- writing
- talking
- listening
- viewing
- representing

Think about where you are presently with your learning, and where you hope to be by the end of the course.



You will outline what areas come easily to you in English language arts and which ones are more challenging; you will create goals and strategies for what you hope to accomplish this year.



Process Work 1.2



How effectively can you

- 1.1.5 think about 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. In this part of the lesson, you will focus on the skills you have in each of the language arts (reading, writing, listening, speaking, viewing, and representing). When thinking about the skills you have in the various language arts, think about what you are able to do well. Some examples of reading, writing, listening, speaking, viewing, and representing skills are presented in the following chart (these lists do not give all the related skills).

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

Read the following student example.

My English Language Arts Skills Today

Reading: I can read short magazine articles, but I have a harder time following long books – I get lost somehow between the parts. I also can't always read between the lines and get the extra meanings from stories. I can summarize and recall the main ideas of articles that I do read.

Writing: I can write some things well, like song lyrics, because there is a set format for them. I'm not as good at essays in school. I'm getting better at proofreading for spelling, which is a real problem area for me.

Talking: I can give my ideas clearly to small groups of close friends, but I tend to rush and speak too quietly before larger groups like a class. I can speak loudly enough if I'm not too nervous.

Listening: I can listen quite attentively and I usually show that I am listening by looking at the person talking. I can follow the main ideas when a teacher is explaining something in class.

Viewing: I can watch different kinds of movies – for example, I can follow fast action movies with lots of quick cuts, but also slower movies based on characters and deep conversations. I'm getting quite good at reading editorial cartoons and picking up on the symbols used in them.

Representing: I can make graphs to represent changes in things such as temperature, and I can be quite accurate when doing that. I can draw and paint, and I can usually put the feeling I want across through colours and lines. For example, I painted a picture of summer that was bright orange and had thick brush strokes.



2. It is now your turn to reflect. Write down one or two skills you possess in each of the six language arts areas.

Part 2: My Improvement List

Think about the English language arts knowledge, skills and strategies, and attitudes you want to improve during this course.

Here is a sample from the same student.

My Goals in Grade 10 English Language Arts

Reading: I could learn to read between the lines and get deeper meanings. I could try to read longer books.

Writing: I could learn to write better paragraphs and essays, particularly in English and social studies. I should spend more time in revising and editing.

Talking: I could try to speak in front of a group more often and try to find ways to make myself less nervous.

Listening: I'm good at this.

Viewing: I'm pretty good at this, but I could try to watch the news and other TV programs that teach you things.

Representing: I'm not bad at this, but I could look at trying to put some of the ideas I get from reading into pictures.



It is now your turn. First read the section “Setting Goals” on pages 10 to 11 of *ResourceLines 9/10*. Then, write down one or two skills you wish to improve in each of the six language arts areas.

Design your goals similar to the one on page 11 of *ResourceLines 9/10*. Be sure to include some strategies you will use to try to improve your skills.



File your work in a safe place.

NOTES

LESSON 3: PUTTING IT ALL TOGETHER IN A LETTER

Learning Experience

Everything we write is for a purpose. For example, we write a shopping list to remind ourselves what to buy at the store. We keep a diary to record important events and feelings, and to think about and understand our feelings. We complete an assignment for a teacher to demonstrate our knowledge and understanding of a particular subject or topic. In this lesson, you will be writing to tell your tutor/marker what type of learner you are and what you hope to learn in this course.



You will review appropriate business letter formats and draft a letter to your tutor/marker.



Assignment 1.1A



How effectively can you

- 1.1.3 experiment with the use of language appropriate for a business letter
- 1.2.3 connect ideas about learning, your own knowledge, and experiences to gain understanding about you as a learner
- 2.1.2 select and identify strategies you use to learn from texts
- 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
- 4.1.3 organize your ideas using an appropriate business letter format and following the guided questions provided

Part 1: Preparing for Writing

By now, you have material, which will help you with your first assignment—writing a letter.

The letter you write will be assessed by you and your tutor/marker. Review the criteria for assessment outlined in the **Self-Assessment of Assignment 1.1: Letter** chart at the beginning of this sequence. This is a useful guideline to use while writing your letter. You will be using this form after the letter is completed.

Part 2: Writing Variables

Each time we write something, we need to be aware of the content, purpose, and audience for that writing. These are called *writing variables*. They include

- the topic—what am I going to write about?
- the purpose—why am I going to write this piece?
- the audience—who is going to read my writing?
- the required length—how long a piece do I want?
- the form—what form will best suit my content? purpose? audience?

For this writing task, the writing variables are as follows:

- the topic—you as a learner
- the purpose—to describe and discuss yourself as a learner
- the audience—your tutor/marker
- the required length—approximately one and a half to two pages
- the form—a formal, four-paragraph letter

Part 3: Pre-Writing

You completed this part of the writing process when you brainstormed in previous lessons. You thought about your experiences, made observations and drew conclusions, and developed some insights about yourself as a learner.

In the next stage you will be completing a planning diagram. To do this effectively, use the following information:

- **How I Learn:** Refer to the chart you completed in Lesson 1 about multiple intelligences, and the notes about positive and negative learning experiences.

- **Present English Language Arts Skills:** Refer to the comments you wrote in Lesson 2, Part 1, about your skills in language arts.
- **Goals:** Refer to your goals you outlined in Lesson 2, Part 2.

Part 4: Planning Your Letter

Remove the **Planning Your Letter Diagram** on page 31 of this sequence. Use the planning diagram to organize the information you have learned about yourself in the previous lessons.

- Paragraph 1 (introduction paragraph) – an explanation of why you are taking this course, and why you selected independent study to complete your English language arts requirements. This is one area you have not yet written about; use the diagram to jot down your reasons.
- Paragraph 2 (body paragraph) – an explanation of how you learn based on information about multiple intelligences and conclusions about positive and negative learning experiences from the **Comparing Learning Experiences** form. Be sure to include specific examples. Please refer to your work in Lesson 1.
- Paragraph 3 (body paragraph) – an explanation and discussion of your present language arts knowledge, skills and strategies, and attitudes. Include specific examples and numerous details. Please refer to your work in Lesson 2, Part 1.
- Paragraph 4 (conclusion paragraph) – a discussion of what goals you have for yourself as a learner, and what you want to achieve related to improving language arts skills by taking this course. Be sure to include details about your action plan. Please refer to your action goals in Lesson 2, Part 2.



Place the completed **Planning Your Letter Diagram** in a safe place. You will be using this diagram to write your letter.

Part 5: First Draft

If you are word processing, be sure you save the first draft of the letter you are writing. Print 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. You will be submitting all of your drafts as well as your final copy of your letter to the Distance Learning Unit. The staff will forward your work to your tutor/marker. This will assist him/her 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 1.1: Letter** chart at the beginning of the sequence. This is a guideline to use while writing the draft of your letter.

Use your **Planning Your Letter Diagram** to write the first draft of your letter. For Assignment 1.1, you will use the **block style**. Refer to the Business Letter format on the page 33 of this sequence. Appropriate letter format includes the heading, date, salutation, closing, and signature. See the sample letter on page 130 in *ResourceLines 9/10* for information on each of these. Your planning diagram has already helped you to develop a well-organized body with an effective introduction and conclusion.

The return address for your tutor/marker is:
Tutor/Marker (Insert Name)
Distance Learning Unit
500-555 Main Street
P.O. Box 2020
Winkler MB R6W 4B8



Note: Remember to begin each paragraph with a **topic sentence**. Your topic sentence could be a rewording of the content details for each paragraph already given above. For example, Paragraph 1 might begin with:

There are many reasons why someone might be taking this course. These might range from home schooling to repeating a course because of a previous unsuccessful attempt. I am taking this course because

Topic Sentence: A topic sentence states the main idea of the paragraph.

The rest of each paragraph provides details that develop or illustrate this main idea. Read pages 88 to 92 of *ResourceLines 9/10* for further explanation and some examples of well-developed paragraphs.

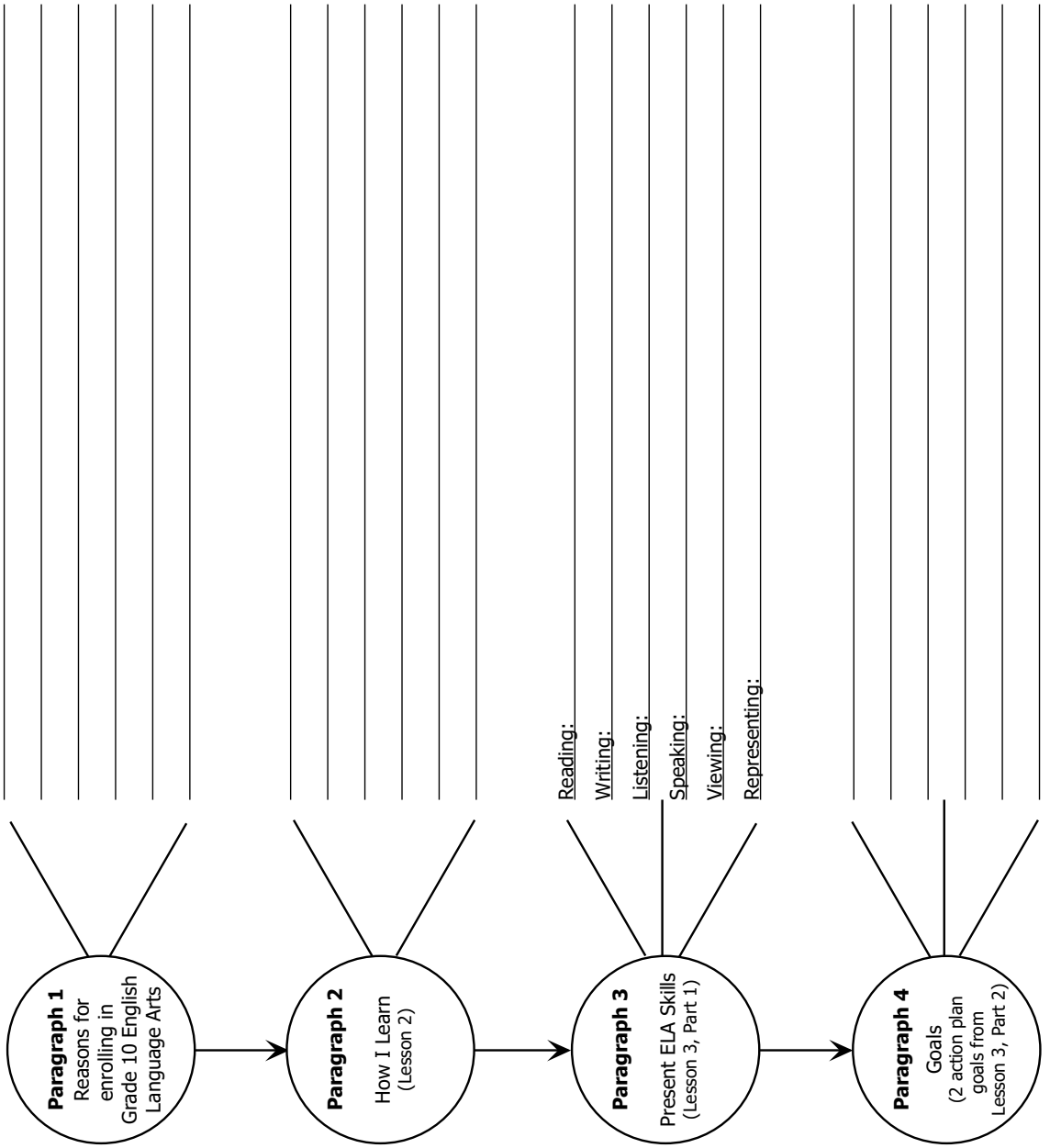
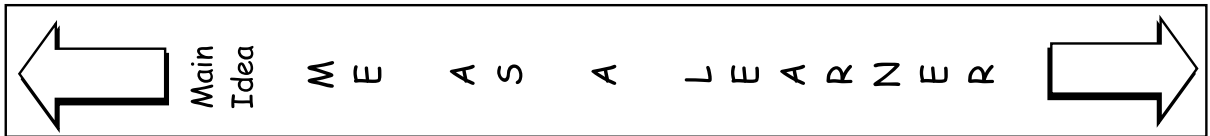
In this section you are given a number of examples of transitional devices. These are used to link your paragraphs together, to show how the ideas of one paragraph are related to the ideas in the next. Include some transitional devices in your letter.



Be certain to file your first draft.

Assignment 1.1A, Part 4

Planning Your Letter Diagram



NOTES

Assignment 1.1A, Part 5

Business Letter Format

(Your mailing address) (Heading)

(Date)

(Your tutor/marker's name)

(Your tutor/marker's address) (Inside address)

(Salutation)

Dear _____:

(Body of letter, double space between paragraphs)

Sincerely, (Closing)

(Your signature)

Note: This format is called "modified block" and is used only for handwritten letters. For letters typed or printed on computer, use the "block" format (page 130 of *ResourceLines 9/10*).

NOTES

LESSON 4: REVISING AND POLISHING

Learning Experience

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



You will review techniques for improving and polishing your letter.



Assignment 1.1B



How effectively can you

- 4.2.1 review your draft of the letter and determine what improvements are required (information included, business letter format, and use of formal 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 conventional capitalization and punctuation

Part 1: Revising and Editing

Step 1: Self-Assessment Revision Checklist

Revising is the first step after drafting. In the revision stage, the writer steps back from the writing and looks at it as a whole. It is important that a writer sees all parts of the writing to make sure each part links to the overall purpose, and that no parts are missing or unclear.



Review the **Self-Assessment Revision Checklist** on page 39 of this sequence. Complete the checklist as it relates to your draft letter. File your checklist.

Step 2: Another Look at the Letter

It's often difficult to be certain that we have clearly and correctly expressed our ideas; that's because although we know what we want to say, we may not have expressed our thoughts as well as we thought we did.



- You may find it helpful to have a learning partner (a friend, relative, teacher, or any other person whose opinion you value). Have him/her read the first draft of your letter and offer any suggestions; it's up to you to decide if what he/she suggests will improve your writing.
- Another option is for you to put the letter 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 that ideas that seemed quite clear the day before require more clarity or may be repetitious.

Step 3: Making Changes

If you are word processing, be sure you saved the first draft of the letter you completed in Lesson 3. Print 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.

Now make the changes to your letter that you consider important. Take your time. Remember, your goal is to write the best letter you can.

When revising, focus on the content and organization of your letter. Make sure you have all the information required and that you've followed the outline provided in Lesson 3, Part 5: First Draft.

- Any ideas that are not in the correct paragraph should be moved.
- Add any examples you might have missed when writing the first draft.
- Also, check to make sure you haven't repeated information. Remove any repeated information from the draft.



You've now completed your second draft. Save this one if you are word processing. If you are handwriting, use a different colour of pen for the next step, which is editing.

Step 4: Editing

Editing is focused on checking over what you have done with your revisions, and then focused on the language and mechanical conventions of the text to ensure that your reader will be able to understand your message. **Remember:** You must keep your audience in mind at this point – in this case your audience is your tutor/marker, so the letter should be formal. This stage involves three readings.

- Reading 1 (for ideas and details): Some students find it helpful to read aloud. Double-check to make sure that
 - there is a single main idea/focus to your writing
 - each paragraph has a topic sentence and concluding sentence
 - there are sufficient details to support and develop your ideas
 - any information you added during the revision stage is connected to the main idea of each paragraph
 - each paragraph has new and original information

Add whatever details you think are needed, or take out those that you consider unnecessary.

- Reading 2 (for form and structure): Check to make sure there is a definite form and structure to your writing. Read pages 128 to 134 of *ResourceLines 9/10* and **Business Letter Format** on page 33. Ask yourself:
 - Is my letter well-structured (i.e., is there an introduction, body, and conclusion)? Did I follow my planning diagram?
 - Do all details support the main idea? Did I use examples from my work in the previous lessons?
 - Does the letter develop logically from one point to the next?



Note: You will have already asked some of these questions during the revising process. This is your chance to see if you made the changes you intended.

Check the form of your letter. Do you have a(n)

- heading?
 - date?
 - inside address?
 - salutation or greeting?
 - body?
 - closing?
 - signature? Remember to sign your letter. The signature identifies that you wrote the letter.
- Reading 3 (for conventions): In this step, you should
 - check word choices, sentence structure, and paragraph structure for appropriateness
 - check spelling

Refer to Chapter 7: Grammar, Usage, and Mechanics of *ResourceLines 9/10*, pages 307 to 339. Use this chapter as a review of the guidelines, conventions, and rules, and as a reference during the editing stage. An Editing Checklist is on page 84 and 85 of *ResourceLines 9/10*. You may find it useful.

Don't forget to refer to a dictionary and thesaurus.

Part 2: Writing the Final Copy and Proofreading

Make a final, clean copy of your letter, either electronically or in your best handwriting. Check it carefully to be certain that there are no errors.



File your work in a safe place. You will submit the polished letter as well as all drafts to the Distance Learning Unit at the end of this sequence as **Assignment 1.1**.



You have now reached your destination: writing an effective formal letter.

Assignment 1.1B, Part 1, Step 1

Self-Assessment Revision Checklist

Questions	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 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.



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 assignments are returned to you, file them. In the final sequence of the course, you will choose work that you will analyze for your portfolio. You will look at ways in which you could now 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 your growth and development and a reflection of your understanding about your learning.

Assessment of Assignment 1.1

Refer to the **Self-Assessment of Assignment 1.1: 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	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: Starting with Yourself as a Learner** chart at the beginning of this sequence. Make sure you have completed all the work required for Sequence 1.

Preparing for Submission of Sequence 1



Steps

- Review the Checklist for Sequence 1 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 - Assignment 1.1: Letter
 - Self-Assessment of Assignment 1.1: Letter
 - (bottom) Process work from this sequence with 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 2

NOTES



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 2:
Introducing Yourself to Others

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 2 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 2.1: Autobiographical Presentation</p> <p><input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 2)</p> <p><input type="checkbox"/> Self-Assessment of Assignment 2.1: Autobiographical Presentation</p>	<p>Attempt 1</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____/40</p>	<p>Attempt 2</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____/40</p>
<p>Sequence 2 Percentage Mark ____/40 x 100 = ____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p> 		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist

Sequence 2: Introducing Yourself to Others

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Meeting New People: Learning about Ourselves by Reading about the Experiences of Others, Process Work 2.1			
Part 1: Reading Strategies Checklist and Reflection			
Part 2: Reading Process Strategies			
Part 2A: Biography (Before/After Strategies)			
Before Reading			
After Reading			
Part 2B: Visual Images			
Guided Viewing Questions			
Comparison of Visual Texts			
Part 2C: Poems			
Poetic Terms and Techniques (Mix and Match)			
Figurative Language Matching Exercise			
Walk-Around Poem—Know Thyself			
Self-Portrait: Microcosm (Before/During/After Strategies) ☆			

(continued)

Checklist: Sequence 2: Introducing Yourself to Others (*continued*)

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 2: Learning about Others: Responding to Autobiographical Texts, Process Work 2.2			
Part 1: Reading Autobiographical Text			
One of: Summarizing Chart: Christy Brown or Karen Kain ★ or KWL Chart: Gilles Villeneuve or Rick Hansen ★			
Part 2: Listening to Autobiographical Text			
Maya Angelou (Three-Column Form)			
Lesson 3: Presenting Yourself to Others, Assignment 2.1			
Section 1: Selection of Form and Gathering of Materials (Phone Tutor/Marker)			
Section 2: Putting Everything Together (Identity Web)			
Section 3: Making it Better (Revision Checklist)			
Assignment 2.1: Autobiographical Presentation ☒			
Self-Assessment of Assignment 2.1: Autobiographical Presentation ☒			

Self-Assessment of Assignment 2.1: Autobiographical Presentation

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 2.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 2.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
• examine how personal experiences are presented (2.2.2)					
• explore how word choice and imagery develop meaning in presentation (2.2.3)					
• use language, visuals, and/or sound effects suitable to your audience (your tutor/marker) (2.3.4)					
• create an original presentation to communicate ideas about yourself and show you understand the techniques and elements of your chosen form (2.3.5)					

(continued)

Assignment 2.1: Performance on Specific Learning Outcomes (*continued*)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
• show your ability to combine ideas from your personal experiences to focus on your topic of yourself (4.1.1)					
• experiment with the form that best suits your purpose and the information you want to convey (4.1.2)					
• use an organizational structure that engages and keeps audience interest (4.1.3)					
• present detailed information about yourself (4.2.2)					
• use a variety of visuals, sound, and/or language to create the desired effect (4.2.4)					
• consider how your presentation reflects cultural and societal influences (5.2.2)					

Comments

SEQUENCE 2: INTRODUCING YOURSELF TO OTHERS

Sequence Overview

In this sequence, you read and analyze biographical and autobiographical writing and visuals. You learn and practise a variety of before-, during-, and after-reading/viewing/listening strategies. You use what you learn about these forms to create your own autobiographical presentation (**Assignment 2.1: Autobiographical Presentation**).

Introduction

To come to a greater understanding of yourself, you will reflect upon

- what it is that you reveal to others
- what you want others to know about you
- how you communicate this information

You will meet a variety of different people by reading, viewing, and listening to various forms, including biography, autobiography, self-portraits, and poetry.

There are **three** lessons in this sequence. You will complete various items of process work as well as an assignment which will be submitted for assessment to the Distance Learning Unit. The staff will forward your work to your tutor/marker.



Your destination is creating an autobiographical presentation.

Here's how you will get there.

1. You will review strategies for reading biographies, autobiographies, memoirs, visual images, and poetry. (Lessons 1 and 2)
2. You will become familiar with terms required for an understanding of each genre. (Lessons 1 and 2)
3. You will read/view/listen to the lives of others, which, besides giving you an opportunity to learn about others, will also give you ideas about what to consider in your presentation. (Lessons 1 and 2)

4. You will be given ideas for your presentation and a way to approach creating it. (Lesson 3)



Destination reached: By following steps 1 to 4 you will have created an autobiographical presentation that reveals who you are.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment form for your assignment is used to assess your achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: MEETING NEW PEOPLE: LEARNING ABOUT OURSELVES BY READING ABOUT THE EXPERIENCES OF OTHERS

Learning Experience

Most of us are naturally curious about the personalities and lives of others. People read biographies and autobiographies to help fulfill their curiosity. As we read writers' thoughts and memories, we can share their happiness and sadness, despair and hope. Often, we can see something of ourselves in the lives of other people, and use their experiences and knowledge to guide us in our own lives.

You have probably heard about or read *The Diary of A Young Girl* by Anne Frank. This is an example of compelling autobiographical writing that enables readers to understand not only information about Anne's life, but also the effects that the Holocaust had on the lives of many people.

Autobiographical writing is written by the person who is the subject and tells the story of that person's entire life, or reflects upon a significant stage in his/her life. Since the writer participates in the events, the story is told from the **first-person participant point of view**. Remember that the writer is revealing only what he/she wants to be known. Sometimes facts about a person's life may be left out or interpretations of events are biased in order to show that person in a more favourable light.

Memoirs are a form of autobiography, but differ in that they tend to focus on the personal responses to the events and issues that are of a more universal and public concern. For example, *Angela's Ashes* by Frank McCourt reveals the injustices of poverty and promotes such issues as access for all to educational opportunities. Autobiographies and memoirs are written for a public audience, whereas diaries and letters are usually intended for a private audience.

Biographies are written by someone other than the subject. Sometimes this person knows the subject and is able to tell his/her interpretation of events that he/she witnessed. Sometimes the subject is interviewed by the writer and the content is verified by the subject. However, in both cases subjectivity comes into play as the writer is limited by his/her knowledge of the subject and attitude towards that person. Bias may occur, for example, if the writer is an advocate of the person and reveals only positive events in the subject's life. Sometimes unauthorized biographies are written – these do not have the approval of the subject and all information should be questioned and verified. An unauthorized biography may contain false information or

present only a negative viewpoint. If you read biographies, check the source of the information. If the primary source is the subject, don't forget that point of view is still a factor.

Genres and Forms—The term *genre* is from a French word meaning “kind or type.” Basically, a genre of text is a type of text or a category for grouping similar texts. Basic genres include poetry, drama, fiction, and non-fiction, but these can be broken down (almost infinitely) to include a wider variety of sub-genres such as narrative poetry or comedy or mystery or documentary. These can be further subdivided into such genres as dark comedy or romantic comedy or slapstick comedy.



You will review strategies for reading biographies, visual images, and poetry. You will become familiar with terms required for an understanding of each genre. You will read and view the lives of others, which, besides giving you an opportunity to learn about them, will also give you ideas about what to consider in your presentation.



Process Work 2.1

Be certain to complete the process work carefully. These learning activities will help you practise the strategies and consider the ideas that have been discussed in the lesson. The process work will help you not only in completing the final assignment of the sequence but also in preparing for the midterm progress test.

Part 1: The Reading Process



How effectively can you

- 1.2.1 gain understanding of yourself as a learner by assessing connections between new ideas about the reading process and reading strategies presented in this lesson with what you previously knew
- 2.1.1 apply your knowledge and learning experiences to develop your own ideas about yourself as a reader

Throughout the course you will explore a variety of different reading strategies. Before you go on in this lesson, take note of what these strategies are and reflect upon ones you already use. To do this, you will complete a learning activity focused on the content of pages 17 to 35 in *ResourceLines 9/10*. This will be referred to in future learning experiences.

The Reading Strategies Checklist

1. Turn to the **Reading Strategies Checklist** on pages 15 and 16 of this sequence.
2. Complete Part 1 and Part 2 of the **Reading Strategies Checklist**. To help you with Part 2 of the checklist, two exemplars for reflections on reading strategies are given on page 17 of this sequence.



File your work in a safe place.

NOTES

Reading Strategies Checklist

Part 1: Strategies I Use

Following is a checklist of the reading strategies described on pages 17 to 35 of *ResourceLines 9/10*. Check off all the strategies with which you are familiar and that you use regularly when reading a variety of texts. Refer to the text for additional information about the strategies.

Before Reading:

- Establish your purpose for reading.
- Activate your prior knowledge by
 - brainstorming ideas, concepts, and vocabulary associated with what you are about to read
 - visualizing or imagining characters, settings, feelings, and/or previous experiences related to the topic
 - using a KWL chart (Know, What I want to know, What I Learned)
 - creating a web to show relationships between prior knowledge and questions you have about the topic
- Preview the text by
 - reading introductory information and a sample section of the text
 - turning headings into questions
 - recording key words
 - examining graphics and captions
 - skimming any questions or activities that accompany the text
- Make predictions about the text based on your preview.

During Reading:

- Stop occasionally to monitor your understanding.
- Adjust, confirm, and revise your predictions.
- Read to find answers to your questions and to develop more questions.
- Adjust your reading rate according to your purpose and the text you are reading.
- Reread to clarify confusing sections and understand unfamiliar words.
- Use context clues to guess at the meaning of unfamiliar words.
- Pause to summarize sections in your own words.
- Make inferences to gain new understanding about characters, issues, and ideas.
- Create mental pictures in an effort to visualize what is happening in your text.
- Refer to diagrams and charts to help you to understand difficult parts.

Process Work 2.1, Part 1, Question 2

Reading Strategies Checklist (*continued*)

After Reading:

- Give a personal response, either in a journal or a discussion with others, in which you
 - connect your own experiences with the text
 - identify what you specifically liked and disliked about the text
 - reflect on what you learned from the reading
- Give a more critical response, in which you
 - evaluate the author's purpose for writing the text
 - look closely at the form of the text
 - examine the context of the writing of the text (time, place, circumstances under which it was written)
 - draw on your knowledge of people and the world to examine accuracy
 - compare the text to other texts
 - identify the point of view used
 - summarize the mood the author creates
 - determine which literary element or technique most influenced you as the reader
 - note imagery, figurative language, and symbols, and how they add meaning

Part 2: Reflections on My Reading

Write your responses to the following on a separate page and attach it to this form.

1. Which of the strategies above do you feel is the most useful strategy you use to read effectively? Describe how you use the strategy, and explain how it has proved useful. Give specific examples of texts with which you used it.
2. Identify one strategy listed above that you do not use and that you may not even understand completely. What are the reasons you don't use it? What questions do you have about it?

Exemplar 1



One of the most useful reading strategies for me is being able to predict what is going to happen in a story and then look for clues to help me figure out whether I'm right or not. This helps my reading by keeping me really interested in what's happening because I want to be right! So I change my prediction if something new comes along that makes my first idea just not possible.

I really like reading mystery stories, so when I read *In the Heat of the Night* last year it was fun trying to figure out who the murderer of Mantoli was because the writer kept putting in "red herrings" to make us think the murderer was somebody else other than Ralph.

I also like to think about what happens after the end of a story because sometimes I just want the characters to stay alive for a while longer. First I begin my reading by figuring out where the story seems to be going in terms of the plot and then I look at the characters to see what they might do given what I know about them. I also look for foreshadowing clues; it's almost like a game with the writer. This strategy really helps me connect to the writer of whatever I'm reading because I need to think about why he might do or include the information he does. I wonder how Sam Wood and Bill Gillespie would act differently after their experiences. Would they be more tolerant to other minority groups?

Exemplar 2

One strategy that I do not use is KWL. I like to jump right into my reading and then think about it as I'm reading. It doesn't make sense to think about what I want to know when I haven't had a chance to figure out what the text is about. I can see this working more with things like chapters from a textbook or newspaper articles even, but I wouldn't use it for stories or poetry. This is because it seems to be more about finding information than looking at interpretations. You can learn what Thomas Edison invented, but it's harder to say what you learn when you read a poem.

Questions I have about the strategy include the following:

- a. When would I use it?
- b. Do I have to go back and answer the questions?
- c. Do I always have to fill out the chart or can I do this in my head?
- d. What if I don't know anything? What do I do then?
- e. Does this strategy work better in a class when you have other people's ideas to add to the chart?

Part 2: Reading Process Strategies

Now that you are more familiar with what the reading process is all about, let's review the purpose of these strategies. Reading, like writing, is a process. There are "before," "during," and "after" parts.

- **Before-reading** strategies help you access prior knowledge of a topic so that you can build on what you already know; ask questions that will guide your reading and identify what you want to know; and provide you with a purpose for your reading, thereby increasing motivation.

Prior Knowledge—Prior knowledge is what you already know or have learned. It includes a variety of experiences, knowledge, beliefs, attitudes, and skills. What you know, what you think you know, what you don't know, and how you feel all affect how you interact with texts, and how you make sense of additional experiences and information. New learning is a process of connecting new experiences to old experiences and changing or revising your previous knowledge to fit with new knowledge.

- **During-reading** strategies help you remain focused on the topic as you seek information; provide solutions for problems you may encounter during the reading; assist in monitoring your understanding of the text; and enable you to analyze the text for meaning and stylistic elements.

Techniques and Elements—A wide variety of methods are used by writers, artists, filmmakers, and storytellers as part of their craft for particular purposes. Such techniques and elements include

- foreshadowing or hinting at things to come to create suspense
- first-person point of view to create a sense of intimacy between the narrator and the reader
- high or low camera angles to show relative importance of characters
- repeating shapes or colours in a work of visual art

Exemplars of how to use specific **during-reading strategies** are provided for you for "Shooting Star," the article about Brett Hull that you will be reading. They are written in the margin beside the relevant section. Be sure to examine these so that you have an idea about what you should be doing yourself as you read.

- **After-reading** strategies help you reflect on your understanding; assist you in making connections between ideas presented; encourage interpretations and formulation of opinions; and provide you with opportunities to fix errors in comprehension.

Part 2A: Biography



How effectively can you

- 2.1.1 consider your knowledge of the reading process, comprehension strategies, and elements found in the biographical writings and develop ideas of what you learn about yourself by reading about the experiences of others
- 2.1.2 use several before-, during-, and after-reading strategies outlined in this section to develop an understanding of the biography
- 2.1.3 use textual cues (transitional phrases, titles, sidebars, photos) and organizational patterns (compare/contrast and cause-effect) to gain information from the biography
- 2.1.4 use what you know about context clues and the purpose of a biography to gain information from it
- 2.2.2 respond on a personal level and express your opinions about the people and events presented in the biography
- 2.2.3 consider how vocabulary is influenced by the information given in particular biographies

The article “**Shooting Star**” beginning on page 22 of this sequence is a biographical text written about NHL player Brett Hull. You will now have the opportunity to use several reading strategies.

Before Reading



Answer **two** of the following questions.



1. a. Explain what the title makes you think about. Be sure to think about both words.
b. Scan the photographs. What information do the photos give you? How does this reinforce or add to your interpretation of the title?
2. Think about the topic or subject (in this case, Brett Hull) to determine what you already know about this topic or subject. Write down any prior knowledge you may have.
3. Record any questions you have about the topic or subject. What are you curious about? What would you like to know?

4. Read the first paragraph of the text. Then, read the opening sentence of each subsequent paragraph. Read the last paragraph in its entirety. Make three predictions about the content of the text based on this previewing strategy.

During Reading

Here are some suggestions to help you read a text:

- Vary your reading rate. Slow down and reread when you have difficulty making sense of what you are reading.
- Keep track of when the text makes sense and when it does not. Then use fix-up strategies. For example, slow down, backtrack, look up words that confuse you, stop and think about what you are reading, and connect each new part of the text to what you have already read.
- When you come across an unfamiliar word, use the information and ideas of the text to try to figure it out (this is called using **context clues**).
- Read to prove or disprove any predictions you may have made and your previous knowledge of the topic or subject.
- Look for clues about the organization of the text, and determine the main ideas and supporting details. Transitional words and phrases can give you clues about the organizational patterns used in a text. For example, the word “next” indicates that the organization may be sequential. Remember, too, that one text can combine or shift among a variety of organizational patterns, so look for shifts, such as from a sequential pattern to a cause-effect one.

After Reading

You are now expected to explore your own responses to the ideas and information presented in the article about Brett Hull. Select **one** of the following and answer in full sentences. Be sure to fully develop your response with specifics from the article, your own life and experience, and other information you may have about the topic.

- Comment personally on what you would have done in the situation when Brett no longer had NHL scouts coming to see him play (see the arrow on the right-hand side of the fifth page of the text). Connect what you know about yourself with what you have come to know about Hull at this point. Compare your actions to those of Hull's and explain the similarities or differences.
- Defend the statement "in struggling to find himself . . . Brett restored something of his family's identity and . . . put some much-needed luster on a tarnished old name" (see the arrow on the last page of the text). Support your argument with specific examples from the text.



Be certain to file your work.

Shooting Star



By
Brian Banks

In the 1990-91 season Brett Hull of the St Louis Blues scored eighty-six goals and copped the Hart Trophy as the National Hockey League's most valuable player. His fifty-fifth goal came late in the third period in a game against the Toronto Maple Leafs. It was neither as dramatic nor as spectacular as some of his other goals, and yet, coming as it did—quickly, unexpectedly, the result of a bouncing puck deflected back to him as he trailed the play, tying the score just when the game seemed lost—it was quintessential Brett Hull.

The stocky right-winger had just crossed out of the Toronto zone when the puck skipped off a Leaf defenceman's stick and right onto his. A quick spin and four or five choppy strides brought Hull back to the top of the face-off circle. He paused, freezing Toronto goalie Peter Ing, then, with a quick snap of his wrists, launched the puck on a perfect beeline between Ing's pads.

Scouting the game from the press box was Mike Keenan, coach and general manager of the Chicago Blackhawks. At the sight of Hull's goal, Keenan, a famed tyrant noted for his slicked-back hair, short moustache, and the nickname "Adolph," started to sputter.

"Look at that," he shouted to no-one in particular. "Did you see that puck bounce to him?" He shook his head. "It's an uncanny knack, that's what it is. An uncanny knack."

Others have said it more eloquently, but none has come any closer to defining the gift that has made Brett Hull, at the age of twenty-seven, hockey's newest, biggest superstar and which may one day earn him a place among the purest goal-scorers ever to play the game. Last year, he combined that "uncanny knack" and an explosive shot to become the third NHLer ever to score fifty goals in fewer than fifty games. His four-year, \$71-million contract, signed in 1990, set off a round of pay hikes that altered the entire league's salary structure. He's been the leading vote-getter in fan balloting for the NHL all-star game two years running. And, while the game's other marquee names are either on the wrong side of thirty (Wayne Gretzky), or awkward in

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Source: Banks, Brian. "Shooting Star." *Biography: The Issues Collection*. Ed. Kathy Evans. Toronto, ON: McGraw-Hill Ryerson Limited, 1993. 43-54.

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the spotlight (Mario Lemieux), Brett Hull's remarkable talent, broad smile, and easy-going manner are putting people in the seats at a time when the NHL—which depends on gate receipts rather than television contracts for the bulk of its revenue—needs it most.



It's almost enough to make you forget that Brett's father is Bobby Hull, a five-time fifty-goal hall-of-famer whose slapshot revolutionized the game, whose 1000 career goals mark "the Golden Jet" as the greatest left-winger ever, and whose million-dollar defection to the World Hockey Association in 1972 estranged him from the NHL establishment for almost two decades. Brett's success has

rekindled every fan's memory of his father's shot and his father's charisma. Even if his style on the ice is markedly different from his father's, there is something hauntingly familiar about Brett—the piercing blue eyes, the grin, the immense popularity on and off the ice, the magic goal-scorer's touch.

Yet Brett's story is anything but a typical son-following-in-his-father's-footsteps affair. The hockey world may persist in calling him "the Golden Brett," but it's a wonder no-one's ever tabbed him "the accidental superstar." From his parents' turbulent divorce, through the ensuing years when he virtually never saw his father, to the moment in his eighteenth year when he almost quit hockey because no team wanted him, to the roundabout way he got into the NHL, there is nothing preordained about Brett Hull's success.

Word has it that Brett—the third of four sons and a daughter born to Bobby and Joanne Hull—had a big shot before he even learned to skate. He's pretty sure where it came from. "I think that was inherited." Unlike his two older brothers, Bobby, Jr., and Blake, who were skating at two, Brett was never comfortable on blades until he was five or six. "He always liked to go out on the ice in his sneakers and run around with the guys," recalls his father,

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I stopped at this point to think about how hard it must be to "live up" to what people expect you to be able to do because of your father's fame.

I find that whenever there is a quotation from someone who was interviewed I have to slow down and sometimes even stop and reread what was said. Otherwise I don't really get what the connection is between what the person is saying and what the writer is writing about in the paragraph.



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who divides his year between a Florida condo and the old family place outside Belleville, Ontario, and spends his time raising polled Herefords and doing PR work for a brewery. “Mind you, Brett could shoot the puck better on sneakers than all the other kids could on skates.”

When he first played organized hockey in Chicago, Brett’s skating lagged so far behind his shooting that friendly referees would carry him down the ice to take face-offs. Occasionally, says Bobby, they’d also stand him in front of the net. “The puck would come out to him and he’d fire it in, just like he does now.” Many hockey players tell stories of how, as kids, they practised their shots for hours each day. Not Brett. “I never cared about that stuff,” he says. “I mean, I could always shoot the puck well.”



I noticed the time relations terms “after” and “then” were used in this paragraph. This connected to the word “recall” because this paragraph focuses on stuff that happened in Brett’s past.

After 1972, when the family moved from Chicago, where Bobby starred with the Black Hawks, to Winnipeg and the WHA, Brett and his brothers scrimmaged regularly in the Winnipeg arena before and after Jets practices. (It’s no wonder all the Hull children were athletically gifted: their mother had skated professionally as well.) Even back then, Brett stood out. “By the time he was eleven or twelve he had better hand action than most of our pros in Winnipeg,” recalls Bobby. “Only a couple of

us, maybe Anders Hedberg and myself, were any better.”

If a big shot were all it took, there would never have been any doubt about Brett’s playing in the NHL. The way it turned out, that shot, a familiar surname, and no burning desire to do anything else were all that kept him close at all. Everything else worked against it, including Brett’s own lack of motivation. “I never grew up saying, ‘I’ve got to be in the NHL, I’ve got to be in the NHL,’ just because my dad was,” he says. “I never had that desire. I mean, I thought it would be neat if I could, but I didn’t care less if I played or I didn’t.”

Whether this attitude emerged as a way of dealing with the pressure of having a famous father or as a natural extension of his personality is hard to say. Brett’s answer is that he got his easy-going nature from his mother. At the same time, he admits that he had to come to terms early in life with being Bobby Hull’s son. “I figured out a long time ago who I was. If I didn’t know who I was I would be in trouble right now.” Then he laughs, a big, wide familiar smile. “If I tried to be Bobby Hull all my life I’d grow up old, wondering what happened to my youth.”

Bobby was not in fact a major presence in much of his son’s life. Playing with Chicago, and then Winnipeg, left him little time

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to be home with his family, as Brett now appreciates firsthand. That time shrank further as the Hulls' marriage deteriorated; further still when Joanne Hull filed for divorce in June, 1977. Bobby moved out, and a year later, divorce still pending, Joanne won interim custody and moved to Vancouver with four of the five children: Brett, who was thirteen at the time; Michelle, seven; Blake, fifteen; and Bart, nine. By then, Bobby, Jr., sixteen, was in Lethbridge playing junior hockey. It's not clear how often after the separation Brett and his younger brother and sister saw or even heard from their father. Brett's mother insists that Bobby had no contact with Brett for more than a decade. "I mean no contact," she says. "No Christmas card, no birthday card, no phone call, nothing."



At this point I noticed that the writer talks about what was happening while he was interviewing Brett Hull. This reminds me that the information being told has been approved by Hull and that I have to be aware of point of view during the reading of the text.

When I put that time span to Brett he immediately makes a face. "That's extremely long," he says, lowering his voice. "They like to barb each other pretty good." He grins unconvincingly. The subject of his parents' divorce briefly chills our conversation. Brett doesn't say it's off limits, but clearly this is ground he's been over more than he cares to.

He concedes there was a period when he didn't see a lot of his father. "We talked," he says. "It was just distant. I mean, he was at one end of the country, we were at the other. I understood

the situation. My folks hated each other. I had to live with my mother, so we weren't going to see each other that much." His father's response is in sync. "It's true Brett and I didn't see one another a great deal, but I saw his two older brothers very often and I believe the message got through."

So profound a separation has fuelled the speculation, even the assumption, that Brett and his father are not very close; that, while Brett's success and the surrounding hoopla have brought them into regular contact, any relationship is strictly for the cameras. But Brett is adamant. "No, no. There was never any problem with the relationship I had with him. That's one of the biggest misconceptions there is." He sounds fed up. "There was distance. But there was never any love lost." Perhaps to underline the point, Brett has one of his father's old hockey cards taped to the wall behind his seat in the Blues' dressing room.

The divorce may have had an impact on Brett simply by nudging his already casual outlook on life towards outright apathy. "As easy-going as Brett is, and as much as no-one really let on, it was tough to split up," says his oldest brother, Bobby, Jr., who got as close to the NHL as a 1985 free-agent tryout with the Toronto Maple Leafs but is now vice president of a Los Angeles

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clothing importing company. “It was a big move out there. He had all his friends in Winnipeg. He had to start all over in a new school. I think his attitude got a little bit towards indifference for a while. Like, I don’t care about anything any more. I’m just going to go day to day and see what happens.”

» This paragraph gives details about Hull’s physical description and the things he did as a teenager.

By his mid-teens, Brett, at five-foot-eleven, [180 cm] weighed 220 pounds [99 kg] (he’s currently 195 [87]) and had nicknames like “Pickle” and “Huggy Bear.” Fond of beer, enamoured of television, his cardiovascular conditioning poor, he had quit organized baseball and was struggling unsuccessfully to get through high school. A former neighbour remembers Brett, Bart, and Michelle Hull as “nice, uncomplicated kids who loved to party.”

» By the time Brett finished midget hockey at the age of seventeen, NHL scouts had already stopped coming to see him play. The book on Brett read great shot, weak skater, too lazy ever to make the grade. He was ready to quit. “I had nowhere to go. No teams wanted me. I could have tried out somewhere, but by then I couldn’t have cared less.” Then a few weeks before Hull’s eighteenth birthday, Allie Cook, a hockey buddy, asked Brett to join him at a tryout for the Penticton Knights, a team in the tier II British Columbia Junior Hockey League.

“I said no at first,” Hull recalls. “Then I said, ‘Yeah, I better give it a shot.’”

At training camp his shot caught the eye of the Knights’ coach, Rick Kozuback, and despite being out of shape Hull made the team. That season he scored forty-eight goals and fifty-six assists in just fifty games. “How he could shoot the puck,” remembers Kozuback. “He broke so many wooden sticks in his first year here that we went to aluminum shafts in the second.”

When recruiters from American universities arrived to talk about scholarships, Brett began to think he might have a future in hockey. “They actually came and talked to me. And I thought, well, God, maybe I do have a chance.” In Brett’s case, this meant first finishing high school. He got the push he needed from Kozuback, who was also a teacher, and from the family he billeted with in Penticton.

Armed with this new-found motivation, Brett returned to Penticton for the 1983-1984 season and smashed the league’s scoring record, with 105 goals and eighty-three assists in just fifty-six games. He was still pudgy, still invisible on defence, but for the first time in his life he was starting to look like an NHL prospect. He accepted a scholarship from the University of Minnesota at Duluth, a top U.S. hockey school, and in the June

« At this point I was reminded about what I had read before about his weight. It made me wonder whether conditioning was going to be a factor in where he went next. He doesn’t seem to be too concerned about keeping fit.

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entry draft, the Calgary Flames picked him in the sixth round: the 117th player chosen that year.

Brett played two years at Duluth. He was the Western Collegiate Hockey Association's freshman of the year and, in his second year, scored fifty-two goals in forty-two games to make the association's all-star team. Today, he looks back on his time there fondly. He majored in psychology and discovered school could be fun. It's also where he met Alison Curran, the pretty, dark-haired, green-eyed Duluth native with whom he still lives. Alison, like Brett, has a likable, down-to-earth quality. She mentions her own hockey heritage: "I was a goalie, from squirt to about eighth grade." Others familiar with Alison describe her as private and independent—essential qualities if the guy you're with is a big hockey star, according to Joanne Robinson. "You're always somebody's wife," she says. "You really have to be strong and independent."

Brett played five games with Calgary the following season. The rest of the year was spent with the Moncton Golden Flames, Calgary's American Hockey League affiliate. There, his extra weight and lackadaisical style won him no points with coach Terry Crisp, a hot-headed taskmaster who harped incessantly on Brett's defensive shortcomings. Hull moped through much of the first half

of the season and spent some time on the fourth line, yet still managed to score fifty goals and win the NHL's top rookie award.

When Crisp took over the head coaching job in Calgary the following year, their mutual animosity undercut Brett's chances for a regular shift on a squad already stacked with talented right-wingers. He started the season by watching from the press box, was constantly shuttled in and out of the line-up, and often got benched for defensive gaffes. After getting into fifty-two games and scoring twenty-six goals (not bad considering how sparingly he was used), Brett was traded to St. Louis in March, 1988. His reaction? "I was just happy as hell. I wanted a chance to play and I knew I was going to get it."

Brett knew little about St. Louis beyond the fact that he'd be playing regularly. But that was enough. In his first full season he scored forty-one goals and forty-three assists. Understandably, he walked into a post-season meeting with the team's coaches expecting to hear ecstatic reviews of his performance. He remembers how "it was almost shocking when they said, 'Yeah, you had a pretty good year.' I thought, 'Pretty good?'"

Then Brett learned that management planned to move out some of the team's older, more established veterans and rebuild the club around him. That suited

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I was a little confused here because all this information about the coach got in the way of me keeping track of what's happening to Hull. The last part of the paragraph about having to work hard then connected to the next paragraph so I was able to understand better at this point.

head coach Brian Sutter. Best known as the acting patriarch and eldest of six gritty brothers to play in the NHL (three are still active, including two, twins Rich and Ron, in St. Louis), Brian Sutter had played his entire twelve-year career in St. Louis and was the Blues' on-ice captain when Hull first arrived from Calgary. Sutter was intense and had a notorious work ethic. At thirty-three, he was the league's youngest coach. Instead of dwelling on Brett's defensive liabilities as other coaches had done, Sutter decided to try to make a good thing better. "We felt he could improve," he says. "It wasn't a matter of him not working. Brett wants to work. It was just a matter of making him understand how hard he had to work, how important he was. We gave him responsibility, we told him we had very high expectations."

For someone who had grown up being told he was too fat, too lazy, too indifferent ever to be any good, let alone a leader, this message hit home with Brett. "I said that's awesome. They have respect enough for me to tell me that I can be better than what I was, that I was going to have to be a team leader. That gave me such confidence."

Between his usual off-season twice-a-day golf rounds, Hull spent the summer exercising more regularly. He also cut down on beer and red meat, and came to fall camp in the best shape

of his career. Over the summer, Sutter had given him a tactical boost as well, using video tape from the season to show how he could score more goals just by hitting the net with more of his shots. "Even though Brett led the league in shots on goal, he also missed the net a lot," says Sutter. "We emphasized correcting that, along with developing a much quicker release." Fit, focused, and confident, Hull erupted for seventy-two goals in the 1989-1990 season. He had arrived.

By the end of that season, his game had taken on an office dimension as well. The previous fall, he and his then agent, Bob Goodenow, now executive director of the National Hockey League Players' Association, had turned down a four-year contract extension. While this meant that Brett earned a paltry \$125,000 salary for leading the league in scoring, it also made him eligible for free agency at the end of the season. Hull was going to cash in.

Brett's importance to the NHL is overshadowed only by his value to the Blues franchise and the people of St. Louis, a city traditionally so ambivalent about hockey that the club all but folded in 1983. Given the Blues' tightfisted reputation, many felt a wealthier team in a bigger market would soon spirit Hull away. Out of loyalty to the franchise, an increasingly rare quality among professional athletes, Hull publicly stated that

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When I read that Hull earned \$125,000 in 1990 it made me stop and think about hockey salaries in general and what determines who gets what kind of pay. To me, salaries are too high and that's why so many teams are having trouble these days. But I did think this seemed low. When I read ahead about how he was willing to take a lower salary to stay in St. Louis I was impressed.

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he'd be willing to stay in St Louis for \$200 000 less per season than he'd be offered elsewhere. Unprecedented public pressure persuaded the Blues' president, Jack Quinn, to re-sign Hull to a four-year \$7.1-million contract. (Since the signing, season-ticket sales have climbed to 13 900 from 9100.) The deal made Hull the third-highest-paid player in the league at that time, trailing only Lemieux and Gretzky.

Of course, nothing seems to faze Hull, so why should a 1000-per-cent pay hike be any different? Although he's clearly taken with expensive threads (Alison says Brett and his favourite centre and sidekick, Adam Oates, are chronic clothes shoppers when the team is on the road), he shrugs when asked how else his life has changed. "Not much," he says. He bought a four-bedroom house, but he already had a house before that—he just wanted to move closer to the rink. He also picked up a second set of golf clubs (there's no furniture in the dining room so he can practise his golf swing) and a few racks of CDs. "I only buy them on sale, though," he laughs. "Dylan and the Stones. Neil Young. The Band. Van Morrison. I won't listen to anything new. I don't consider it music."

His taste in music and his desire to stay in St Louis qualify Hull as something of a throw-back. "To me, sports is all loyalty and

tradition," he says. "That's what I don't like about baseball. I mean, how can a kid grow up having a favourite team and favourite players when they're on a different team every year? When I had a chance to play in the NHL and first learned it was going to be with Calgary, I wanted to play for the Calgary Flames from day one until my retirement. Now that I'm here in St Louis, this is where I want to stay."

Landing in St Louis last March, to take in a game and grab an off-day interview, I get my first taste of "Hull-o-mania" from the young desk clerk checking me into my hotel. "Brett Hull is just the coolest guy anywhere," she declares. From then on, I'm bombarded at every turn: the local paper, cab drivers, the standing-room-only crowd at a Sunday night game—Hull's rapid ascendancy and the Blues' not-so-coincidental run at the top of the standings have everyone buzzing.

"It's getting out of control," sighs Susie Mathieu, the Blues' director of public relations and marketing, as I wait for Brett in the team's cramped administrative offices at the ageing and not-so-venerable St Louis Arena. "He gets at least two hundred letters a day. Last weekend I had my nine-year-old daughter helping me address envelopes. Then there's the interviews. I could book him for three or four a day, easily, but the coach won't allow that."



ascendancy—I wasn't sure what this word meant but I read ahead and it said that the Blues had a "run at the top" so I made an inference that it had to do with rising above the other players. The next paragraph talked about his fame and how popular he is, so it must have to do with him rising to the top in the minds of the fans because of his skill.

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Mathieu may feel harassed but, settling into the cockpit of his sleek Infiniti Q45 sedan, Hull looks rested and relaxed. Wearing a fine white embroidered shirt and his usual halfway grin, this unflappable superstar—he of shaggy blond hair, lantern jaw, and legendary surname—turns the key and the engine rumbles to attention. Under a darkening St Louis sky, the dashboard display sends up a faint eerie glow in the front seat. Brett pops a cassette into his tape deck and we zip out of the empty arena parking lot, to the brassy rhythm-and-blues strains of an old Van Morrison song. We're headed for a nearby nightclub for the Blues Alumni's annual fund-raiser. Hullie, as his team-mates call him, sings out loud: "Ohhh, Domino." His rough, husky voice searches for the tune. "Roll me over, Romeo, there you go "

Singing aside, it all seems to come easily for Brett Hull. Scoring so many goals, and most of them when they'll do the most damage; having a big grin for any team-mate who makes a great pass; lingering late at public appearances until every card, poster, and secret diary is signed. "It doesn't matter if it's the people writing letters, the coaches, my team-mates," he says, sounding remarkably like his father. "If you're looked up to, to do something, you should put some sort of pressure on yourself

to live up to the challenge." Such an eager-to-please attitude is a key to his popularity. That, along with an easy-going manner, also makes Hull a dressing-room favourite despite his big salary. True, he's been known to sulk or have temper tantrums when he's frustrated with his game or with the way a coach plays him. But on balance, there's no player in the league who seems to be in it more for just kicks.

When NHLers marvel over Hull, they talk about his power, the lightning release, the incredible ability to put the puck on net. His magic, however, is the way he brings these elements together. "There are lots of guys in the league who shoot the puck nearly as hard as Hull, but they don't score one-fifth as many goals—because they need a wind-up to get it away, or because they have to look where it's going," says Harry Neale, a former NHL coach who now does colour commentary on CBC and Global hockey broadcasts. "Hull doesn't need either. He just shoots. He ranks right up there with Phil Esposito and Mike Bossy at getting it away in no time, or in traffic, and getting it on the net."

In the last three seasons, Hull's league-leading shot totals have risen every year, to the point where it's a bad game if he doesn't have at least four or five good shots on net; often the count hits double figures. Hull, meanwhile,



I found some of the transitional terms here and decided that this paragraph is making a contrast between Hull's abilities and the skills of other players. It also makes connections between the two.

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likens the mechanics of his shot to his golf game. “It doesn’t matter how hard you swing. It’s all timing and weight shift.” Veteran Boston Bruin net-minder Reggie Lemelin says, “You think you’ve got a piece of it, but he shoots so hard it just keeps on going.”



I had predicted that the article would be about Hull’s skills as a hockey player and why he won the Hart Trophy. This is where I get information about his style and how he’s able to score goals. So my prediction is confirmed.

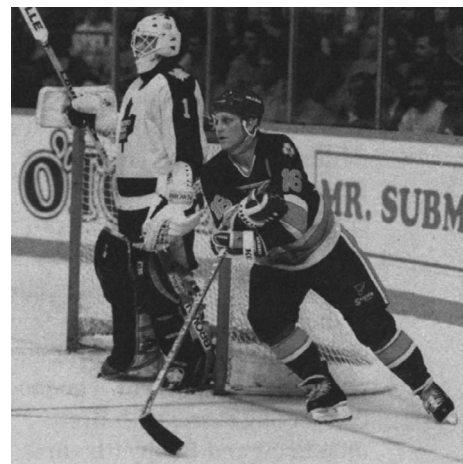
Capping it all is Hull’s ability to get open in the opposition’s end, the trait that most distinguishes Brett’s style of play from his father’s. While Bobby made his reputation with freewheeling end-to-end rushes culminating in a big wind-up and an even bigger slapshot, Brett, a much weaker skater, specializes in playing without the puck. Officially a right-winger, he typically uses all of the ice— often way ahead of the play but sometimes behind it—circling and stalling, sometimes even stopping long enough to take a hand off his stick and lean back against the boards. It’s the sort of lethargic style that drove coaches like Terry Crisp mad, but it’s an essential part of Hull’s game. “He lurks and lurks and lurks until he finds an opening in the defence,” says Jeff Gordon of the *St. Louis Post-Dispatch*. “Then he darts in, takes a pass, and quickly blasts the puck through the goalie’s legs or snaps it over his shoulder.”

“Hull knows the little tricks, the little ploys you can do in the opposing end to get open, and there’s no doubt he’s got a great shot,” agrees Mike Bossy, who

retired from the NHL because of a back injury three years ago. “But the other thing I see is that he’s got the desire to score a lot of goals. A lot of players may say they want to score goals, but they can’t take the pressure that comes with it. Once you’ve scored a certain amount, you’re expected to do the same thing next year. He has that desire.”

And what does Brett make of it all? “Like, if you ask me how I score? Don’t even bother. How I get open? I have no idea. How I get so many goals? It just happens.” He laughs. “It’s true. I have no idea. The game to me is all instinctive, you’ve just got to let things happen.”

In the hockey world, June brings two things: the merciful end to a long season and the annual NHL awards, a nationally televised gala in Toronto. Sporting a fresh



haircut and a deep tan (the product of several weeks’ golfing

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near his summer home on Pike Lake, just outside Duluth) Brett is the centre of attention at a preaward reception—he, Gretzky, and Chicago’s rookie goalie, Ed Belfour, are the finalists for the Hart Trophy for the league’s most valuable player.

The evening is the high point of a busy week in which Brett will capture player-of-the-year honours from *The Hockey News* and announce a six-figure endorsement contract with Midas Canada. (Appropriately, he’s to be their new “top gun.”) Finally, he will board the private jet belonging to Los Angeles Kings/Toronto Argonauts owner Bruce McNall and take off for L.A., a Friday night appearance on “Arsenio Hall” and a weekend at Wayne and Janet Gretzky’s mansion.

At the June awards it all comes together for Brett and his family. The strangely glamorous night concludes with the MVP presentation. For Brett Hull, it’s nothing less than a coronation. Backstage, after the ceremony, a crowd of reporters, photographers, well-wishers, and players’ families jostles for a spot up close to the winner. Brett’s entire family—Bobby, Joanne, his brothers and sister—is present. The picture-taking starts with Brett, then Brett and Bobby (the first father and son duo to score fifty goals in a season are now the only father and son also to win

the MVP), and before long his mother and the rest of the kids are in line for a family portrait. Off to one side, Alison laughs at the commotion.

It’s the first time they’ve all been together since Bobby, Jr.’s wedding a year earlier, and just the second time in almost ten years. From the glow on Bobby, Sr.’s face, it’s easy to see why Brett’s success has given his father, long shunned by the NHL after defecting to the WHA, a new life. Bobby himself is characteristically direct about Brett. “That sensationalism about Brett’s mother and I, it doesn’t have anything to do with what he is doing now. It’s about time all that was put to rest. We’re both very proud of him and not very proud of ourselves.” Yet even that is only part of a bigger story, one in which Brett, in struggling to find himself, has actually gone one better—restored something of his family’s identity and, in the process, put some much-needed lustre on a tarnished old name.



I reread this part a few times. Since it was at the end I figured it must be important because what I was supposed to “learn” must be here. The writer makes connections to what Brett Hull’s accomplishment did for his family so this helped put a personal side to the story, which I liked since I’m not a fan of hockey.

Part 2B: Visual Images



How effectively can you

- 1.2.1 gain understanding by assessing connections between new ideas about artistic elements and terms presented in this lesson with your previous knowledge and how it helps your ability to interpret paintings and photographs

In this section you will view a painted self-portrait and a photograph. Self-portraits are autobiographical statements because the artist represents how he/she sees himself/herself. Just as in any autobiographical writing, point of view must be kept in mind. What does the artist want you to understand about his/her own view of self and identity? In a photograph taken by someone else, the photographer chooses the focus. How does this affect your ability to understand the subject of the photograph?

Visuals communicate information in a way that may seem intimidating to many viewers. However, by being able to train the eye to look at the elements of a visual text and involve the imagination in interpreting what is seen, you may become a sophisticated viewer.

Artwork and photographs are created using the same artistic elements. However, photographers must also consider camera angle and camera distance. These will affect the viewer's response to the subject in very specific ways.

Turn to the painting "Bus Stop" by Helen Parsons Shepherd on page 103 of *SightLines 10*. If you were giving your impression of this painting there are several comments that you might mention. Notice what this student remarked upon:

- 1. When I first looked at this painting, my eyes were drawn to the family (man, woman, two small children) waiting at the bus stop. I wonder if the two girls standing near them are part of the family. The two older women on either side of the family aren't connected to them. I get that impression due to the distance from the family and the expressions on their faces. It's interesting how there's the boy slouching against the sign.
(The student comments on the family being central in this painting. This is referred to as the **focal point**.)*
- 2. There is an effective contrast between people at the bus stop and the house, field and town behind them. I find that my focus is on the people, especially their faces because their faces are so much brighter than their clothes. The people appear to be sad or worried due to the expression on their faces and the dark colors they are wearing. In particular, the man seems to be worried as he is hunched over. The*

house appears to be in sunlight. The field and town look as if they are in mist. (The second comment is about **colour**. The student is not only discussing that the people are dressed in dark colours, but also is expressing the feeling conveyed by the colours the people wear compared to that of the field and the house.)

3. *I can really sense the boards on the house as the artist has presented them in detail. The fence is neat with a part falling down. I also think it's interesting to see the hint of buildings in the background.*
(**Texture** is referred to in the last point. This gives a sense of roughness or smoothness and helps create a sense of dimension in the painting.)

You will find a discussion of several visual terms on page 237 and page 244 of *ResourceLines 9/10*.

You are now ready to try your skills at viewing visuals in this part of the lesson. Remember you are still applying comprehension strategies as you derive meaning from the texts.

A painting by Norval Morrisseau entitled *Self-Portrait 1975* and a photograph of **Michael Jordan** are on pages 36 and 37 of this sequence.



How effectively can you

- 2.2.1 explore a painting (self-portrait) and a photograph from cultural traditions with which you may not be familiar
- 2.2.2 respond on a personal level and express your opinions about the individuals in the portrait and photograph
- 2.2.3 explore how style choices in the painting and photograph (choice of subject, posture, facial expressions, focus, foreground/background, etc.) affect your response to the subject and bring about meaning
- 2.3.2 analyze how artistic elements and forms (angle, colour, balance, harmony, etc.) are used in paintings and photographs to create specific effects

Guided Viewing Questions

As you view first the painting and then the photograph, use the following strategies.

Norval Morriseau



1. List the objects you see in the painting.
2. Explain what each of these objects makes you think about.
3. This painting is not reproduced in colour. How does this affect your response to it?
4. Where are your eyes drawn? What is the effect on the viewer?
5. Explain what you think Morriseau wants the viewer to understand about him.

If you are interested in Norval Morriseau, check him out on the Internet!

Michael Jordan

1. List the objects/details you see in the photograph.

Camera Angle—The position of the camera relative to the horizontal plane of the subject. In a *high-angle* shot, the camera is above the subject; in an *eye-level* shot, the camera is on the same plane as the subject; in a *low-angle* shot the camera is below the subject. High angles can make a subject appear smaller and of lesser importance, while low angles give stature and authority.

Camera Distance—The apparent distance of the camera from the subject. The distance can be classified as *extreme close-up*, *close-up*, *medium shot*, or *long shot*. A close-up shot shows people and objects in detail and is often used to show expressions on the subject's face.

2. Identify the camera angle used by the photographer. What is the effect of using this angle?
3. Identify camera distance. What expressions on Jordan's face are you made to see because of this choice?
4. Why did the photographer choose to make the background blurry? What is the effect?
5. Explain why Jordan might approve use of this photograph. What are you made to understand about him because of the photo?

A Comparison

Compare these two texts in terms of categories: form, medium, purpose, focus, artistic elements, interpretation, and effect on viewer. Use the **Comparison of Visual Texts** form on page 39 of this sequence.



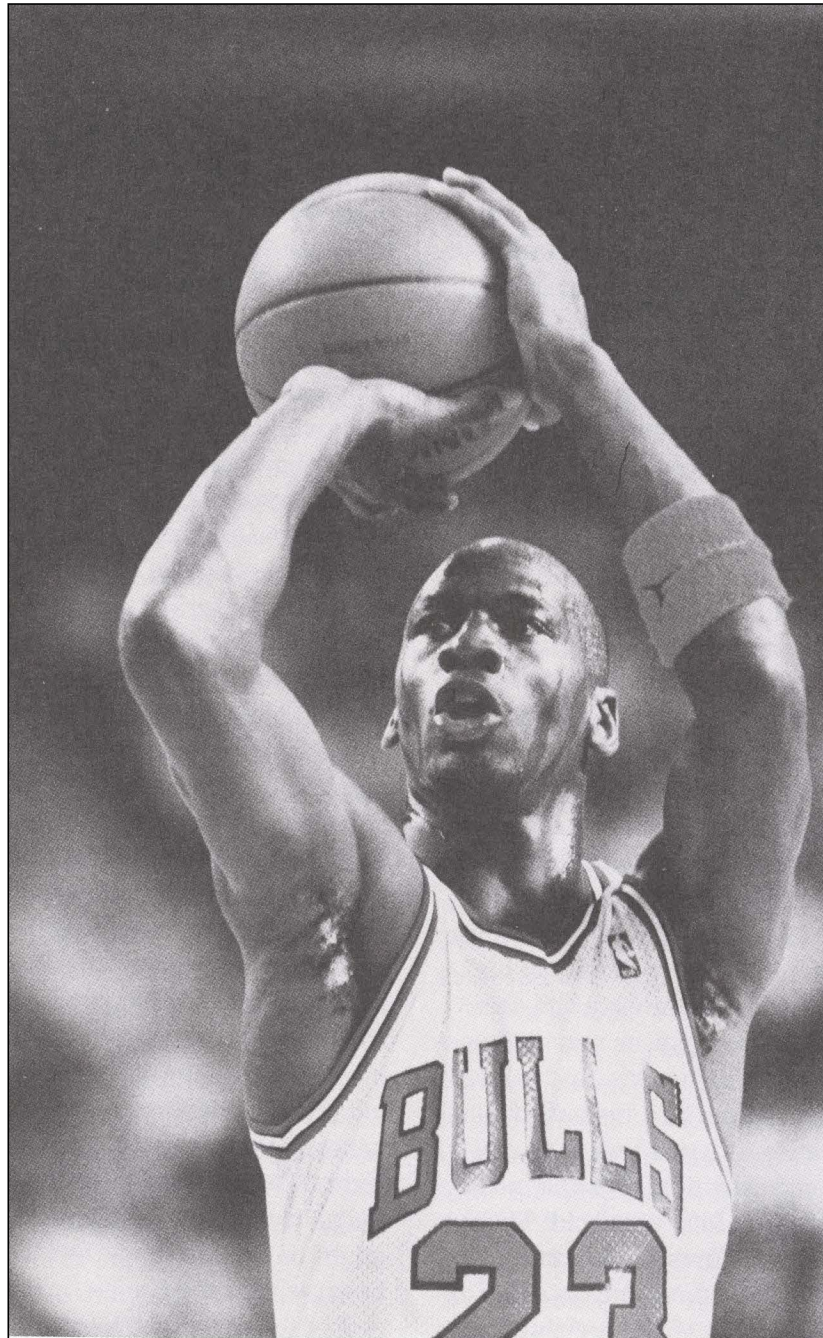
File your work in a safe place.

Process Work 2.1, Part 2B



Source: Morrisseau, Norval. "Self-Portrait." Painting. *Biography: The Issues Collection*. Ed. Kathy Evans. Toronto, ON: McGraw-Hill Ryerson Limited, 1993. 149.

Process Work 2.1, Part 2B



Source: Betts, Norm. "Michael Jordan." Photograph. *Biography: The Issues Collection*. Ed. Kathy Evans. Toronto, ON: McGraw-Hill Ryerson Limited, 1993. 35.

NOTES

Process Work 2.1, Part 2B

Comparison of Visual Texts

Title:	Title:
Form:	Form:
Medium:	Medium:
Purpose:	Purpose:
Focus:	Focus:
Interpretation:	Interpretation:
Effect on Viewer:	Effect on Viewer:

NOTES

Part 2C: Poems



How effectively can you

- 1.2.1 gain understanding by assessing connections between new ideas about poetic terms and techniques presented in this lesson with your previous knowledge and how it helps your ability to interpret poetry
- 2.1.1 apply your personal experiences and knowledge to develop an understanding and interpretation of poems
- 2.1.2 use predicting, visualizing, identifying key words and phrases, and summarizing to develop an understanding of the poems
- 2.1.3 use textual cues (title, structure) to help interpret poems
- 2.1.4 use context clues (sentence structure, capitalization, etc.), the emotional associations suggested by words (connotations), and your knowledge about the purpose of poems to help you in your interpretation
- 2.2.1 expand your reading repertoire by reading poems
- 2.2.2 respond personally and critically to ideas presented in the poems
- 2.2.3 explore how word choice, figurative language, and poetic techniques bring about meaning
- 2.3.2 explain how repetition is used to create a specific effect

Poetry may also be a form of autobiographical expression in that a self-portrait can be created by using the poet's experiences and insights. The purpose of an autobiographical poem is to reveal the facts of the poet's life and then make universal statements related to those experiences. However, because it is a literary form you may have to dig more deeply to find the meaning of the text.

Just as you reviewed writing techniques in Sequence 1 and strategies for reading biographies and viewing visual works earlier in this lesson, now you will be reviewing figurative language terms. Complete the **Poetic Terms and Techniques – Mix and Match** activity on page 43 of this sequence. Refer to page 125 in *ResourceLines 9/10* for the definitions. Now try giving the correct figure of speech to the examples on **Figurative Language Matching Exercise** on page 45 of this sequence. Refer to pages 48, 49, and 203 in *ResourceLines 9/10* for a few terms not mentioned on the first sheet. You will find the answer keys on pages 83 and 84 of this sequence.

Many strategies may be used to help you read a poem in order to gain understanding. Read the checklist “Reading a Poem: Observation Checklist” on page 47 of this sequence for some suggestions. You will be “walking around a poem.” An example of what this could look like is on page 22 of *ResourceLines 9/10*.

1. Now read the poem “Know Thyself” on page 49 of this sequence. You will record on the white space around the poem your responses as you try out the suggested strategies. As you complete your “walk around” of the poem, give some thought as to what the poet is saying about life.

Poetic Terms and Techniques—Mix and Match

Instructions: Put the number of the term in the space beside its correct definition.		
1. simile		the use of words that have a pleasing or melodic sound due to letters such as <i>sl</i> , <i>m</i> , <i>w</i> , and <i>v</i> : <i>slumber</i> , <i>mellow</i> , <i>winsome</i>
2. metaphor		the repetition of the initial sound (usually consonant sounds) in adjacent words: " <i>sliced swiftly to the bone</i> "
3. apostrophe		the pattern of rhymes created by words used at the end of each line
4. personification		a comparison of two unlike things, often linked by words such as <i>like</i> , <i>as</i> , or <i>as if</i>
5. alliteration		words whose sound suggests or imitates the sound of the action, object, or noise they stand for: <i>thud</i> , <i>sizzle</i> , <i>plop</i> , <i>zip</i>
6. assonance		a figure of speech in which the speaker addresses the absent as if present, or the inanimate as if it were able to understand: <i>Hello, darkness</i>
7. cacophony		a direct comparison in which the literal meaning of one thing, action, or quality is applied to another to suggest a likeness between the two: <i>the students galloped down the hallway</i>
8. euphony		the beat or tempo of a poem, determined by the pattern of stressed and unstressed syllables in each line
9. onomatopoeia		the repetition of vowel sounds in adjacent words: <i>shield their eyes from the sheets of sleet</i>
10. rhythm		the attribution of human characteristics to non-human beings and inanimate objects: " <i>The branches clutched at her as she ran.</i> "
11. rhyme scheme		the use of words that have a harsh or discordant sound due to the presence of letters such as <i>c</i> , <i>k</i> , <i>g</i> , <i>b</i> , and <i>p</i> : <i>clobber</i> , <i>squawk</i> , <i>guttural</i>

NOTES

Figurative Language Matching Exercise

Instructions: Write the name of the correct figure of speech in the space beside the example. The figures of speech are given in a word pool at the bottom of the page. Each figure of speech is to be used once. Keep this in mind so that you select the **best** choice.

1. _____ I didn't hear the answer because right then Todd's stereo broke the sound barrier.
2. _____ I didn't exactly jump for joy.
3. _____ What was that thud?
4. _____ He's like ... like ... a Norse god!
5. _____ The car radio suddenly began to scream at its maximum volume.
6. _____ The plot was off limits to everyone without prior consent from either of the gardeners. . . . To Deborah it was a mystic, almost-hallowed place.
7. _____ How could she be calm when they were about to enter this idyllic wonderland?
8. _____ And over all, the dull murky sky stretched like a dark canopy, a vast infinity of greyness.

simile

alliteration

metaphor

onomatopoeia

symbol

personification

allusion

hyperbole

NOTES

Process Work 2.1, Part 2C

Reading a Poem: Observation Checklist

Criteria
Before reading
– uses the title to make predictions about the poem
– skims the poem to identify the overall structure and the use of features such as stanzas, rhyme, punctuation, dialogue, unusual format, etc.
– scans the poem to locate unfamiliar words, and looks them up in a dictionary
– reviews possible strategies to use when reading the poem
During reading
– reads the poem straight through, listening to the voice
– rereads the poem slowly to comprehend the meaning, paying attention to punctuation, structure, and format, and rereads passages as necessary
– uses context to determine the connotative meaning of vocabulary and idioms
– notes significant words and phrases
– identifies tone and feelings conveyed by the poem
– infers the identity of the speaker and the nature of the situation described in the poem
– notes the use of sensory images and uses imagination to recreate them
– constructs an understanding of the main idea of the poem
– rereads the poem straight through, silently or aloud
After reading
– rereads sections of the poem when analyzing and interpreting the poem
– analyzes the development of the theme of the poem
– analyzes the poet’s use of diction and imagery to reinforce the theme
– analyzes the poet’s use of figurative language to reinforce the theme (e.g., hyperbole, metaphor, oxymoron, paradox, personification, simile, etc.)
– analyzes the poet’s use of poetic elements to reinforce the theme (e.g., alliteration, onomatopoeia, assonance, rhyme, rhythm, etc.)
– analyzes the poet’s use of form (e.g., ballad, blank verse, free verse, lyric, sonnet, etc.)

Source: Crane, Mary, Barbara Fullerton, and Amanda Joseph. “Reading a Poem: Observation Checklist.” Generic Assessment Master #2. *Sightlines 10 Anthology Teacher Guide*. Toronto, ON: Prentice Hall Canada, 2000. N. pag.

NOTES

Know Thyself

D. H. Lawrence

The great command will never be obsolete
Know Thyself.
New life bubbles in, we become something else,
Something we have not been, and therefore cannot yet know.
We shall go on finding out about ourselves
Forever and ever, and never come to the end.

Source: Lawrence, D. H. "Know Thyself." *Biography: The Issues Collection*. Ed. Kathy Evans. Toronto, ON: McGraw-Hill Ryerson Limited, 1993. 1.

Self-Portrait: Microcosm, or, Song of Mixed Blood

Robert J. Conley

1.

In me the Cherokee
wars against yoneg (white)
I have college degrees (2)
all major credit cards
pay my bills on time each month
on my wall is a photograph
of the Great Spirit.

2.

Because the meat I eat
comes wrapped in cellophane
I do not understand
the first facts of life
I have never drunk blood
and I hunt
with the channel selector
in front of my tv

3.

When I go to the supermarket
and buy some meat
pre-cut and wrapped
how do I apologize
to the spirit of the animal
whose meat I eat
and where shall I build my fires?

4.

My poems are my fires,
oh gods forgive me all
the things I've failed
to do. the things I should
have done. forgive the meat
I've used without a prayer
without apology forgive
the other prayers I haven't
said those times I should
but oh ye gods both great
and small I do not know
the ancient forms. my poems
are my fires and my prayers.

Source: Conley, Robert J. "Self-Portrait : Microcosm, or, Song of Mixed Blood." *Voices Under One Sky*. Ed. Trish Fox Roman. Scarborough, ON: Nelson Canada, 1995. 50.

Reminder:

When using the “walk-around” strategy you are expected to record all your thoughts, ideas, and interpretation in the white space around the poem. Be sure to use a variety of different reading strategies to help you interpret the poem’s message.

Before Reading

1. Write a prediction about the content/ message of the poem, “Self-Portrait: Microcosm, or, Song of Mixed Blood” by Robert J. Conley, based on the title and the fact that it is a self-portrait. Explain what a microcosm is.

During Reading

1. Walk around “Self Portrait: Microcosm, or, Song of Mixed Blood” by Robert J. Conley.
2. As you read, focus on imagery by highlighting all the objects mentioned in the poem.
3. In the white space around the poem, draw one of the images described.

After Reading

1. Explain the war that is going on inside Conley.
2. What do you think Conley wants us to understand about his poems?



Be sure to file your work.

This is the end of Lesson 1. Think about what you learned about each of the people you encountered in this section. Think about the type of information that was communicated to you as the reader or viewer and how this was accomplished. Think about the specific forms that were used to communicate this information. You will need to reflect on these ideas when you work on Assignment 2.1 in Lesson 3, which will provide you with the opportunity to share specific information about yourself in a specific form you select.

NOTES

LESSON 2: LEARNING ABOUT OTHERS: RESPONDING TO AUTOBIOGRAPHICAL TEXTS

Learning Experience

In the following pages, you will meet other people who will share parts of their lives with you. The people you will select from include

- Gilles Villeneuve, a Canadian race car driver killed in a racing accident
- Karen Kain, a ballerina and principal dancer for the National Ballet of Canada, now retired
- Christy Brown, an Irish writer (“My Left Foot,” pages 71 to 76 of *Sightlines 10*)
- Rick Hansen, a Canadian spokesperson for people with disabilities (“The Only Wheelchair in Town,” pages 138 to 139 of *Sightlines 10*.)

In Part 2 you will listen to an audio version of an excerpt from *I Know Why the Caged Bird Sings* by Maya Angelou, an African-American poet and writer. In this piece of her memoir she reflects on an influential person in her life.

Be sure to use what you learned about using different comprehension strategies in Lesson 1 as you progress through Lesson 2.



You will review more strategies for reading autobiographies and memoirs. You will read about and listen to the lives of others which, besides giving you an opportunity to learn about them, will also give you ideas about what to consider in your presentation.



Process Work 2.2



Part 1: Reading Autobiographical Texts

How effectively can you

- 2.1.2 find the main ideas, generate questions, summarize, and answer questions to develop an understanding of the autobiographical accounts and/or excerpts from memoirs you read
- 2.1.3 demonstrate your use of an organizer to gain information from and interpret autobiographical writing
- 2.2.1 expand your reading repertoire by reading either short autobiographical accounts or excerpts from memoirs
- 2.2.2 respond on a personal level to individuals and ideas presented in the various autobiographical accounts

Choose one of the people in the introduction to this lesson that you have some interest in. You will complete a during reading chart for the purpose of gathering information found in the text. You will use a summarizing chart if you choose Christy Brown or Karen Kain. You will use a reading guide chart if you choose Rick Hansen or Gilles Villeneuve. Follow the instructions provided on each.

Summarizing Chart: This chart is useful for a text that has a specific beginning, middle, or end to the story being told.

Reading Guide Chart (KWL): This is a KWL chart. Before you read, fill in Column 1, what you know about the person. Generate questions for Column 2, what you would like to know. After reading, complete Column 3, answering your questions from Column 2 and adding any other information you learned.

Choose the text you have decided to read from page 55 or 56 of this sequence or from *Sightlines 10* and the appropriate chart (page 59 or 61 of this sequence).

Now you are ready to read. As you read, record the appropriate information on your chart. You may prefer reading once without stopping and then rereading in order to complete the chart. The choice is up to you.



Be sure to file your work.

My Beginnings

Gilles Villeneuve
with Wayne Grigsby

I can't remember whether I was eight or nine when I first drove a car all by myself. My father had just started up a small clothing manufacturing business, and he'd traded the family car for a Volkswagen bus, the brand-new thing in '59 or '60. We were driving down one of those long, straight country roads near Berthierville, Quebec, my home town. No one around but us, a clear, hot summer's day, so my father let me drive. What a thrill! It's the clearest image I have of my childhood.

Like a lot of country kids, I'd been allowed to drive trucks and tractors in the fields. And ever since I can remember, my father had let me sit on his lap when he drove. I guess I liked speed even then, because I can remember yelling, "Faster, Daddy, faster!" or, "Pass him, pass him!" I loved it when the tires squealed, but I don't think I was all that much different from any other kid that age.

...

Cars became the centre of my life when I became a teenager. I'd been interested, I'd always liked mechanics, but by the time I was fourteen, they were a night-and-day obsession. There wasn't a lot I could do about it, though. Legally, I couldn't drive till I was seventeen. Luckily, my father was still letting me drive from time to time, and there were a couple of occasions when I borrowed the truck or the family car for little runs. Nothing serious. Snowmobiles were a bit of an outlet. I was racing them at sixteen, and that same year, my father bought me a broken-down '58 MGA which I tried to fix up. I tore down the engine and rebuilt it, without the help of a manual. I just figured it out. A couple of friends helped, but basically I did it myself. I just wanted to make it work. I did—for a couple of weeks here and there. It was the beginning of a long, long string of cars.

The one I remember best was my second car, an ancient Skoda. I got it the year I got my licence, and I don't think I've ever enjoyed myself, felt as completely free, as I did that summer. We drove that thing everywhere. We had to push it to get it started. I don't think it could do more than 35 miles an hour, but still we tried to make it corner on two wheels. We hit every dance, every party in the country.

One night, coming home from a dance at midnight, four of us decided to go up to Mont Tremblant, a good 150 miles away, to see the auto races. I was all for that! So at midnight we packed the tents, the sleeping bags, the cooler, the beer, the pots and pans, and then took off for Mont Tremblant. We crashed the fence to get in, we partied for what was left of the night, and the cops threw us out—twice.

By the next morning we'd settled down enough to watch the races, the first auto races I'd ever seen. I was really disappointed. The Trans-Am races were okay, but the regional races, the preliminaries, were a complete bust as far as I was concerned. They mixed classes, cars, tire sizes. It was a real hodgepodge, not a real race at all. And the drivers. Well, they braked too soon, they hit the curves all wrong. It was a real farce. I remember sitting on the edge of a hill looking down and saying, "I can do better."

Reprinted by permission of Wayne Grigsby.

The Life of Karen Kain

Ballet Dancer

As related to Marcia Kaye

Although I was agonizingly shy with strangers, I was always a bit of a ringleader among people I knew. When we lived in Ancaster, Ontario, I used to round up my grade three class at recess and get everyone to act out the characters in my favourite stories. One time I got the entire school involved in the story of Robin Hood. The potato fields around the school became Sherwood Forest, my eight-year-old boyfriend, Jim, played Robin, and I was Maid Marian with all my ladies of the court. There was never any bickering over who would play what character. I made sure I always got the leading role.

I thrived on make-believe. When I was three, I used to play little mother, pushing my twin sisters, Sandy and Susy, in their double stroller around our dingy, one-bedroom apartment in Hamilton. When my brother, Kevin, was born, my parents suddenly found themselves with four kids under the age of four, and they bought a little wooden house a few miles away in Ancaster.

I loved to play in the basement. I used to hang from the pipes on the ceiling. One evening I decided I was going to hold a little gymnastics display for the family. During one of my upside-down moves, when my father was encouraging me to try something tricky, I let go of the pipe. And there I was, flat on my back, gasping for breath on the cold cement floor. So much for my little show. Even now I'm afraid of lifts where I have to depend on the strength of my arms. Sometimes, for no reason, they just give out on me.

I didn't discover ballet till I was eight. My parents took me to Hamilton to see Celia Franca in *Giselle*, and that was it. I was hooked. Not on the dancing, on the costumes. When my mother started me in ballet classes she thought it would be cute to dress me in green tights and a green sweater with a green ribbon in my hair. That wasn't the kind of costume I'd had in mind. I was so humiliated I used to run down the street from tree to tree, camouflaging myself till the cars had gone by.

My first ballet teacher gave me private lessons in her basement. She made me do every exercise to the same record: Patti Page singing *Tennessee Waltz*. That was all she ever played. Too bad, because I was crazy about music. I sang in the choir at our United church every Sunday. I was a terrible singer, though. Still am.

My parents moved to Mississauga when I was ten, and a year later I was accepted into the National Ballet School. Leaving home at the age of 11 was tough. I'd been so reliant on my mother that I didn't even know how to put my hair in a ponytail. Betty Oliphant, my teacher and the principal of the school, paid an awful lot of attention to me – which I loved, but which made me pretty unpopular with my classmates. I cried myself to sleep until I learned to live with people who didn't like me. That's one thing I have to say about a boarding school – it builds character.

(continued)

Reprinted by permission of Marcia Kaye.

The Life of Karen Kain (*continued*)

Mom tried to talk me out of ballet many times – right up until I graduated. She didn't like the whole theatre life because she knew theatre people used bad language, worked nights, and got lousy pay. My father wasn't delighted with the idea, either. He wanted to make sure I got a good education, especially in math (he's an electrical engineer and pretty brilliant with numbers), and then when I got this dancing business out of my system I could go on to university like a normal person.

I guess it was my own drive that got me through. I kept saying to everyone, "I want to be a dancer!" And if I made up my mind to do something, I went ahead and I did it.

NOTES

Process Work 2.2, Part 1

Summarizing Chart

Writing a summary requires you to elicit the most important information from a reading passage and restate it in your own words. Summarizing can be done at selected points during your reading, or at the end of reading. It is useful in determining what you understand from your reading, and whether there are any gaps or misunderstandings in your grasp of the information.

Use the following chart to make notes during your reading. As you add information to each column, delete trivial or repetitive material.

Title:			
Main Topic	Beginning	Middle	End
Summary			
Main topic: _____ _____			
Beginning: _____ _____			
Middle: _____ _____			
End: _____ _____			

After you have filled in the columns, write a sentence to summarize each column. Make sure that you include everything that is important and that you organize your sentences in order. Review your summary to ensure it reads smoothly and you have eliminated any unnecessary words.

NOTES

Reading Guide Chart (KWL Chart)

Title of Text: _____

<p>Column 1: In this column, record what you already know about the person or the subject.</p> <p>Column 2: In this column, record what you would like to know.</p> <p>Column 3: In this column (to be completed after your reading and viewing), list two or three things you learned as a result of your reading.</p>		
<p>I Know . . .</p>	<p>I Want to Know . . .</p>	<p>I Now Know . . .</p>

NOTES

Part 2: Listening to Autobiographical Text



How effectively can you

- 2.1.1 apply your personal experiences and knowledge to develop understanding and interpretation of an excerpt from a memoir
- 2.1.2 find the main ideas, generate questions, summarize, and answer questions to develop an understanding of an audio version of an excerpt from a memoir
- 2.1.3 demonstrate your use of an organizer to gain information from and interpret the audio version of an excerpt
- 2.2.1 expand your repertoire by listening to an audio version of an excerpt from a memoir
- 2.2.2 respond on a personal level about individuals and events presented in the excerpt
- 2.2.3 consider how word choice and imagery are used to develop meaning in the excerpt
- 2.3.2 examine how point of view and examples and detail create specific effects

In this part you will be listening to the audio version of an excerpt, “Mrs. Bertha Flowers,” from Maya Angelou’s autobiography *I Know Why the Caged Bird Sings*.



Listening is a process and requires active participation. Many of the strategies used while listening to understand and interpret are similar to those you use when reading—for example, listening for verbal cues, such as the use of words related to time. The strategy you are asked to complete in this part enables you to practise the ability to take notes and think critically about the ideas being presented.

While you are listening, you may stop at any time to slow down the pace in order to write down what you are learning. Fill out the **Three-Column Form** found on page 65 of this sequence.

Complete the **Three-Column Form** chart on page 65 of this sequence.

Before Listening

In the Thinking column, record your responses to the following prompts:

1. List three assumptions you have about a writer's attitude to books.
2. A person in a child's life may make a tremendous impact upon that child. List three ways in which a child may be positively influenced.
3. Write two questions you have about Angelou's childhood.

During Listening

In the New Information column of the chart, record the ideas and information presented by Angelou. Include details and examples. Generate new questions as you listen.

After Listening

1. In the New Thinking column of the chart, record your responses to the following prompts:
 - a. Describe Mrs. Flowers.
 - b. What is the "lesson in living" that Marguerite is taught by Mrs. Flowers?
2. On a separate piece of paper, write an answer to the following:
What did Mrs. Flowers do that made a difference in Marguerite's life?



File your work in a safe place.

Process Work 2.2, Part 2

Three-Column Form		
Thinking (Before Listening)	New Information (During Listening)	New Thinking (After Listening)

NOTES

LESSON 3: PRESENTING YOURSELF TO OTHERS

Learning Experience

Now that you have learned about some other people through biographical or autobiographical writings and visuals, it is time to think about letting others know something about you.

Your experiences and insights are valuable. You don't have to be a famous person to have something interesting to share with others.

In this assignment you will choose a form that enables you to best represent who you are. Those factors that determine your identity, the elements of your character that show us what your values are, and the aspects of your life that make you the person you are today will be combined into a written, visual, and/or audio presentation. Be prepared to take some risks and explore how different forms of expression will result in different experiences for your audience.

Your identity and how you see yourself may be determined by your cultural background, your beliefs and approaches to life, your inclusion in certain groups, and any physical attributes that may mark you as "unique." What others see is often only a small portion of who you are. This assignment encourages you to reveal several facets of your identity.

You will also be able to learn much about yourself. You must contemplate thoughts, feelings, and attitudes as you prepare and create your final product.



You will be given ideas for your presentation and a way to approach creating it.



Assignment 2.1: The Autobiographical Presentation



How effectively can you

- 1.1.3 show that you have experimented with various forms of expression
- 2.2.2 examine how personal experiences are presented
- 2.2.3 explore how word choice and imagery help develop meaning in your presentation
- 2.3.4 use language, visuals, and/or sound effects suitable to your audience (your tutor/marker)
- 2.3.5 create an original presentation to communicate ideas about yourself and show that you understand the techniques and elements of your chosen form
- 4.1.1 show your ability to combine ideas from your personal experiences to focus on your topic of yourself
- 4.1.2 experiment with the form that best suits your purpose and the information you want to convey
- 4.1.3 use an organizational structure that engages and keeps audience interest
- 4.2.2 present detailed information about yourself and delete any material not focused on your topic
- 4.2.4 use a variety of visuals, sound, and/or language to create the desired effect
- 4.4.2 demonstrate your ability to use voice factors (pitch, tone, pronunciation, etc.) in your presentation if it has an oral component
- 5.2.2 consider how your presentation reflects cultural and societal influences

You will notice these learning outcomes are almost identical to the ones outlined in **Self-Assessment of Assignment 2.1: Autobiographical Presentation** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.

Part 1: Selection of Form and Gathering of Materials



1. First, think about what your strengths are. Will your presentation be written, visual, or oral? Choosing to create a multimedia presentation is not necessarily the most effective choice if you are not skilled with computers. Choosing to create a scrapbook will not be the best choice if you have a limited number of items like awards, certificates, ticket stubs, and so on to put into it. **Your purpose is to communicate as much as possible about yourself, but you cannot cover everything within the parameters of this assignment.** Focus on where you are now in your life. Be certain to spend some time gathering the materials you will need for this presentation. Should you choose to submit your presentation electronically, see the section How to Submit Assignments in the Introduction for instructions. Contact your tutor/marker to determine the best method to record oral presentations.



2. a. Now, select the form you are going to create. Choose from the following list:
 - **A collection** – materials and artifacts such as pictures, special objects, and personal writing like letters and poems that represent different aspects of who you are. Take photos of the items in your collection and submit these. Either an oral (contact your tutor/marker to determine the best method to record this) or written commentary must accompany the collection. In your commentary, explain why your creation is important to you, how it reflects your life, and why you chose these particular items.
 - **A photographic journey** – a series of photographs that show you performing activities of importance or a sequence of “days in the life of,” for example. Each photograph should connect to what you want to reveal about yourself. Include an oral or written explanation of what each photograph captures in terms of what you want the audience to see about you. Include a caption and/or cutline for each photograph. These should be mounted or placed in an album.
 - **A pictorial presentation** – a collage or series of pictures or artwork from a variety of sources that depict important values, ideologies, and beliefs you uphold. This could be in the form of a slide show. A written or oral summary of the collage or collection explaining the significance of each visual must accompany the work. Focus on why your pictures or artwork are important to you, how they reflect your life, and why you chose these particular items.
 - **A gallery show** – drawings, paintings, or sculpted works **created by you** that represent your values, ideologies, and beliefs. Each item should have a display card identifying the title of the piece, the artist (you), an explanation of the symbolic interpretation of each piece, and a statement about the influences that have affected your values, ideologies, and beliefs.

- **A scrapbook** – a collection of paper materials, such as records of accomplishments (awards and certificates), and items such as programs, pamphlets, and so on from important events in your life. Attach to each item a written summary of the event, its significance, and what you want the audience to know about you as shown by the item.
- **A storytelling collection** – a series of written, audio-recorded, or videotaped stories told by you about significant moments in your life and what those moments tell the audience about you. If written, the stories may be bound together in the form of an anthology, including a cover and table of contents. The collection should include a photograph of you as the author of the stories and photographs of some of the places where the stories occur.
- **A sound collection** – a collection of sounds that have significance to you, demonstrate some aspect of your values or beliefs, and/or depict some part of your life (for example, a train’s whistle blowing in the distance). This may also be a collection of musical excerpts that represent your feelings or attitudes. Written or oral commentary should make a connection between each sound and what you intend the audience to learn about you. Connect how these sounds are important to you, how they reflect your life, and why you chose these particular sounds.
- **A multimedia presentation** – a combination of sounds, visuals, and written text that explore who you are. Include a written or oral guide through the presentation, indicating what each text reveals about your personality, values, attitudes, and beliefs.
- **An interview or series of interviews** – a series of questions and answers either in written or auditory form that focus on your values and beliefs and the influences that have contributed to your development of these. Questions are to be generated by you. Answers may include factual material as well as explanations, readings, stories, and so on. For example, you might want to read a letter or card from a significant person in your life.
- **A phase story** – a lengthy written text, similar to the memoir excerpts, that details the beginning, middle, and end of an event that happened to you in your life that has had a profound effect upon you. Focus on your response and reactions to the event and what you learned or how it changed you. This may be in auditory form if you prefer.
- **Other** – Is there any combination of forms you would like to create that meets the requirement of the assignment but has not been listed? You can discuss this with your tutor/marker.



If you are having difficulty in making your selection, your tutor/ marker may be able to help you make your choice based on the goals you have set for yourself and your strengths as identified in your letter in Assignment 1.1.

You may of course contact your tutor/ marker to clarify expectations for any of the other choices.



Note: It is recommended that you send photocopies of materials to the Distance Learning Unit. Please do not send irreplaceable materials through the mail. You will submit this assignment to the Distance Learning Unit at the end of this sequence as Assignment 2.1.



- b. Once you have selected your form, phone your tutor/ marker to give him/ her an explanation of why you have chosen this particular form. Provide details about your strengths and how you think the form will allow you to demonstrate these. Also discuss what you hope to reveal about yourself and how this form will make the task easier for you.
3. Once you have selected your form, think about what you want to reveal about yourself. Complete the **Identity Web** on page 73 of this sequence.

A **Sample Student Identity Web** is included to give you some ideas about the kinds of details you should include.
4. It's time to gather your materials. Make sure each item reflects some aspect of you that you recorded on your identity web. Take pictures, record sounds, and so on to create the presentation.

Part 2: Putting Everything Together

1. Put your materials together. Organize them into a coherent whole. Be sure all commentaries and/ or accompanying material are complete. Create the presentation.
2. Add any appropriate music, sound effects, diagrams, photos, graphics, drawings, and so on that will attract your audience's attention and make the experience an enjoyable and interesting one for him/ her.

Sample Student Identity Web

Cultural Background

language English

English

traditions

- eating goose for Christmas dinner
- drinking tea
- Christmas crackers and wearing silly crowns at dinner

religion Anglican

stories/myths

- King Arthur and the Knights of the Round Table
- Robin Hood
- tales from Shakespeare
- histories of the kings and queens

Group Inclusion

female

teenager

athlete

- running
- basketball
- swimming

musician

- piano

reader

student

**ME
(My Identity)**

– family and friends are important

– you need to be yourself, not who everyone wants you to be

– making your own decisions should be a way of showing responsibility

– independence is necessary

– you need time to have fun

Robert

- making me start running

Sophie

- talking me into staying in school

Joanne

- helping me quit smoking

Auntie Barb
Haley Wickenheiser
Avril Lavigne

Friends

Role Models

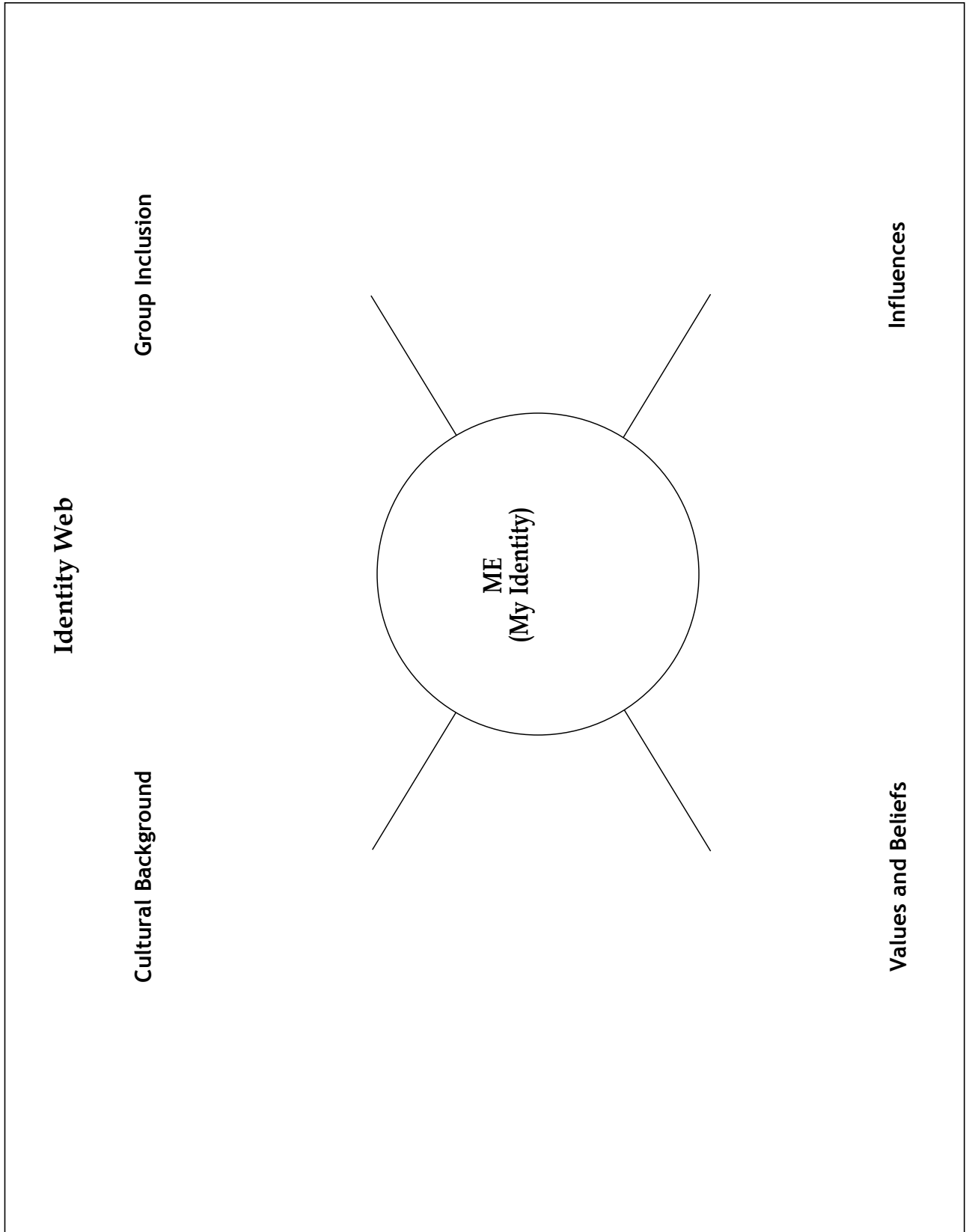
Family

mom/dad
sister/brother

Values and Beliefs

Influences

Assignment 2.1, Part 1



NOTES

Part 3: Making It Better

Use the **Revision Checklist** on page 77 of this sequence to determine what other changes may be necessary. Complete the checklist and file it. Make any changes you think are necessary.

Now you are ready to submit your presentation. Turn to the next section and prepare to organize your work to be submitted for assessment.



You have now reached your destination: creating an effective autobiographical presentation that reveals who you are.

NOTES

Assignment 2.1, Part 3

Revision Checklist				
Question	I Am Satisfied	I Can Do Better	I Missed This	What I Will Do to Improve
Have I selected items to represent all aspects of my identity?				
Does each item reveal something about my personality, values, or beliefs?				
Have I used enough materials or items?				
Do I have items I don't need?				
Does my true self come out loud and clear?				
Do I have interesting and eye-catching materials?				
Have I included detailed commentaries and explanations?				
Have I used visuals and sound effectively?				
Will the audience come away with a greater understanding of who I am?				

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.

In this sequence, you have worked at acquiring and developing the knowledge, skills and strategies, and attitudes identified in the specific learning outcomes. These learning outcomes are the focus for self-assessment and assessment by your tutor/marker.



Portfolio Reminder:

When your assignments are returned to you, file them in a safe place. In the final sequence of the course (Sequence 8), you will choose several pieces of work that you will be analyzing for your portfolio.

Assessment of Assignment 2.1

Remove the **Self-Assessment of Assignment 2.1: Autobiographical Presentation** chart from 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	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 that depending on your presentation, one learning outcome (4.4.2) may not apply.



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

Checklist: Sequence 2



Remove the **Checklist: Sequence 2: Introducing Yourself to Others** chart from the beginning of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 2.

Preparing for Submission of Sequence 2



Steps

- Review the Checklist for Sequence 2 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 Assignment 2.1: Autobiographical Presentation
 Self-Assessment of Assignment 2.1: Autobiographical
 Presentation
 - (bottom) Process work from this sequence that has 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 3

NOTES

Process Work 2.1, Part 2C: Answer Key

Poetic Terms and Techniques—Mix and Match

Instructions: Put the number of the term in the space beside its correct definition.		
1. simile	8	the use of words that have a pleasing or melodic sound due to letters such as <i>sl, m, w,</i> and <i>v</i> : <i>slumber, mellow, winsome</i>
2. metaphor	5	the repetition of the initial sound (usually consonant sounds) in adjacent words: <i>“sliced swiftly to the bone”</i>
3. apostrophe	11	the pattern of rhymes created by words used at the end of each line
4. personification	1	a comparison of two unlike things, often linked by words such as <i>like, as,</i> or <i>as if</i>
5. alliteration	9	words whose sound suggests or imitates the sound of the action, object, or noise they stand for: <i>thud, sizzle, plop, zip</i>
6. assonance	3	a figure of speech in which the speaker addresses the absent as if present, or the inanimate as if it were able to understand: <i>Hello, darkness</i>
7. cacophony	2	a direct comparison in which the literal meaning of one thing, action, or quality is applied to another to suggest a likeness between the two: <i>the students galloped down the hallway</i>
8. euphony	10	the beat or tempo of a poem, determined by the pattern of stressed and unstressed syllables in each line
9. onomatopoeia	6	the repetition of vowel sounds in adjacent words: <i>shield their eyes from the sheets of sleet</i>
10. rhythm	4	the attribution of human characteristics to non-human beings and inanimate objects: <i>“The branches clutched at her as she ran.”</i>
11. rhyme scheme	7	the use of words that have a harsh or discordant sound due to the presence of letters such as <i>c, k, g, b,</i> and <i>p</i> : <i>clobber, squawk, guttural</i>

Figurative Language Matching Exercise

Instructions: Write the name of the correct figure of speech in the space beside the example. The figures of speech are given in a word pool at the bottom of the page. Each figure of speech is to be used once. Keep this in mind so that you select the **best** choice.

- | | |
|---|--|
| 1. <u>hyperbole</u> | I didn't hear the answer because right then Todd's stereo broke the sound barrier. |
| 2. <u>alliteration (jump/joy)</u> | I didn't exactly jump for joy. |
| 3. <u>onomatopoeia (thud)</u> | What was that thud? |
| 4. <u>symbol (This is also a simile but no other item is a symbol.)</u> | He's like ... like ... a Norse god! |
| 5. <u>personification (scream)</u> | The car radio suddenly began to scream at its maximum volume. |
| 6. <u>metaphor (plot compared to mystic, hallowed place)</u> | The plot was off limits to everyone without prior consent from either of the gardeners. . . . To Deborah it was a mystic, almost-hallowed place. |
| 7. <u>allusion (reference to Alice in Wonderland)</u> | How could she be calm when they were about to enter this idyllic wonderland? |
| 8. <u>simile (sky compared to canopy)</u> | And over all, the dull murky sky stretched like a dark canopy, a vast infinity of greyness. |

simile

alliteration

metaphor

onomatopoeia

symbol

personification

allusion

hyperbole



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 3:
Significant People in Your Life—
The Influence of Parents

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 3 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 3.1: Response to "Rules of the Game"</p> <p style="padding-left: 20px;"><input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 3)</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 3.1: Response to "Rules of the Game"</p> <p><input type="checkbox"/> Assignment 3.2: Parents' Promise Letter</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 3.2: Parents' Promise Poster</p>	<p>Attempt 1</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /28</p> <p>_____ /16</p>	<p>Attempt 2</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /28</p> <p>_____ /16</p>
<p>Sequence 3 Percentage Mark _____ /44 x 100 = _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p> 		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist Sequence 3: Significant People in Your Life– The Influence of Parents

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Attitudes, Process Work 3.1 ★ Submit your selection.			
Choice 1: I Wanted My Daughter to Be Perfect			
Before Reading (questions)			
During Reading (Reading Activity Chart)			
After Reading (questions)			
OR			
Choice 2: Growing Up Is Hard to Do			
Before Reading (questions)			
During Reading (Reading Activity Chart)			
After Reading (questions)			
Lesson 2: Learning about Point of View, Process Work 3.2			
Part 1: Three Points of View – One Story (reading and analyzing)			
Part 2: Representing Point of View (cartoon strips or original stories) ★			
Lesson 3: Switching Point of View, Process Work 3.3			
Part 1: Writing the Other Side of the Story (point of view writing)			
Part 2: Reflection			

(continued)

Checklist

Sequence 3: Significant People in Your Life— The Influence of Parents (*continued*)

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 4: Reversing Roles, Process Work 3.4			
“Western Prison”			
Part 1: Before Reading (questions)			
Part 2: During Reading (reading strategies notes)			
Part 3: After Reading (questions)			
Lesson 5: A Poetic Exploration of Family Relationships, Process Work 3.5			
Choice 1: “Good Mother”			
Before Reading (questions)			
During Reading (walk-around)			
After Reading (questions)			
OR			
Choice 2: “Girl’s-Eye View of Relatives”			
Before Reading (questions)			
During Reading (walk-around)			
After Reading (questions)			
OR			
Choice 3: “Warren Pryor”			
Before Reading (questions)			
During Reading (walk-around)			
After Reading (questions)			

(continued)

Checklist

Sequence 3: Significant People in Your Life– The Influence of Parents (*continued*)

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 6: Becoming a Significant Influence, Process Work 3.6, Assignment 3.1			
Reviewing Organizational Patterns and Cueing Systems			
Assignment 3.1 Response to “Rules of the Game” Before Reading (questions)			
During Reading			
After Reading Strategies			
Lesson 7: Creating a Poster, Assignment 3.2			
Part 1: Poster Design			
Part 2: Examining Posters (questions and analysis)			
Part 3: Designing and Creating the Poster			
Thumbnail sketches			
Part 4: Reflections			
Assignments			
Assignment 3.1: Response to “Rules of the Game” ☒ (before/during/4 response sessions)			
Self-Assessment of Assignment 3.1: Response to “Rules of the Game” ☒			
Assignment 3.2: Parents’ Promise Poster ☒ (Reflections)			
Self-Assessment of Assignment 3.2: Parents’ Promise Poster ☒			

NOTES

Self-Assessment of Assignment 3.1: Response to “Rules of the Game”

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 3.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 3.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
• demonstrate that your opinions are supported with specific examples and details from the story and real life (1.2.2)					
• show how what you experienced while reading and reflecting on the story affected your understanding and interpretation of the characters and themes (1.2.4)					
• use a variety of different comprehension strategies (such as visualizing, asking questions, identifying key words and phrases, summarizing) to gain information from, and to understand the story (2.1.2)					

(continued)

Assignment 3.1: Performance on Specific Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
<ul style="list-style-type: none"> • use transitional words, titles, advance organizers, and your knowledge of story grammar to gain information from and interpret the short story (2.1.3) 					
<ul style="list-style-type: none"> • use context clues and your knowledge of the purpose of short stories to understand the story (2.1.4) 					
<ul style="list-style-type: none"> • explain and evaluate how the characters were influenced by their culture/society (5.2.2) 					
<ul style="list-style-type: none"> • consider how the characters challenged individual and community values (5.2.3) 					

Comments

Self-Assessment of Assignment 3.2: Parents' Promise Poster

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 3.2. In the form below, place a check mark (✓) in one box for each learning outcome.

Note: Your tutor/marker will use the same Rating Scale to assess your work in Assignment 3.2.

Rating Scale

- 0** Work does not show evidence of this specific learning outcome identified for Grade 10, 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 10; work is below the range of expectations for Grade 10.
- 2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3** Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4** Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 3.2: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
<ul style="list-style-type: none"> • experiment with language and visuals to communicate your understanding of the parent-child relationship (2.3.4) 					
<ul style="list-style-type: none"> • create an original poster (showing an understanding of form and techniques) to communicate your ideas about the parent-child relationship (2.3.5) 					
<ul style="list-style-type: none"> • use space, borders, and effective font style and size to enable the viewer to understand the poster (4.2.3) 					

(continued)

Assignment 3.2: Performance on Specific Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
<ul style="list-style-type: none">• use a variety of visuals and figurative language to clearly communicate your ideas about the parent-child relationship (4.2.4)					

Comments

SEQUENCE 3: SIGNIFICANT PEOPLE IN YOUR LIFE— THE INFLUENCE OF PARENTS

Sequence Overview

In this sequence, you read fiction and non-fiction texts that focus on parent-child relationships. You respond to a text (Assignment 3.1) and create a poster about parent-child relationships (Assignment 3.2).

Introduction

In this sequence are **seven** lessons. You will read and view a variety of texts about people's relationships with parents and adults who are significant in their lives. By reading these texts (and perhaps by rereading your own), you see that people are influenced greatly by those with whom they come in contact. Sometimes those people are parents, brothers and sisters, other relatives, neighbours, or friends.

Think about people who have influenced you and continue to influence you. What influences have they had on you? Do you think you influence them? How do they affect your attitudes and actions? Are you pleased with these influences?

The work you complete in each lesson will prepare you for the assignments in this sequence—response to a reading (**Assignment 3.1**), and designing a poster (**Assignment 3.2**).

Who you become and what is important in your life are determined by many factors. These may include

- the impact that media messages have upon you
- the beliefs you accept as guiding principles in your life (perhaps based on religion or culture)
- the rules and expectations put upon you by society
- the values that important people you meet throughout your life instill in you

These all influence your decisions and actions. Of course, the first influential group of people in your life are your parents (or those who take on the

parenting role) and family. Other influential people include mentors and role models. For teens, often the most influential group of people are peers.

Any influence may be either positive or negative. A positive influence is one that contributes to the well-being of the individual and helps him/her develop relationships with others based on respect and compassion. For example, a mentor who notices your abilities and boosts your self-esteem so that you feel capable and skilled will affect your attitude towards how you approach risk-taking activities. A negative influence destroys or inhibits the individual's opportunity to function effectively. For example, the images of women in magazine advertising may make a person feel that her own body is "just not good enough." This may lead to self-image issues including anorexia or bulimia.

Sometimes, conflicts between teens and parents erupt when the values of the parents are called into question or are the opposite of what the teen feels he/she needs to be independent and an individual.

In this sequence you will study texts that focus on relationships with parents or parental figures. In each text you will examine values and attitudes toward life, and whether those values and attitudes are positive or negative.



Note: You will be using and practising strategies that were introduced in the first two sequences, as well as trying a few new ones. Review the Reading Strategies Checklist, the Viewing Guidelines, and the Reading a Poem Checklist in Sequences 1 and 2. You should also review the materials your tutor/marker has returned to you to determine whether or not you have been practising the strategies effectively. Remember that in order to become more skilled in these strategies and processes you must think about how they assist you in developing a better understanding of what you are reading/viewing. At this time you could also revise your specific goals and focus on developing these strategies if you have difficulty with reading/viewing comprehension.



You have two destinations in this sequence, both concerned with parent-child relationships. Here's how you will get there:



Your first assignment deals with a detailed analysis of a short story concerned with a father and his son. To reach this destination, you will do the following:

1. You will analyze a story dealing with a mother and daughter or a story about a father and son. You will review techniques for analyzing a short story as well as be introduced to some new strategies. (Lesson 1)
2. You will become familiar with point of view by seeing different aspects of the same situation. (Lessons 2 and 3)

3. You will read a story where there is role reversal and the son is giving advice to his mother. (Lesson 4)
4. You will read a poem OR song involved with parent-child relationships that are less than ideal. (Lesson 5)
5. You will review organizational patterns and cueing systems. You will then use methods of analysis that you have been practising and consider the various aspects of parent-child relationships in the short story "Rules of the Game." (Lesson 6)



First destination reached: Using the skills you have been practising, you will be able to analyze "Rules of the Game" in a thoughtful and comprehensive manner. (Assignment 3.1)

Continue on your journey to the second assignment, the creation of a poster.

6. You will review poster design and the language and elements of design, viewing posters to determine what makes them effective. Then you will follow steps to create your own poster with the theme of Parents' Promise. (Lesson 7)



Second destination reached: With the insights you've gained about aspects of the parent-child relationship, point of view, and design elements, you will create a meaningful poster.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment forms for your assignments are used to assess your achievement during and after completion of the assignments. The tutor/marker will also use these forms.

NOTES

LESSON 1: ATTITUDES

Learning Experience



Note: Any time “parents” are referred to, you may substitute anyone who takes on the parenting role (single mother or father, guardian, grandparent, adult sibling, or foster parent).

All of us, no matter what age we are, have been and continue to be influenced by our parent(s) or parental figure(s). Do you recall how Brett Hull was influenced by his parents?

In Sequence 2, you read stories about individuals who were influenced by their parents. For example, Gilles Villeneuve’s father allowed him to drive at a very early age and bought him his first car. Karen Kain’s mother enrolled her in ballet classes and took her to watch *Giselle* at the age of eight. Each parent affected how the individual developed a love for his/her career and how he/she was able to develop the attitudes and skills necessary to become highly successful.

Sometimes what a parent thinks about or says may lead you to make a decision that is eventually life-changing in some way. In this lesson you will experience a text that examines different aspects of this situation.



You will analyze a story dealing with a mother and daughter or a story about a father and son. You will review techniques for analyzing a short story and be introduced to some new strategies.



Process Work 3.1

Analysis of Autobiographical Texts



How effectively can you

- 2.1.1 think about your previous knowledge about the relationship between parents and children to help you interpret the autobiographical account you will read
- 2.1.2 use mind sketching, identifying key words and phrases, asking and answering questions, and summarizing to develop your understanding of this autobiographical account
- 2.1.3 demonstrate your understanding of the organizational pattern to gain information from and interpret the autobiography
- 2.2.2 respond personally to the ideas presented in the autobiography

In this section you will use before-, during-, and after-reading strategies for **one** text only. You will do the following:

1. Select to read either “I Wanted My Daughter to be Perfect” (author unknown) **or** “Growing Up is Hard To Do” by Travis Simpkins.
2. Complete the before-reading, during-reading, and after-reading learning activities for the specific text that you have chosen.

Choice 1: “I Wanted My Daughter to Be Perfect” (author unknown)

Before Reading



1. Think about some of the expectations your parents have about you. What has happened when you weren't able to live up to these expectations? Write about one situation – describe the situation, discuss how your parents reacted, and then explain how this made you feel.



During Reading

Read the article “**I Wanted My Daughter to Be Perfect**” on pages 25 to 28 of this sequence.

1. Answer the following guided reading questions:
 - a. How was the author of the article affected by her own mother when she was growing up? Be specific. Refer to two or three examples.
 - b. What did the mother want for her daughter? Quote from the article to support your answer.
 - c. How did the mother attempt to have her daughter achieve these goals? List two or three examples.
2. As you read, complete the four-box **Reading Activity Chart** on page 23 of this sequence. Review the explanation and exemplar on page 21 of this sequence in order to complete the chart effectively. The exemplar chart is completed for the text, “My Beginnings,” which you may have read in Sequence 2.

After Reading

Respond to the following:

1. In the article, Dr. Martha states that “perfectionist parents often raise perfectionist children.” Explain how this attitude has affected Ellen. Support your answer with specific examples from the text.
2. How does this article relate to your experiences with parent-child relationships?



Be sure to file your work in a safe place.

Choice 2: “Growing Up Is Hard to Do” by Travis Simpkins

Before Reading



1. As a teen, you have probably recognized some of the mistakes your parents have made. Think about some of these. Write about one situation by describing what happened, how you felt in this situation, and what you learned from it.

During Reading



Read the article “**Growing Up Is Hard to Do**” on pages 29 to 30 of this sequence.

1. Answer the following guided reading questions.
 - a. What was Simpkins’s attitude toward his father when he was a young boy? Quote from the article to support your answer.
 - b. How old was he when his attitude changed? Why did it change? Explain what happened.
2. As you read, complete the four-box **Reading Activity Chart** on page 23 of this sequence. Review the explanation and exemplar on page 21 of this sequence in order to complete the chart effectively. The exemplar chart is completed for the text, “My Beginnings,” which you may have read in Sequence 2.

After Reading

1. Simpkins states, “Saying and doing are two different things.” Do you agree with this statement? Explain your position.
2. Provide details about the following:
 - a. who is telling the story
 - b. what the father’s intentions were
 - c. what the father did
 - d. what the effect was on his son
 - e. what was shown about the parent-child relationship



Be sure to file your work in a safe place.

Explanation of Four-Box Reading Activity Chart, and Student Example of Four-Box Reading Activity Chart

Mind-sketching enables you to visualize what you are reading. In this box, draw any images that you feel are significant.

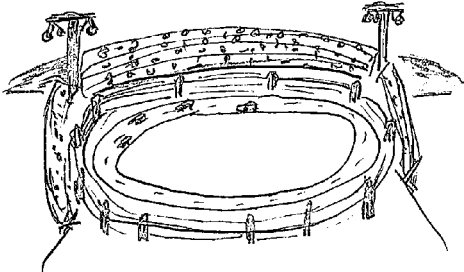
Writing down **key words and phrases** allows you to focus on the language of the text. Note any words or phrases that you find significant. Record important details as well as any figurative language (similes, metaphors, etc.).

Asking **questions** makes you think about the content of the text and encourages you to interpret what is happening or look ahead to find the answers. Note any questions that arise as you read.

Summarizing the information and message of the text encourages you to make connections and reflect upon the author’s purpose in writing. Write a summary statement of the text.

Reading Activity Chart – Exemplar

Title of Text: My Beginnings

<p>Mind-Sketching</p> 	<p>Key Words and Phrases</p> <p>thrill clearest image tires squealed center of my life night-and-day obsession beginning of a long, long string of cars completely free drove...everywhere crashed the fence hodgepodge a real farce "I can do better."</p>
<p>Questions</p> <p>Why would his father let him drive at eight or nine years old? What would have happened if he had been caught by the police? Why did he feel free when he was driving his second car? Why was he disappointed by the races? What would he have done to "do better" when driving during the races?</p>	<p>Summary</p> <p>Gilles was first introduced to the thrill of speed when his father allowed him to drive when he was eight or nine years old. Cars were an important part of his life as he grew up; he worked on a number of them during the years, including a '58 MGA and an old Skoda. When he went to watch the auto races at Mont Tremblant he was disappointed because the drivers didn't seem to be driving the way they should to be real racers. The exposure that Gilles had as a youth gave him an interest in and passion for cars. The experience watching the races at Mont Tremblant made him realize he could be a professional driver.</p>

NOTES

Process Work 3.1, Part 1

Reading Activity Chart

<p>Key Words and Phrases</p>	
<p>Mind-Sketching</p>	<p>Summary</p>
<p>Questions</p>	

NOTES

Process Work 3.1, Choice 1

I Wanted My Daughter to Be Perfect

— (author unknown)

I sat at the kitchen table with my 11-year-old daughter, Ellen, and watched her play with her dinner. “Play” was the right word, I thought, as she methodically pushed her green peas out of the mound of chicken and rice I’d prepared and rolled them to the other side of her plate. She had hardly eaten anything.

“Honey,” I began, “are you all . . .?” But before I could get the words out, Ellen burst into tears and ran from the room. A minute later, I heard her bedroom door slam.

What was going on? I thought. Was she coming down with something? Dick, my husband, was out of town, so I couldn’t ask his opinion. Should I go upstairs to see if Ellen had a fever? She’d seemed all right when I’d picked her up a couple of hours earlier after her school’s drama class, but perhaps something was coming on. I tried to remember what she’d had for breakfast and whether she’d eaten her dinner the night before, but Dick and I had been talking then and I hadn’t paid enough attention.

That wasn’t like me. I always wanted to do exactly the right thing for Ellen. It was not just that she was our only child; she was such a perfect child. We both felt she should have the very best.

I’d always wanted everything to be perfect, not just for myself, but for everyone in my life. My parents had encouraged me in that quest—especially my mother. I was expected to do well in school and I did—except in chemistry, which, no matter how hard I studied, I couldn’t get a handle on it.

Mom made no secret of her dismay when I brought home a C in the courses. “This will pull down your average, Andrea,” she fretted. “I just hope it won’t affect your college choice.”

It didn’t. But it did lead me to turn down the honors curriculum, which included science courses, and opt for liberal arts instead. I soon decided to concentrate on writing—but not the Great American Novel. I zeroed in on advertising. My dream was to write the Great American Headline.

I worked hard. I was never satisfied with the first or second—or fiftieth—version of the sample ads I produced for my courses. But my perfectionism paid off. In my senior year I was named Advertising Student of the Year.

I was sure that my honor would bring me a good job offer in New York. But the best offer I got came from Chicago, so I took it and moved there, figuring that in a couple of years I would make my move to the Big Apple. But before that could happen, I met Dick. We got married, and I realized we’d probably be staying in Chicago.

(continued)

Source: Unknown author. “I Wanted My Daughter to Be Perfect.” *Good Housekeeping* Aug. 1993: 18–21.

Process Work 3.1, Choice 1

Dick was as serious about building his law career as I was about advertising. Between us we made a good income that enabled us to have a nice home and to travel. The years went by and we scarcely noticed.

Then, one April, we were on vacation in Hawaii when I saw an adorable little girl on the beach. Something about her got to me. I knew it was time for Dick and me to start a family.

By then Dick was 40 and I was 36. Neither of us guessed it would take more than a year for me to get pregnant. When it finally happened, I felt as if I were carrying a precious jewel. When Ellen was born and Dick put her in my arms, the most passionate feeling of love swept over me. She was perfect.

Dick and I tried to have another child, but I never conceived again. After a while, it didn't matter. Ellen was enough. I wanted to be with her every minute. Though at first I took a leave from my job, in my heart I knew I wasn't going back. I began to do freelance copywriting from home. Not that I didn't put as much time in as I would have in an office—I still tended to write each piece of copy over and over, striving to make it perfect. Also, now that I was home, I took care of the house; it had to be sparkling or I was wretched.

I loved Ellen so much. I wanted to give her everything. Even while she was still in the womb, I read and sang to her and played classical music. When she was an infant, we joined a mother-daughter exercise group; at four, she was learning a second language; at six, she wanted to be a ballerina, so I enrolled her in ballet school. I bought her adorable little outfits to wear and fussed each day until her fine blonde hair looked just so. I would always remind her to stand up straight, not bite her nails, or make funny faces. On weekends, Dick and I took her to museums, to the theater, to concerts.

When it was time for school, we sent her to the finest private institution in the city, where she was a straight-A student. She also played soccer and basketball, joined the poetry club, and tried out for every school play. I never made her do all these things, you understand; she *wanted* to. All I wanted was for her to fulfill her great potential—and to be happy.

It was my mother, oddly enough, who raised the first questions about how happy Ellen really was. About a year ago, we were visiting Mom, and Ellen was talking about her latest activities.

"Sit up straight. Your shoulders are getting round, honey," I murmured.

A few minutes later when Ellen went into the kitchen for a soda, Mom looked at me. "You push that child too much, Andrea," she said. "You put too many demands on her . . . sit up, stand straight, comb your hair, study, practice . . ."

I burst out laughing. "I push too much?" I said. "This from the woman who was always after me to be the best?" Mom just looked at me, a funny expression on her face.

I remembered that expression now, for some reason, as I contemplated Ellen's barely touched dinner plate. Slowly I walked upstairs to her bedroom. She was lying face down on her bed. "Honey . . ."

(continued)

Process Work 3.1, Choice 1

She turned to the wall, away from me. Awkwardly, I patted her shoulder, ran my hand down her back. Gosh but she was thin! I could feel her delicate boniness – like a little bird.

“Honey, why aren’t you eating?” I asked.

“I eat plenty,” she replied.

“Excuse me, but that’s just not true,” I said. “Is something wrong, El?”

A long moment passed. Then she muttered, “Sheila in ballet class said I was too fat for ballet.”

“But you’re not! You’ve never been fat, darling!”

“I am! I’m a fat pig! I hate the way I look!” she cried.

I said everything I could think of to convince her she was wrong, but when I left her room, I knew I hadn’t succeeded. What in the world was happening to my baby? Her father and I had devoted ourselves to building her up to the skies . . . when had she started to tear herself down? And why?

I was on pins and needles for Dick to get home the following night, so we could talk. I hoped he would reassure me that it was all my imagination – but he didn’t.

At dinner, Dick made casual conversation with Ellen, but I could tell he was watching her closely. She nibbled at her salad – she’d refused any dressing – but ate practically nothing else. “I have a math test I’ve got to study for,” she finally said, excusing herself. “You know I’m not very good at math.”

“You’re right, she didn’t eat a thing,” Dick said when she’d left the room. I could hear the concern in his voice. “Do you think this is adolescence rearing its head? Did you go off your food?”

“I’m sure I didn’t,” I said. “And in addition to her not eating, she seems so uptight, so harried and . . . secretive. Maybe it’s just a passing phase, but she’s so thin, Dick. Do you think I should call her doctor, or would the office think I was being foolish?”

“Better foolish than sorry,” Dick replied.

So the next morning after Ellen left for school, I called Dr. Martha, her pediatrician. I told her what had been happening and waited for her calm, reassuring, “Not to worry, Andrea, it’s a normal phase.” What I got instead was Martha’s nurse, Kelly, on the phone, asking me to bring Ellen in the following day.

“I don’t want to go, Mom,” Ellen said. “There’s nothing the matter with me.”

“Honey, Dr. Martha wants to see you, so that’s that,” I responded.

“I know it’s about my eating,” she cried. “I don’t see why you have to make such a big deal over nothing. I feel fine. I eat enough. This is just a waste of time.”

“Then we’ll waste a little time,” I said through clenched teeth.

(continued)

Process Work 3.1, Choice 1

At the office, Dr. Martha glanced at Ellen, smiled warmly, and asked me to wait outside the examining room. It seemed a long while before Dr. Martha asked me to come into her office. Ellen was not there. “She’s out with Kelly,” Dr. Martha explained. “You and I have to have a little chat, Andrea.”

“Is this what I think it is?” I asked, fearfully. “You know, I may be a little blind where Ellen is concerned, but I’m not stupid, Martha. Is Ellen anorexic?”

“We’ll have to run some tests to make sure nothing organic is involved,” Martha replied. “But my hunch is that you just diagnosed it, Andrea. We’re lucky. We caught it early.”

My breath rushed out in a sigh and I slumped in my chair. “She fits the profile,” Martha went on. “Perfectionist, high achiever, good girl, wants to please, but at the same time is under enormous pressure, both internal and external, and resents the pressure. For some girls, this all coalesces around food; eating is something they feel they can control.

“Also, remember that Ellen is at a very vulnerable age. Her body is changing; hormones are kicking in. Studies have shown that so many girls start to lose their self-esteem around now, and body consciousness is so often a part of it.

“They get preoccupied with their looks. They see themselves as fat, no matter how thin they get. It’s possible the girl in ballet class may have triggered the problem when she called Ellen fat, but you know, the potential was there.”

“Are you saying Dick and I did this?” I asked weakly.



“No, it’s not your fault, Andrea,” she replied. “But perfectionist parents often raise perfectionist children, and this is part of the syndrome. Frankly, I think it’s time you all loosened up a little.”

For some reason I began to cry. I never cry, so it took me completely by surprise. Martha, on the other hand, didn’t seem surprised at all.

She recommended a therapist for Ellen, and soon, I began seeing the therapist as well. It’s only been a few months, but I can say I am starting to think in ways I never did before. Though Ellen still has problems with her food, I see a definite improvement. I’m not sure, but I think she’s a little more relaxed about her schoolwork and extracurricular activities as well. I tell her it’s okay for her just to get better. Just to be her. To enjoy her life. She doesn’t have to be perfect at anything. Not for Dick or me or anyone.

Then I look in the nearest mirror and tell myself the very same thing.

Growing Up Is Hard to Do

– Travis Simpkins

I'd like to think I'll be a better father, that I have learned from Dad's mistakes. On most days I can buy that. But there are times when I look in the mirror and see who I've become, and think of who he's always been, and I'm not so sure. You can't pick up a newspaper without reading of the nightmare that is child abuse, or how alcohol is ripping families apart. I see these articles and feel a little foolish for my anger. My father was neither abusive nor alcoholic. He was simply absent.

Dad did always love me. He still does—or so he says on the rare occasions when we catch one another on the phone. He had his priorities when I was young, and now I have mine. I'm in jail, and my primary concern is my trial. I'm sure he understands. I always did.

My parents married when they were young and idealistic. I was only two when they gave up on their marriage and went their separate ways. I stayed with Mom. Dad probably wanted it that way, as he needed to “stretch his wings” (his words, not mine).

I don't remember much of him in the early days except that he was my hero. I do recall the stories I used to tell the other kids about an important and powerful man. He used to fly in on a moment's notice. I'd see him for a few precious hours. He drove flashy rental cars, wore expensive suits and took me to top-dollar restaurants. It enthralled me. This man was so big, so much larger than life. He was my dad and, in my eyes, the king of the world. I recently asked Mom how many monthly child-support payments he made in those years of absence. Her face drew into a tight smile, the kind that only painful memories can bring. She said she wasn't sure, but she could probably count the number on one hand. I guess he had other things to spend his money on.

As I grew older, the visits became more and more infrequent, sometimes a year apart. Nonetheless, what they lacked in quantity, Dad made up for in quality—or some cruel parody of it. He flew in from Los Angeles, New York or San Francisco. He dropped names left and right, always on the brink of really big success. He remained my hero.

Such is the innocence of youth that when he called, always a few weeks after Christmas or my birthday, and told me the package I never received “must have gotten lost in the mail,” I believed him wholeheartedly. Until I was 13 or 14 years old, I was afraid to mail a letter for fear the same fate would befall it. But as the years rolled on, the truth about the letters and packages, the truth about everything, became painfully obvious. I tried for a while to stick my head in the sand. This wasn't the same as learning about Santa Claus or the Easter Bunny.

The road from realization to acceptance is a lot longer than it looks. I've been on it for the past five years, and I'm not all that far from where I started. “The past is the past” is a nice catch phrase, and one I've tried in vain to make myself believe. “Saying and doing are two different things” is another winner, but it's easier to digest.

(continued)

Source: Simpkins, Travis. “Growing Up Is Hard to Do.” *Newsweek* 21 June 1993: 12.

Process Work 3.1, Choice 2

My father and I have a hard journey ahead of us, provided we can find the time. There is sorrow in his voice when we discuss the past, and I know that if he had it to do over, he'd do his best to do it right. Second chances are few, and it's much easier to do it right the first time. That's become painfully obvious to me as I live with the consequences of my own mistakes every day.

Window Watcher

My dad loved me as only a father can love a son. I don't question that. But he was also a self-centered, egocentric s.o.b. who let me down when I needed him most. A part of me will always be that kid at the window waiting and waiting with his nose pressed against the glass. Knowing that if Dad said he was coming, he was coming; but waking up curled beneath the window, alone.

I don't want to sit and cry about the scars his actions may have left. I'd like to believe the only real damage done was to our relationship. But I have a very a hard time letting people in. Trust is not an easy word for me to say, and it's almost impossible for me to feel it. I learned a hard lesson a long time ago. It's not one I'll risk learning again.

Now that I'm older, ironically, the tables have turned. It's Dad who seeks out his son, and it's he who is let down. Not so long ago, we took a trip, my dad and I. I was in trouble with the law, and Dad flew in from New York to help me. We drove from my grandparents' home in North Carolina to my mother's house in Atlanta. It was a gallant gesture, but neither of us could find our way around the wall that we'd built. We talked of business things, politics, a weakening dollar, you know, the important things. Eventually the conversation turned to the past, and at one point this baldish but still distinguished 43-year-old man looked at his 19-year-old son, who outweighs him by 30 pounds, and asked with tears in his eyes, "How did you grow up so fast? What happened to my little boy?" I suppose I could have said something witty about absence or painful about time. But I looked at this man who was once my hero, and I saw the gray in what's left of his hair and the wrinkles around his eyes. I understood his frustration at being unable to solve my problems. It was then I began to replace anger with compassion as I realized he was just as human, as vulnerable, as I.

I love my father, but looking in the mirror sometimes I get a little scared. We are just so damned much alike. Father's Day is right around the corner. There are a lot of kids thinking about their heroes, and I hope a lot of heroes are thinking about their kids. Divorce is a painful fact of life and all too common. Probably there are many kids who don't see too much of dad, and a fair amount of dads who don't visit as they should. If I'm lucky, a handful of those fathers are reading this. Your kids will love you whether you make it or not; that is the nature of being a hero. But maybe you should take time to consider how important whatever else you've got planned is. We do grow up fast. Just ask my dad, or better yet, ask yours.

Simpkins, 20, was in Fulton County Jail, Atlanta, awaiting trial for armed robbery when his article appeared in *Newsweek* 21 June 1993: 12.

LESSON 2: LEARNING ABOUT POINT OF VIEW

Learning Experience

Whenever you have an experience that involves other people, the same event may be interpreted in different ways, depending upon the **point of view**. These different ways of seeing the same situation occur because we are not able to know the thoughts and motivation of others; we can only infer these things through their actions. People also bring into the situation history and background, and attitudes and values that may affect their motivation and their response. For example, someone walking away from a fight may be considered a coward from one person's point of view. However, to someone else who values peaceful resolution of conflict, this act may be seen as courageous. Point of view will be addressed throughout this course.

Before writing, a writer must determine from whose point of view he/she is going to tell the story. Possible points of view include the following:

- **first-person participant** – autobiographical writings by people who have experienced first-hand the events about which they are writing
- **first-person observer** – the narrator or teller of the story records what he/she observes but is not personally involved in the actions
- **third-person omniscient** – the narrator is not personally involved but can see what is going on from the perspectives of all characters
- **third-person limited** – the narrator limits himself/herself to the thoughts of only one character

In first-person writing, the story is told by the main character, "I." The advantage of this choice is that the reader may connect to the character more effectively due to immediacy. In third person, all characters are referred to as "he" or "she." Third person allows the writer to describe the characters and also delve into their inner thoughts.

In "I Wanted My Daughter to Be Perfect," the narrative is told from the point of view of the mother and is first-person participant. However, a first-person participant narrative of the same events could be told from the daughter's point of view. Think about what would change if this story was told from the daughter's point of view.

The text "Growing Up Is Hard to Do" is also an example of first-person participant point of view. Remember that in autobiographical writing, bias may be present, depending upon what is included or left out in a story. How is your response to this text changed by the fact that Simpkins was awaiting trial for armed robbery when this article was published?

Understanding point of view is fundamental to being able to understand and interpret text, whether it is transactional (e.g., a biography or memoir) or literary (e.g., a short story or poem).

In this lesson you will examine how an event may appear to be different and have a different impact on the people involved, depending upon who is telling the story.



You will become familiar with point of view or seeing different aspects of the same situation.



Process Work 3.2



Part 1: Three Points of View—One Story

How effectively can you

1.2.1 connect what you have learned about point of view with your previous knowledge and how this helps you interpret the narratives you read

2.3.2 examine how point of view is used to create special effects

The next exercise demonstrates how an event may be written about from varying points of view. Remember as you read that the narratives are about the same event – Carol just happens to meet John, a new boy in town to whom she is attracted, when walking home with her friend, Gordon. The **Three Narratives** are found on page 34 of this sequence.

Story 1 is told from Carol’s point of view and is an example of a first-person participant narrator.

Story 2 is told from Gordon’s point of view and is an example of a first-person observer narrator.

Story 3 is told by a narrator outside of the story and is an example of a third-person omniscient narrator.

Reading and Analyzing



1. Read the three narratives. After reading each one, record what Carol's reaction to the event is or is thought to be.
2. Explain how the interpretation of Carol's response determines what may happen next between Carol and John.



Be certain to file your work.

Three Narratives

Story 1

I was walking down the street with my friend Gordon when I saw John approaching with his gym bag over his shoulder.

“Hi,” said John casually. I desperately wanted to say “Hi” back but the words stuck in my throat and my heart pounded. I felt like such a fool.

Story 2

Thursday, at about 4 o’clock in the afternoon, my friend Carol and I were walking home from school, talking about the biology assignment she had to complete for Friday.

Suddenly Carol whispered, “Oh my goodness, there HE is!” (It was John, the new boy in her bio class.) As he passed, he greeted us with a friendly “Hi!”

Carol seemed angry and didn’t even answer. Strange, I thought, he seems like a nice guy.

Story 3

Gordon and Carol were walking home from school, discussing Carol’s upcoming biology assignment. On the other side of the street, John, a new student in town, spotted the two and purposely crossed the street because he wanted to meet Carol and hoped also to talk to Gordon about the basketball team. However, as he approached he noticed that Gordon and Carol were deeply involved in conversation and, being somewhat shy, he decided not to interrupt but merely to say, “Hi.”

Gordon responded with a friendly “Hi” but Carol, who had certainly noticed the “gorgeous new hunk” in school, was too dumbfounded to speak.

John, surprised and somewhat hurt by her apparent rejection of his overture of friendship, went home. Maybe his move from his mother’s house in the city to live with his father and new stepmother in the country wasn’t such a good idea. Who says small towns are friendly? he thought.

Part 2: Representing Point of View



How effectively can you

- 2.3.2 examine how point of view is used to create specific effects and experiment with it in narratives that you create
- 2.3.5 create original narratives to communicate what you have learned about point of view
- 4.2.4 use drawings and/or words to create the effect you intend

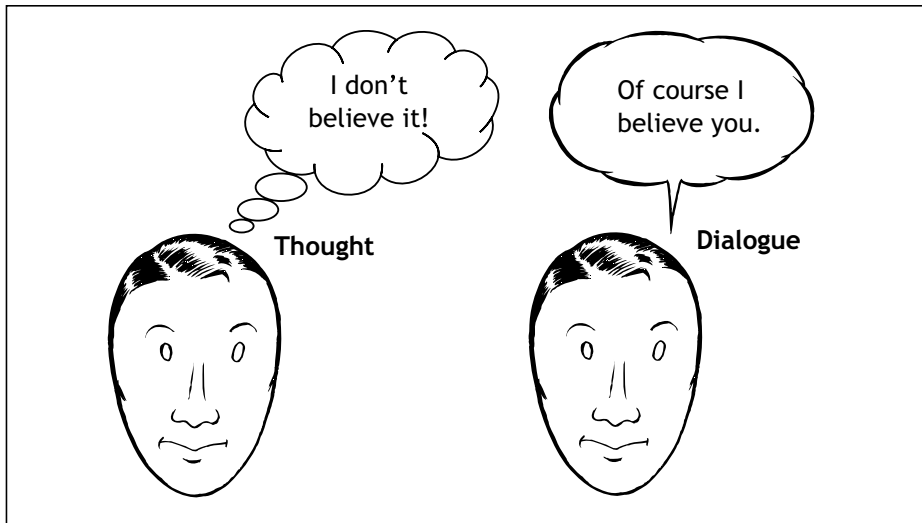
Point of view is shown in slightly different ways in visual texts such as films, cartoon strips, or picture books. Imagine, for example, that the point of view is that of a character in the story. If the visual representations were made to show only what that character sees, the audience or viewer would never see that character, unless he/she was reflected in a mirror or window.



For example, in the *Dennis the Menace* cartoon by Hank Ketcham, on page 37 of this sequence, you see both Dennis and his mom in the frames. The strip is being told from the point of view of Dennis's mom because you see the bus driving away in the last frame. If it were written/drawn from Dennis's point of view, you would see Dennis on the bus as it drives away.

In the *Hi and Lois* cartoon by Brian and Greg Walker, the point of view is Dot's. Two frames are focused on showing Dot as she thinks about what her mom has asked (page 38 of this sequence).

In cartoons, **thought bubbles** are used in contrast to dialogue bubbles. In the *Dennis the Menace* example, the thought bubble is in the last frame. This also helps the reader determine that the strip is being told from Dennis's mom's point of view. In *Hi and Lois*, Dot's thoughts are indicated by the question mark and the light bulb icon. Notice how the thought and dialogue bubbles are drawn differently:



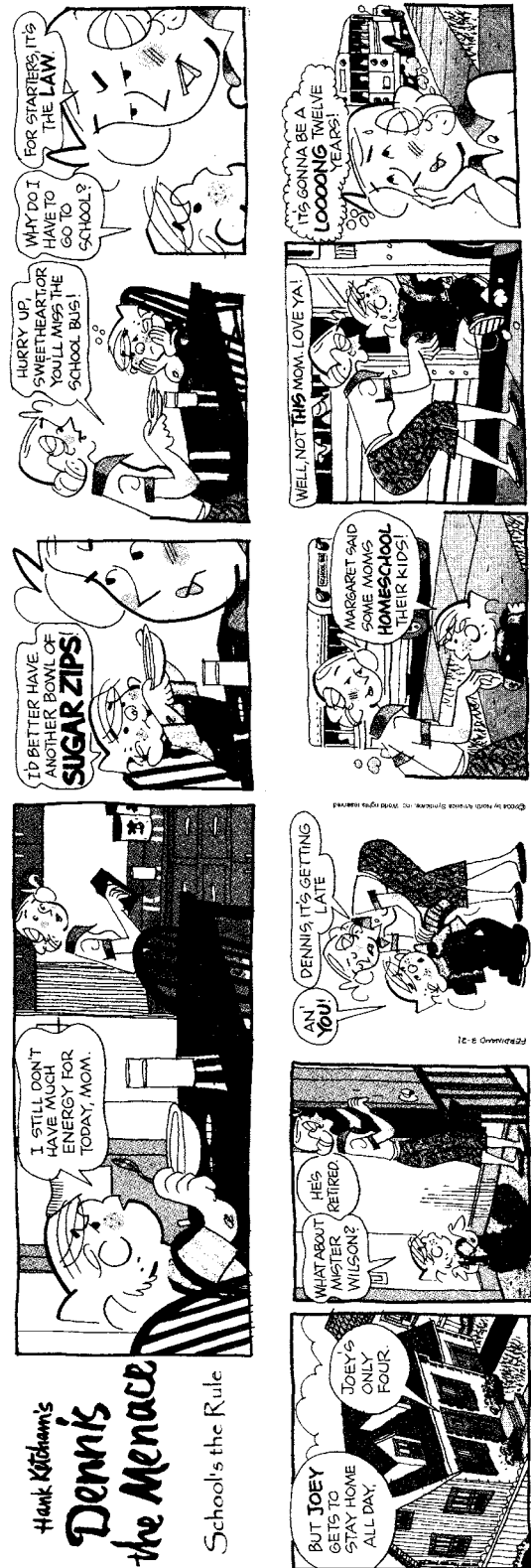
One other technique used in film, cartoons, and picture books is what is called an **eye-line match**. This is where the character whose point of view is taken is shown, followed by a shot or picture of what he/she is looking at, followed by another shot or picture of the character, showing his/her reaction to what he/she saw.

Examine the **sample text** (page 39 of this sequence) to identify how the eye-line match is used.

In the sample of panels from the graphic novel *Houdini: The Handcuff King* by Jason Lutes and Nick Bertozzi, the reader/viewer first sees the police officer watching Mrs. Houdini from a perspective over his shoulder. The next panel shows what the officer is looking at—her marriage certificate—and the next panel shows the officer's reaction.

An omniscient point of view is represented visually in much the same way as it is in print—by showing the audience events or thoughts or perspectives that individual characters may not be able to see. In this way, the audience knows things that the characters don't know. Visually, a picture or shot of something behind a character is a good example of showing the audience something the character can't see. In addition to purely visual techniques, thought bubbles also let the audience into any character's mind, where other characters cannot go.

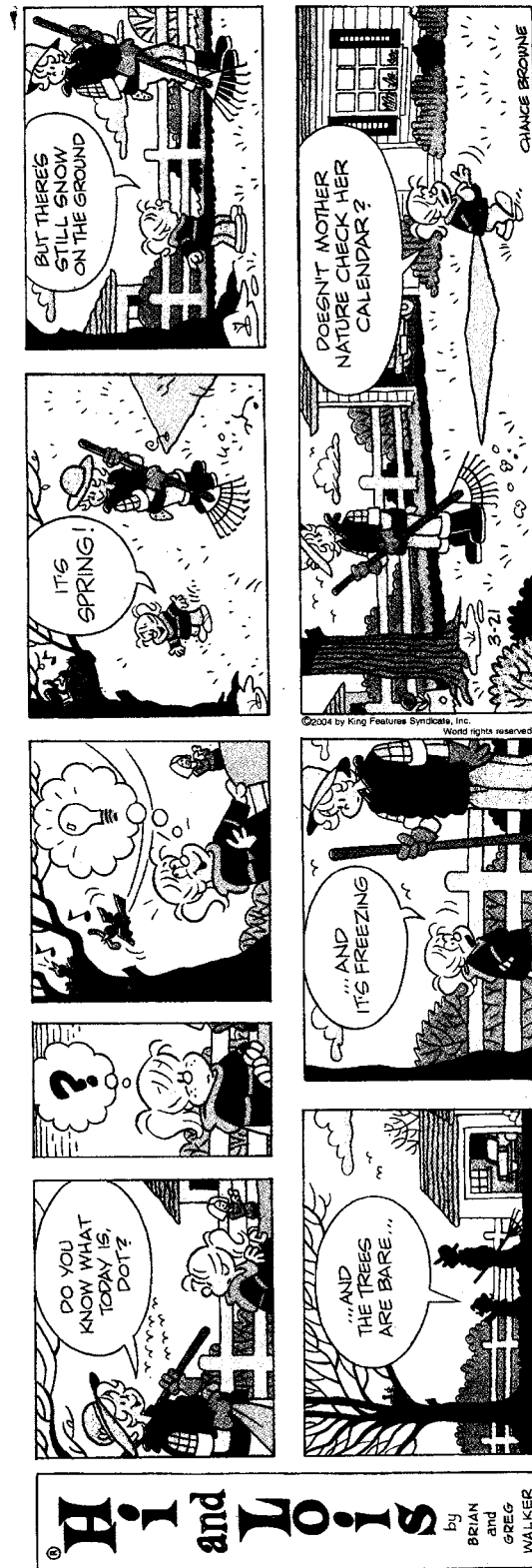
Process Work 3.2, Part 2



Hank Ketcham's
Dennis the Menace
 School's the Rule

Source: Ketcham, Hank. "Dennis the Menace: School's the Rule." *Winnipeg Free Press* 20 Mar. 2004: 7 Comics Plus.

Process Work 3.2, Part 2



Source: Walker, Brian, Greg Walker, and Chance Grown. "Hi and Lois." *Winnipeg Free Press* 20 Mar. 2004: 7 Comics Plus.

Process Work 3.2, Part 2



Source: Lutes, Jason, and Nick Bertozzi. *Houdini: The Handcuff King*. New York, NY: Hyperion, 2007. Copyright © 2007 The Center for Cartoon Studies. 57-58.

You have a choice of doing a written or a visual response for the following activity. Complete **one** of the following. If you choose to do a visual response, use thought bubbles or eye-line match sequences to show the different points of view. Do not focus specifically on your artistic talents for this activity; the purpose is to demonstrate your understanding of point of view. Drawings may be completed in pencil.



1. Draw two cartoon strips of the Gordon, Carol, and John stories that illustrate two of the three points of view presented. Pay careful attention to the similarities and differences in the stories. Write the point of view for each cartoon, and explain how you tried to show the two points of view.

or

2. Create an original set of stories, each told from a different point of view, about **the same event/situation**. Consider your own personal experience to think of an event. Have two characters in the event. Write these as stories first, or as cartoon strips. Explain how you tried to show your point of view.

Having trouble thinking of a situation? Consider some of these situations where there are at least two different points of view. Choose two of the individuals involved.

- a car accident (driver 1, driver 2, an observer)
- child in toy department (child, parent, store clerk, another customer)
- phone bill dispute (parent, teen, phone company representative)



File your work in a safe place.

LESSON 3: SWITCHING POINT OF VIEW

Learning Experience

Changing point of view affects not only the information being shared with the reader, but also how this information is intended to make the reader think and what he/she comes to understand about the person or character. Reflecting upon how point of view matters and what differences it implies may also help you come to understand others and yourself in your interactions and relationships with the significant people in your life.

In this lesson you will examine switching point of view by experimenting with a story you have already read. You will rewrite a story from another person's perspective and explore changes that occur because of this. You will use a first-person participant narrator.



Process Work 3.3



Part 1: Writing the Other Side of the Story

How effectively can you

- 2.3.2 experiment with point of view and dialogue to create special effects
- 2.3.5 create an original narrative to communicate what you have learned about point of view
- 4.1.1 think about, brainstorm, and combine ideas from your own personal experience to focus on your point-of-view narrative
- 4.1.3 organize your ideas following a sequential pattern (beginning, middle, and end)
- 4.3.1 check and edit sentence structure
- 4.3.2 check and edit spelling and use strategies to ensure conventional spelling
- 4.3.3 apply all punctuation and capitalization conventions, using reference texts for corrections

To complete this part of the sequence process work, you will write **dialogue**. Dialogue is the spoken words between people. It is used to reveal character and to develop the conflict between characters. In real life, speakers often

interrupt each other and ask questions. Keep dialogue informal to reflect the speech patterns of everyday language. This means using contractions like *I've* or *can't*. Also, use vocabulary the speaker would normally use. For example, if a teenager is speaking, the words he uses will be different from those used by a teacher.

When writing dialogue, use appropriate punctuation conventions. Quotation marks indicate the actual words of the speaker. When writing dialogue remember that every time there is a new speaker, you begin a new paragraph. This allows you to use fewer speaker tags, as it indicates who is speaking. Examine the following sample as a model. After the initial identification, Julie's words are not attached to a speaker tag.

"Joe, what time do we have to be at the game tonight?" asked Julie.

Joe answered, "I think it's at 7:00. I'm going to be borrowing my dad's car. Do you want me to pick you up?"

"Sure—I'll be ready by 6:45. Thanks."

"No problem," Joe replied. "Your place is on my way. I'll see you later."

"Bye!"

Review the "Punctuating Quotations" chart on page 338 of *ResourceLines 9/10*.

Select the text you read in Lesson 1. Then complete **one** of the following:



- If you selected "I Wanted My Daughter to Be Perfect," switch the point of view of the story to the daughter's. Use details from the original text to maintain the "facts" of the story. Be sure to include Ellen's inner thoughts about what is happening, especially in terms of her relationship with her mother. Also, provide detailed conversations (dialogue) between the two.
- If you selected "Growing Up Is Hard to Do," switch the point of view to that of the father. Write about one of the scenes from Travis's early life as a boy and then write the scene with Travis when he was 19. Focus on what the father's motivation is in each scene for saying and doing what he does. Use the original dialogue in the text to begin the scenes.

Reminder:

You are practising your ability to use dialogue and demonstrating your understanding of point of view in this activity.

Part 2: Reflection



Examine how switching the point of view changes the reader's response (feelings toward, opinions about, understanding of) to the people/characters involved. In a written reflection on this switch, provide details from the specific story you chose to switch, as you discuss how you responded to the original text, how you responded to your text, and how these are different.



File the writing and your reflection.

NOTES

LESSON 4: REVERSING ROLES

Learning Experience

Once values, attitudes, and beliefs have been instilled as guiding principles in your life, based upon the influences of the significant people you have met (your parents, family, role models, mentors, and peers), there will come a time when you will become the person who has the power to influence others. This may take the form of a simple act of kindness or a few words of encouragement, or it may be something more consciously thought out, such as advice or guidance in troubled times.

Sometimes it is the conflict between your values and those of the world around you that forces you to reflect upon how you can make a difference.

In this lesson you will read a letter written by a young resistance fighter just before his execution. Addressed to his mother, it reflects upon his ideals and urges her to live in a certain way. It is he who is attempting to influence her.



In this letter there is a role reversal and the son is giving advice to his mother.



Process Work 3.4



Part 1: "Western Prison" by Kim Malthe-Bruun

How effectively can you

- 2.1.1 consider your knowledge about yourself and your relationships with others to interpret a personal letter
- 2.1.2 identify main ideas and ask questions to develop an understanding of the letter
- 2.2.2 respond on a personal level to the individuals, events, and ideas presented in the letter

Before Reading

Select **one** of the *Before Reading* questions to complete.

1. Explain why it is important to share personal thoughts and ideas with others. Explore the various purposes for doing this.
2. Identify to whom you communicate your inner thoughts and how. If you have difficulty doing this, explore the reasons why.

3. What would you want people to know and understand about you if you were facing your death? In other words, what would you want others to remember about you?

During Reading



1. As you read the letter entitled “**Western Prison,**” on pages 47 to 48 of this sequence, record, in the margin, the points at which Malthe-Bruun does the following:
 - a. asks his mother to do something
 - b. reflects on what his life means
 - c. advocates for change in his country (Canada)
2. Stop twice during the reading to jot down in the margin what you are thinking as you read. These may take the form of comments, questions, or opinions.

After Reading

Complete either question 1 or question 2.

1. Respond to the following:
 - a. From what Malthe-Bruun writes in this letter, what do you come to understand about Malthe-Bruun?
 - b. Identify the significant people in Malthe-Bruun’s life.
 - c. Explain what Malthe-Bruun does to influence his mother’s attitudes.
2. Reread the jot notes you made in the margin. Now, write a response to the letter by detailing what your thoughts, ideas, and feelings are about Malthe-Bruun himself, about what he wrote about compared to what you might write about in this situation, and about the relationship he has with his mother.



File your work.

Process Work 3.4, Part 1

Western Prison German Section, Cell 411

— Kim Malthe-Bruun

Kim Malthe-Bruun was born in Saskatchewan, July 8, 1923, but lived most of his life in Copenhagen, Denmark. He was a sailor who joined a resistance organization against the Nazi occupation of Denmark (an underground organization that attempted to fight against the German occupation of Denmark). At 22, he was executed by a firing squad for smuggling guns.

April 4, 1945

Dear Mother: Today, together with Jörgen, Nils, and Ludwig, I was arraigned before a military tribunal. We were condemned to death. I know that you are a courageous woman, and that you will bear this, but, hear me, it is not enough to bear it, you must also understand it. I am an insignificant thing, and my person will soon be forgotten, but the thought, the life, the inspiration that filled me will live on. You will meet them everywhere—in the trees at springtime, in people who cross your path, in a loving little smile. You will encounter that something which perhaps had value in me, you will cherish it, and you will not forget me. And so I shall have a chance to grow, to become large and mature. I shall be living with all of you whose hearts I once filled. And you will all live on, knowing that I have preceded you, and not, as perhaps you thought at first, dropped out behind you. You know what my dearest wish has always been, and what I hoped to become. Follow me, my dear mother, on my path, and do not stop before the end, but linger with some of the matters belonging to the last space of time allotted to me, and you will find something that may be of value both to my sweetheart and to you, my mother.

I travelled a road that I have never regretted. I have never evaded the dictate of my heart, and now things seem to fall into place. I am not old, I should not be dying, yet it seems so natural to me, so simple. It is only the abrupt manner of it that frightens us at first. The time is short, I cannot properly explain it, but my soul is perfectly at rest. . . .

When I come right down to it, how strange it is to be sitting here and writing this testament. Every word must stand, it can never be amended, erased, or changed. I have so many thoughts. Jörgen is sitting here before me writing his two-year-old daughter a letter for her confirmation. A document for life. He and I have lived together, and now we die together, two comrades. . . .

(continued)

Source: Malthe-Bruun, Kim. *Heroic Heart: The Diary and Letters of Kim Malthe-Bruun*. Trans. Gerry Bothmer. Ed. Vibeke Malthe-Bruun. New York, NY: Random House, 1955.

I see the course that things are taking in our country, and I know that grandfather will prove to be right, but remember – and all of you must remember this – that your dream must not be to return to the time before the war, but that all of you, young and old, should create conditions that are not arbitrary but that will bring to realization a genuinely human ideal, something that every person will see and feel to be an ideal for all of us. That is the great gift for which our country thirsts – something for which every humble peasant boy can yearn, and which he can joyously feel himself to have a part in and to be working for.

Finally, there is a girl whom I call mine. Make her realize that the stars still shine and that I have been only a milestone on her road. Help her on: she can still become very happy.

In haste – your eldest child and only son,

Kim

LESSON 5: A POETIC EXPLORATION OF FAMILY RELATIONSHIPS

Learning Experience

The three poems in this lesson focus on family relationships. One has been recorded as a song; you may have heard it in that form.

There are many families that are highly functional and successful. However some family relationships are not always ideal; the conflicts that arise may be long lasting and life changing. As you have already discovered in the previous texts studied, parents have a power they may not even realize.

Other family members may also have a great impact on you. This may be a sister or brother, an aunt or uncle, or a grandparent.

In this lesson you will continue to explore how people affect who you become by looking more closely at family relationships. Each text focuses on a different aspect of this relationship, whether between father and son, mother and daughter, extended family members, or parents and their children. You will have a choice of which text you will want to analyze. Read all of them before you make your decision about which one you want to use for the lesson's learning activities. Remember, poetry uses condensed language, so you may have to read the poems several times.

Apply the strategies you have been using since Sequence 2 to derive meaning from the songs and poems. Walking around the poem by recording comments, highlighting imagery and figurative language, and drawing images will continue to serve you well. When reading song lyrics, it is important to keep in mind that repetition will be used in the chorus. The chorus is used to emphasize the underlying meaning of the song.



You will read a poem or song about parent-child relationships that are less than ideal.



Process Work Work 3.5



Part 1: Analyzing a Poem or Song

How effectively can you

- 2.1.1 reflect upon your knowledge and experience about parent-child relationships, and your knowledge of poetry and strategies for analysis, while you read about the experience of others
- 2.1.2 use visualizing, identifying key words and phrases, asking questions, and interpreting figures of speech to develop an understanding of a poem or song
- 2.2.1 expand your reading repertoire by reading a poem or song
- 2.2.2 respond on a personal level to the individuals, events, and ideas presented in the song or poem
- 2.2.3 explore how imagery and figurative language (simile, metaphor, personification) are used to bring about meaning
- 2.3.2 examine how the chorus and repetition are used to create a special effect (for selection of a song)

Instructions

1. Turn to the two poems/songs on pages 53 to 55 of this sequence and “Warren Pryor” on page 70 of *Sightlines 10* and then read each of them once or twice. Determine which one is of most interest to you in terms of the type of relationship it focuses on, the style of the writing, and its difficulty of interpretation.

Choice 1: “Good Mother” by Jann Arden

“Good Mother” is a tribute to good parenting.

Before Reading

1. What are some ways that parents can be supportive of their children?
2. What are the effects of this support? Refer to situations you have experienced personally or situations you have heard about or seen.
3. When you become an adult, your relationship with your parents changes. As an adult, what role do you want your parents to assume? How is this different from now, when you are a teenager?



During Reading

Complete a poem “walk-around” as you read the song.

1. As you read, highlight in the song all the positive things that the “I” has in her life.
2. In the white space around the song, draw the image of the “cardboard masks” in line 14. Be sure to label them.



After Reading

1. Do you think the speaker in the song is satisfied with her life? Why?
2. What makes you think that the speaker has a good mother or father?



Be sure to file your work.

Choice 2: “Girl’s-Eye View of Relatives” by Phyllis McGinley

“Girl’s-Eye View of Relatives” focuses on the role other family members take on within the context of the family and the relationships that are built with not only mothers and fathers, but also cousins and sisters.

Before Reading

Complete the following sentences. In your answers, consider personal experiences you have had with your relatives and what each family member does for you. Provide specifics from your own life about each of these family members (or, if you don’t have a specific member from the list in your family, record what you think might be an answer if you did).

1. Fathers are . . . They provide . . .
 Mothers are . . . They provide . . .
 Sisters are always . . . (doing what?)
 Brothers are always . . . (doing what?)
 Cousins are . . .
2. How do fathers and mothers differ in their relationships with their daughters? Discuss whether daughters are treated differently from sons and how.



During Reading

Complete a poem “walk-around” as you read the poem.

1. As you read, identify the metaphors in the poem. Remember, these are comparisons being made between people, objects, or events. Write in the margin what you think is meant by the use of the metaphors.

2. Highlight all the action words. This will create a list of what each member of the family does.

After Reading

Complete the following.

1. Compare your answers to the before reading questions with the ideas of the speaker in the poem. What are the similarities or differences between your ideas and the speaker's ideas? Explain.
2. What does the poet say is the difference between mothers and fathers? Explain.



Be sure to file your work.

Choice 3: "Warren Pryor" by Alden Nowlan

"Warren Pryor" focuses on how communication between parents and their children, even after they become adults, is necessary in order to prevent misunderstanding and disfunction.

Before Reading

1. Sometimes what your parents want for you is different from what you want for yourself. This may cause conflict. Think about a time in your life when your parents wanted you to do something or participate in something and you didn't want to do it. Describe the situation, explain why you didn't want to do it, and explain how you dealt with the problem.
2. In a dictionary, look up the meaning of the word "warren." Of which word might "pryor" be an alternate form? Look this up as well. Predict what the poem will be about, given this information.

During Reading



As you read, draw a picture to represent the imagery in each stanza. You will have four drawings when you are finished.

After Reading

1. Explain what you would have done in Warren's situation and why. Connect to what you know about yourself as an individual. Explore the reasons why Warren doesn't say anything to his parents.



Be sure to file your work.

Process Work 3.5, Part 1, Choice 1

Good Mother

by Jann Arden

I've got money in my pocket
I like the colour of my hair
I've got a friend who loves me
Got a house, I've got a car
I've got a good mother
And her voice is what keeps me here.

Feet on the ground
Heart in hand
Facing forward
Be yourself
I've, I've never wanted anything
No I've, no I've, I've never wanted anything
So bad . . . so bad.

Cardboard masks of all the people I've been
Thrown out with all the rusted, tangled,
dented God damned miseries
You could say I'm hard to hold
But if you knew me you'd know
I've got a good father
And his strength is what makes me cry.

Feet on the ground
Heart in hand
Facing forward
Be yourself
I've, I've never wanted anything
No I've, no I've, I've never wanted anything
So bad . . . so bad.

I've got money in my pocket
I like the colour of my hair
I've got a friend who loves me
Got a house, I've got a car
I've got a good mother
And her voice is what keeps me here.

(continued)

Source: Richards, Jann Arden, and Robert Foster. "Good Mother." Liner notes. *Living under June*. Polygram Songs, 1994. CD.

Process Work 3.5, Part 1, Choice 1

Feet on the ground
Heart in hand
Facing forward
Be yourself.

Heart in hand
Feet on ground
Facing forward
Be yourself
Just be yourself
Just be yourself.

Feet on ground
Heart in hand
Feet on ground
Heart in hand.

Process Work 3.5, Part 1, Choice 2

Girl's-Eye View of Relatives

by Phyllis McGinley

First Lesson

The thing to remember about fathers is, they're men.
A girl has to keep it in mind.
They are dragon-seekers, bent on improbable rescues.
Scratch any father, you find
Someone chock-full of qualms and romantic terrors,
Believing change is a threat –
Like your first shoes with heels on, like your first bicycle
It took such months to get.

Walk in strange woods, they warn you about the snakes there.
Climb, and they fear you'll fall.
Books, angular boys, or swimming in deep water –
Fathers mistrust them all.
Men are the worriers. It is difficult for them
To learn what they must learn:
How you have a journey to take and very likely,
For a while, will not return.

Turn of the Screw

Girl cousins condescend. They wear
Earrings, and dress like fashion's sample,
Have speaking eyes and curly hair.
And parents point to their example.
But the boy cousins one's allotted
Are years too young for one. Or spotted.

Triolet Against Sisters

Sisters are always drying their hair.
 Locked into rooms, alone,
They pose at the mirror, shoulders bare,
Trying this way and that their hair,
Or fly importunate down the stair
 To answer a telephone.
Sisters are always drying their hair,
 Locked into rooms, alone.

The Adversary

A mother's hardest to forgive.
Life is the fruit she longs to hand you,
Ripe on a plate. And while you live,
Relentlessly she understands you.

Source: McGinley, Phyllis. "Girl's-Eye View of Relatives." *Relating*. Connections 2. Ed. Richard Davies and Glen Kirkland. Toronto, ON: Gage Publishing Limited, 1981. 11.

NOTES

LESSON 6: BECOMING A SIGNIFICANT INFLUENCE: WHAT HAPPENS WHEN PERSONAL VALUES CONFLICT WITH SOCIETAL EXPECTATIONS?

Learning Experience

This lesson contains a story by the US American author Amy Tan, taken from her first and best-known novel, *The Joy Luck Club*. Tan's works explore mother-daughter relationships and the Chinese-American experience.

In "Rules of the Game," the narrator Waverly Jong is a spirited young girl who lives in San Francisco's Chinatown with her mother, father, and two older brothers. As you will discover, Waverly becomes enchanted by the beautiful and strategic game of chess, which serves as a platform for Waverly to discover her own desires and build independence. She uses the wisdom of her mother's teachings about "invisible strength" to overcome obstacles, much the same as her mother has done to overcome demanding life circumstances.

Throughout Waverly's experience she finds herself in direct conflict with societal, cultural, and familial expectations. The stress of balancing two cultures, as well as a complex relationship with her mother, forces Waverly to make some difficult decisions. Waverly must put her strategic thinking and "invisible strength" to the test in order to maintain her own sense of self while dealing with the influence of her parents, her community, and the larger society.

As you embark on reading Waverly's story, it is important to reflect upon the ideas you encounter. This reflection will allow you to clarify your understanding and extend it to an analysis and interpretation of deeper messages within the story. Think about the point of the story. How does the writer convey her message? What techniques are used and how effective are they? How did you as a reader connect to the story in terms of the storyline and the characters you met? What were you thinking about and feeling as you came away from the reading experience?



You will review organizational patterns and cueing systems. You will then use methods of analysis that you have been practising and consider the various aspects of parent-child relationships in the short story "Rules of the Game."



Process Work 3.6

Reviewing Organizational Patterns and Cueing Systems

Organizational patterns and cueing systems are referred to throughout this course. Assignment 3.1: Response to “**Rules of the Game**” uses organizational patterns and cueing systems.

Most narratives or stories follow a chronological or sequential pattern of organization, and sometimes a more cause-effect pattern – something happens, then something else happens, and so on. Any switch from this major pattern, such as a flashback, is usually signalled by a textual cue such as extra white space before the flashback section or a shift in the verb tense of the narrative (e.g., a shift from “*He went . . .*” to “*He had gone . . .*”). Transitional words or phrases that signal a chronological organization include words such as *then, first, later, after, before, during, next, until, soon, finally, in March* [or some other month, season, year, etc.], *one day/afternoon/evening/morning*. As you read, pay attention to any transitional words that signal the organizational pattern.

Cueing systems are systems in language that help readers make sense of texts. Here are some examples of cueing systems.

Cueing Systems

Cues	Definition	Example
Syntactic	Knowledge of word order	What a great kluek! This gives you enough information to figure out that a kluek must be an object, animal, or other noun. (This is a made up word so don't look for it in the dictionary!)
Semantic	Knowledge of the meaning of words as they are used in the passages being read.	If you know that <i>biology</i> means the "study of life" and that <i>biography</i> means "the story of a life," then you could figure out that "biocide" has something to do with life. (Actually, it's the destruction of life. You may have figured that out from your semantic knowledge of words like <i>suicide</i> , <i>homicide</i> , and <i>insecticide</i> .)
Graphophonic	Knowledge of the connection between the pronunciation or sound of words to their visual appearance	Because you know the English language, you know that certain letter combinations are common and that others are impossible. The consonant combination of "str" is quite common whereas the combination "tmv" is not likely to occur in an English word. You also know how to pronounce various combinations and that some may be pronounced in more than one way. When you see an unfamiliar word, try out different ways of pronouncing it until you find one that sounds familiar. Think of the pronunciation of the two words with the "gh" combination <i>ghost</i> and <i>tough</i> .
Pragmatic	Knowledge of the purpose of and context of the reading passage	"Aren't you looking special!" will mean one thing when said in a sarcastic tone by one friend to another who has just finished plastering a wall and is covered in dust and quite another thing if said by one person to another on a first date.

Traditionally, stories have a beginning (in which situation, setting, characters, and the initiating problem are revealed), a middle (in which the main character attempts to solve the problem), and an end (a solution to the problem or when the problem overcomes the main character). This is called **story grammar**. As the main character, or **protagonist**, works through the problem, he/she is confronted with conflicts along the way. This develops **suspense** as the reader wonders about and worries whether the problem will be solved.



Assignment 3.1: Response to “Rules of the Game”



How effectively can you

- 1.2.1 connect your previous knowledge of the short story and the new information to help you understand how to interpret and find meaning in short stories
- 1.2.2 demonstrate that your opinions are supported with specific examples and details from the story and real life
- 1.2.4 show how what you experienced while reading and reflecting on the story affected your understanding and interpretation of the characters and themes
- 2.1.2 use a variety of different comprehension strategies (such as visualizing, asking questions, identifying key words and phrases, summarizing) to gain information from, and to understand the story
- 2.1.3 use transitional words, titles, advance organizers, and your knowledge of story grammar to gain information from and interpret the short story
- 2.1.4 use context clues and your knowledge of the purpose of short stories to understand the story
- 2.2.2 respond on a personal level, and express opinions about the individuals, events, and ideas presented in the story
- 2.2.3 explore how imagery and figurative language are used to bring about meaning, and how they affect mood and your response to the individuals in the story
- 2.3.1 examine the connection between the writer’s purpose and how the form of the short story is used to achieve that purpose
- 2.3.2 examine how foreshadowing and flashbacks are used for specific effects
- 5.2.2 explain and evaluate how the characters were influenced by their culture/society
- 5.2.3 consider how the characters challenged individual and community values

You will notice these learning outcomes are similar to the ones outlined in **Self-Assessment of Assignment 3.1: Response to “Rules of the Game”** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your response to the story.

Before Reading

Select **one** of the following questions to think about and comment on before you read the short story.

1. Have you ever known people to disagree with their parents or guardians? Why? With what did they disagree?
2. How do you react to someone who may think differently than you do? How would you treat someone whose ideas or values are perhaps the opposite of your own?
3. When have you ever disagreed with the “normal” expectations of your family, community, or larger society? What did you do and why?
4. What happens to people in your society who disagree with what most people seem to be thinking? Give examples.



During Reading

A copy of “Rules of the Game” by Amy Tan is found beginning on page 63 of this sequence.

Pay attention to the comments/questions in the margin of the story. Use these as a guide to your thinking while reading the story.

You will be stopping during the reading to respond to some questions.

Assignment 3.1

WAVERLY JONG Rules of the Game

I was six when my mother taught me the art of invisible strength. It was a strategy for winning arguments, respect from others, and eventually, though neither of us knew it at the time, chess games.

“Bite back your tongue,” scolded my mother when I cried loudly, yanking her hand toward the store that sold bags of salted plums. At home, she said, “Wise guy, he not go against wind. In Chinese we say, Come from South, blow with wind – poom! – North will follow. Strongest wind cannot be seen.”

The next week I bit back my tongue as we entered the store with the forbidden candies. When my mother finished her shopping, she quietly plucked a small bag of plums from the rack and put it on the counter with the rest of the items.

My mother imparted¹ her daily truths so she could help my older brothers and me rise above our circumstances. We lived in San Francisco’s Chinatown. Like most of the other Chinese children who played in the back alleys of restaurants and curio shops, I didn’t think we were poor. My bowl was always full, three five-course meals every day, beginning with a soup full of mysterious things I didn’t want to know the names of.

We lived on Waverly Place, in a warm, clean, two-bedroom flat that sat above a small Chinese bakery specializing in steamed pastries and dim sum. In the early morning, when the alley was still quiet, I could smell fragrant red beans as they were cooked down to a pasty sweetness. By daybreak, our flat was heavy with the odor of fried sesame balls and sweet curried chicken crescents. From my bed, I would listen as my father got ready for work, then locked the door behind him, one-two-three clicks.

At the end of our two-block alley was a small sandlot playground with swings and slides well-shined down the middle with use. The play area was bordered by wood-slat benches where old-country people sat cracking roasted watermelon seeds with their golden teeth and

(continued)

Source: Tan, Amy. “Rules of the Game.” *The Joy Luck Club*. New York, NY: Penguin, 1989. 89–101.

Predict what the story will be about, given the title.

¹ **Imparted:** made known or told or related to.

Add any other background you may have about Chinese culture.

Assignment 3.1

scattering the husks to an impatient gathering of gurgling pigeons. The best playground, however, was the dark alley itself. It was crammed with daily mysteries and adventures. My brothers and I would peer into the medicinal herb shop, watching old Li dole out onto a stiff sheet of white paper the right amount of insect shells, saffron²-colored seeds, and pungent³ leaves for his ailing⁴ customers. It was said that he once cured a woman dying of an ancestral curse that had eluded⁵ the best of American doctors. Next to the pharmacy was a printer who specialized in gold-embossed wedding invitations and festive red banners.

Farther down the street was Ping Yuen Fish Market. The front window displayed a tank crowded with doomed fish and turtles struggling to gain footing on the slimy green-tiled sides. A hand-written sign informed tourists, "Within this store, is all for food, not for pet." Inside, the butchers with their bloodstained white smocks deftly⁶ gutted the fish while customers cried out their orders and shouted, "Give me your freshest," to which the butchers always protested, "All are freshest." On less crowded market days, we would inspect the crates of live frogs and crabs which we were warned not to poke, boxes of dried cuttlefish, and row upon row of iced prawns, squid, and slippery fish. The sanddabs made me shiver each time; their eyes lay on one flattened side and reminded me of my mother's story of a careless girl who ran into a crowded street and was crushed by a cab. "Was smash flat," reported my mother.

At the corner of the alley was Hong Sing's, a four-table cafe with a recessed⁷ stairwell in front that led to a door marked "Tradesmen." My brothers and I believed the bad people emerged from this door at night. Tourists never went to Hong Sing's, since the menu was printed only in Chinese. A Caucasian man with a big camera once posed me and my playmates in front of the restaurant. He had us move to the side of the picture window so the photo would capture the roasted duck with its head dangling from a juice-covered rope. After he took the picture, I told him he should go into Hong Sing's and eat dinner. When he smiled and asked me what they served, I shouted, "Guts and duck's feet and octopus gizzards⁸!" Then I ran off with my friends, shrieking with laughter as we scampered⁹ across the alley and hid in the entryway grotto of the China Gem Company, my heart pounding with hope that he would chase us.

My mother named me after the street that we lived on: Waverly Place Jong, my official name for important American documents. But my family called me Meimei, "Little Sister." I was the youngest, the only daughter. Each morning before school, my mother would twist and yank on my thick black hair until she had formed two tightly wound pigtails. One day, as she struggled to weave a hard-toothed comb through my disobedient hair, I had a sly thought.

2 Saffron: an orange-red colour.

3 Pungent: sharply affecting the senses of taste or smell.

4 Ailing: sickly or unwell.

5 Eluded: avoided or escaped by speed, cleverness, trickery; evaded.

6 Deftly: dexterously; nimbly; skillfully; or cleverly.

Identify three transitional words or phrases used on these first pages. What organizational pattern do they indicate?

7 Recessed: (a recessed architectural feature) set back into a wall or building.

8 Gizzards: the innards or the intestine or stomach of an animal.

9 Scampered: ran or went hastily or quickly.

(continued)

Assignment 3.1

I asked her, “Ma, what is Chinese torture?” My mother shook her head. A bobby pin was wedged between her lips. She wetted her palm and smoothed the hair above my ear, then pushed the pin in so that it nicked¹⁰ sharply against my scalp.

“Who say this word?” she asked without a trace of knowing how wicked I was being. I shrugged my shoulders and said, “Some boy in my class said Chinese people do Chinese torture.”

“Chinese people do many things,” she said simply. “Chinese people do business, do medicine, do painting. Not lazy like American people. We do torture. Best torture.”

* * *

10 Nicked:
notched, grooved,
chipped, or cut
into something.



(continued)

First Response Session



Stop now and write responses to the following questions.

1. What does “the art of invisible strength” represent for you?
2. Waverly says, “I didn’t think we were poor.” What does this tell you about her perspective of her family’s socio-economic status?
3. What does this first section reveal about the following? Support your answers with details/evidence from the story.
 - a. Waverly
 - b. Waverly’s family
 - c. the cultural influences in her community

Now that you are finished the first response session, continue on with your reading.

Assignment 3.1

My older brother Vincent was the one who actually got the chess set. We had gone to the annual Christmas party held at the First Chinese Baptist Church at the end of the alley. The missionary ladies had put together a Santa bag of gifts donated by members of another church. None of the gifts had names on them. There were separate sacks for boys and girls of different ages.

One of the Chinese parishioners¹¹ had donned a Santa Claus costume and a stiff paper beard with cotton balls glued to it. I think the only children who thought he was the real thing were too young to know that Santa Claus was not Chinese. When my turn came up, the Santa man asked me how old I was. I thought it was a trick question; I was seven according to the American formula and eight by the Chinese calendar. I said I was born on March 17, 1951. That seemed to satisfy him. He then solemnly¹² asked if I had been a very, very good girl this year and did I believe in Jesus Christ and obey my parents. I knew the only answer to that. I nodded back with equal solemnity.

Having watched the other children opening their gifts, I already knew that the big gifts were not necessarily the nicest ones. One girl my age got a large coloring book of biblical characters, while a less greedy girl who selected a smaller box received a glass vial of lavender toilet water. The sound of the box was also important. A ten-year-old boy had chosen a box that jangled when he shook it. It was a tin globe of the world with a slit for inserting money. He must have thought it was full of dimes and nickels, because when he saw that it had just ten pennies, his face fell with such undisguised disappointment that his mother slapped the side of his head and led him out of the church hall, apologizing to the crowd for her son who had such bad manners he couldn't appreciate such a fine gift.

As I peered into the sack, I quickly fingered the remaining presents, testing their weight, imagining what they contained. I chose a heavy, compact one that was wrapped in shiny silver foil and a red satin ribbon. It was a twelve-pack of Life Savers and I spent the rest of the party arranging and rearranging the candy tubes in the order of my favorites. My brother Winston chose wisely as well. His present turned out to be a box of intricate plastic parts; the instructions on the box proclaimed that when they were properly assembled he would have an authentic miniature replica¹³ of a World War II submarine.

Vincent got the chess set, which would have been a very decent present to get at a church Christmas party, except it was obviously used and, as we discovered later, it was missing a black pawn and a white knight. My mother graciously¹⁴ thanked the unknown benefactor,¹⁵ saying, "Too good. Cost too much." At which point, an old lady with fine white, wispy hair nodded toward our family and said with a whistling whisper, "Merry, merry Christmas."

This opening sentence indicates that there will be a change in the story. If the cause of the change is Vincent getting the chess set, what do you think the effect might be?

11 Parishioner: someone who belongs to a church or community.

12 Solemnly: seriously and in a dignified way.

13 Replica: a copy or reproduction.

14 Graciously: pleasantly, courteously; characterized by good taste, comfort, ease, or luxury.

15 Benefactor: a person who receives or accepts a benefit; or a kindly helper.

(continued)

Assignment 3.1

When we got home, my mother told Vincent to throw the chess set away. “She not want it. We not want it,” she said, tossing her head stiffly to the side with a tight, proud smile. My brothers had deaf ears. They were already lining up the chess pieces and reading from the dog-eared instruction book.

I watched Vincent and Winston play during Christmas week. The chess board seemed to hold elaborate secrets waiting to be untangled. The chessmen were more powerful than Old Li’s magic herbs that cured ancestral curses. And my brothers wore such serious faces that I was sure something was at stake that was greater than avoiding the tradesmen’s door to Hong Sing’s.

“Let me! Let me!” I begged between games when one brother or the other would sit back with a deep sigh of relief and victory, the other annoyed, unable to let go of the outcome. Vincent at first refused to let me play, but when I offered my Life Savers as replacements for the buttons that filled in for the missing pieces, he relented.¹⁶ He chose the flavors: wild cherry for the black pawn and peppermint for the white knight. Winner could eat both.

As our mother sprinkled flour and rolled out small doughy circles for the steamed dumplings that would be our dinner that night, Vincent explained the rules, pointing to each piece. “You have sixteen pieces and so do I. One king and queen, two bishops, two knights, two castles, and eight pawns. The pawns can only move forward one step, except on the first move. Then they can move two. But they can only take men by moving crossways like this, except in the beginning, when you can move ahead and take another pawn.”

“Why?” I asked as I moved my pawn. “Why can’t they move more steps?”

“Because they’re pawns,” he said.

“But why do they go crossways to take other men. Why aren’t there any women and children?”

“Why is the sky blue? Why must you always ask stupid questions?” asked Vincent. “This is a game. These are the rules. I didn’t make them up. See. Here. In the book.” He jabbed a page with a pawn in his hand. “Pawn. P-A-W-N. Pawn. Read it yourself.”

My mother patted the flour off her hands. “Let me see book,” she said quietly. She scanned the pages quickly, not reading the foreign English symbols, seeming to search deliberately for nothing in particular.

What difficulties are you having with the text? What are you doing to help your understanding?

16 Relented: softened in feeling, temper, or determination; became more mild, compassionate, or forgiving.

(continued)

Assignment 3.1

“This American rules,” she concluded at last. “Every time people come out from foreign country, must know rules. You not know, judge say, Too bad, go back. They not telling you why so you can use their way go forward. They say, Don’t know why, you find out yourself. But they knowing all the time. Better you take it, find out why yourself.” She tossed her head back with a satisfied smile.

I found out about all the whys later. I read the rules and looked up all the big words in a dictionary. I borrowed books from the Chinatown library. I studied each chess piece, trying to absorb the power each contained.

I learned about opening moves and why it’s important to control the center early on; the shortest distance between two points is straight down the middle. I learned about the middle game and why tactics between two adversaries¹⁷ are like clashing ideas; the one who plays better has the clearest plans for both attacking and getting out of traps. I learned why it is essential in the endgame to have foresight,¹⁸ a mathematical understanding of all possible moves, and patience; all weaknesses and advantages become evident to a strong adversary and are obscured¹⁹ to a tiring opponent. I discovered that for the whole game one must gather invisible strengths and see the endgame before the game begins.

I also found out why I should never reveal “why” to others. A little knowledge withheld is a great advantage one should store for future use. That is the power of chess. It is a game of secrets in which one must show and never tell.

I loved the secrets I found within the sixty-four black and white squares. I carefully drew a handmade chessboard and pinned it to the wall next to my bed, where at night I would stare for hours at imaginary battles. Soon I no longer lost any games or Life Savers, but I lost my adversaries. Winston and Vincent decided they were more interested in roaming the streets after school in their Hopalong Cassidy cowboy hats.

On a cold spring afternoon, while walking home from school, I detoured through the playground at the end of our alley. I saw a group of old men, two seated across a folding table playing a game of chess, others smoking pipes, eating peanuts, and watching. I ran home and grabbed Vincent’s chess set, which was bound in a cardboard box with rubber bands. I also carefully selected two prized rolls of Life Savers. I came back to the park and approached a man who was observing the game.

(continued)

What would your impression of Waverly’s mother be if you met her?

17 Adversary: a person, group, or force that opposes or attacks; opponent; enemy; foe.

18 Foresight: the act or power of foreseeing; an act of looking forward.

19 Obscured: not clear or plain; hidden.

How are the definitions of words in the margin assisting with your understanding of the text? How might they be hindering? Comment on the vocabulary used in the story.

Identify three transitional words or phrases in this section. What organizational pattern do they indicate?

Assignment 3.1

“Want to play?” I asked him. His face widened with surprise and he grinned as he looked at the box under my arm.

“Little sister, been a long time since I play with dolls,” he said, smiling benevolently.²⁰ I quickly put the box down next to him on the bench and displayed my retort.

Lau Po, as he allowed me to call him, turned out to be a much better player than my brothers. I lost many games and many Life Savers. But over the weeks, with each diminishing²¹ roll of candies, I added new secrets. Lau Po gave me the names. The Double Attack from the East and West Shores. Throwing Stones on the Drowning Man. The Sudden Meeting of the Clan. The Surprise from the Sleeping Guard. The Humble Servant Who Kills the King. Sand in the Eyes of Advancing Forces. A Double Killing Without Blood.

There were also the fine points of chess etiquette.²² Keep captured men in neat rows, as well-tended prisoners. Never announce “Check” with vanity, lest someone with an unseen sword slit your throat. Never hurl pieces into the sandbox after you have lost a game, because then you must find them again, by yourself, after apologizing to all around you. By the end of the summer, Lau Po had taught me all he knew, and I had become a better chess player.

A small weekend crowd of Chinese people and tourists would gather as I played and defeated my opponents one by one. My mother would join the crowds during these outdoor exhibition games. She sat proudly on the bench, telling my admirers with proper Chinese humility, “Is luck.”

A man who watched me play in the park suggested that my mother allow me to play in local chess tournaments. My mother smiled graciously, an answer that meant nothing. I desperately wanted to go, but I bit back my tongue. I knew she would not let me play among strangers. So as we walked home I said in a small voice that I didn’t want to play in the local tournament. They would have American rules. If I lost, I would bring shame on my family.

“Is shame you fall down nobody push you,” said my mother.

20 Benevolently: characterized by expressing goodwill or kind feelings; a desire to help others; charitable.

21 Diminishing: to make or cause to seem smaller, less, less important, etc.; lessen; reduce.

22 Etiquette: a requirement as to a social behaviour; how one should act in any societal class or community for any occasion.



(continued)

Assignment 3.1

Second Response Session



Stop now and write responses to the following questions.

1. Why do you think Waverly's mother instructed Vincent to throw away the chess set?
2. Identify some possible reasons for Waverly's intense interest in the game of chess? For example, is it her sense of adventure, her strong curiosity, her imagination, her need to belong? Elaborate using details from the story.
3. What interesting questions does Waverly ask about the rules of chess? How does her understanding of the game compare to that of her brothers? that of her mother?
4. In practising with her brothers and Lao Po, what lessons does Waverly learn that enhance her skills as a chess player?
5. How do you interpret the advice given by Waverly's mother when she says, "Is shame you fall down nobody push you."

Now that you are finished the second response, continue on with your reading.

Assignment 3.1

During my first tournament, my mother sat with me in the front row as I waited for my turn. I frequently bounced my legs to unstick them from the cold metal seat of the folding chair. When my name was called, I leapt up. My mother unwrapped something in her lap. It was her chang, a small tablet of red jade which held the sun's fire. "Is luck," she whispered, and tucked it into my dress pocket. I turned to my opponent, a fifteen-year old boy from Oakland. He looked at me, wrinkling his nose.

As I began to play, the boy disappeared, the color ran out of the room, and I saw only my white pieces and his black ones waiting on the other side. A light wind began blowing past my ears. It whispered secrets only I could hear.

"Blow from the South," it murmured. "The wind leaves no trail." I saw a clear path, the traps to avoid. The crowd rustled. "Shhh! Shhh!" said the corners of the room. The wind blew stronger. "Throw sand from the East to distract him." The knight came forward ready for the sacrifice. The wind hissed, louder and louder. "Blow, blow, blow. He cannot see. He is blind now. Make him lean away from the wind so he is easier to knock down."

"Check," I said, as the wind roared with laughter. The wind died down to little puffs, my own breath.

My mother placed my first trophy next to a new plastic chess set that the neighborhood Tao society had given to me. As she wiped each piece with a soft cloth, she said, "Next time win more, lose less."

"Ma, it's not how many pieces you lose," I said. "Sometimes you need to lose pieces to get ahead."

"Better to lose less, see if you really need."

At the next tournament, I won again, but it was my mother who wore the triumphant grin.

"Lost eight piece this time. Last time was eleven. What I tell you? Better off lose less!" I was annoyed, but I couldn't say anything.

I attended more tournaments, each one farther away from home. I won all games, in all divisions. The Chinese bakery downstairs from our flat displayed my growing collection of trophies in its window, amidst the dust-covered cakes that were never picked up. The day after I won an important regional tournament, the window encased a fresh sheet cake with whipped cream frosting and red script saying, "Congratulations, Waverly Jong, Chinatown Chess Champion." Soon after that, a flower shop, headstone engraver, and funeral parlor offered to sponsor me in

(continued)

Discuss strategies you are using as you read. Which strategies are working best for you?

How is the writer getting you involved in the story?

Assignment 3.1

national tournaments. That’s when my mother decided I no longer had to do the dishes. Winston and Vincent had to do my chores.

“Why does she get to play and we do all the work,” complained Vincent.

“Is new American rules,” said my mother. “Meimei play, squeeze all her brains out for win chess. You play, worth squeeze towel.”

By my ninth birthday, I was a national chess champion. I was still some 429 points away from grand-master status, but I was touted²³ as the Great American Hope, a child prodigy and a girl to boot. They ran a photo of me in *Life* magazine next to a quote in which Bobby Fischer said, “There will never be a woman grand master.” “Your move, Bobby,” said the caption.

The day they took the magazine picture I wore neatly plaited braids clipped with plastic barrettes trimmed with rhinestones. I was playing in a large high school auditorium that echoed with phlegmy²⁴ coughs and the squeaky rubber knobs of chair legs sliding across freshly waxed wooden floors. Seated across from me was an American man, about the same age as Lau Po, maybe fifty. I remember that his sweaty brow seemed to weep at my every move. He wore a dark, malodorous²⁵ suit. One of his pockets was stuffed with a great white kerchief on which he wiped his palm before sweeping his hand over the chosen chess piece with great flourish.²⁶

In my crisp pink-and-white dress with scratchy lace at the neck, one of two my mother had sewn for these special occasions, I would clasp my hands under my chin, the delicate points of my elbows poised lightly on the table in the manner my mother had shown me for posing for the press. I would swing my patent leather shoes back and forth like an impatient child riding on a school bus. Then I would pause, suck in my lips, twirl my chosen piece in midair as if undecided, and then firmly plant it in its new threatening place, with a triumphant smile thrown back at my opponent for good measure.

I no longer played in the alley of Waverly Place. I never visited the playground where the pigeons and old men gathered. I went to school, then directly home to learn new chess secrets, cleverly concealed advantages, more escape routes.

But I found it difficult to concentrate at home. My mother had a habit of standing over me while I plotted out my games. I think she thought of herself as my protective ally. Her lips would be sealed tight, and after each move I made, a soft “Hmmpmph” would escape from her nose.

(continued)

What is your reaction to the way Waverly’s mother treats Winston and Vincent as Waverly becomes more successful? Discuss any personal experience you might have had with envy or sibling/friend rivalry.

23 Touted: sold in an aggressive or bold way.

What is your opinion of this magazine caption?

24 Phlegm (Phlegmy): the thick mucus secreted in the respiratory passages and discharged though the mouth, especially that occurring in the lungs and throat passages during a cold.

25 Malodorous: smells very unpleasant.

26 Flourish: bold and sweeping gesture; to wield with dramatic gestures.

Use context clues in this section to determine the meaning of words. List four words and explain how you figured out the meaning of each.

Assignment 3.1

“Ma, I can’t practice when you stand there like that,” I said one day. She retreated to the kitchen and made loud noises with the pots and pans. When the crashing stopped, I could see out of the corner of my eye that she was standing in the doorway. “Hmmmph!” Only this one came out of her tight throat.

My parents made many concessions²⁷ to allow me to practice. One time I complained that the bedroom I shared was so noisy that I couldn’t think. Thereafter, my brothers slept in a bed in the living room facing the street. I said I couldn’t finish my rice; my head didn’t work right when my stomach was too full. I left the table with half-finished bowls and nobody complained. But there was one duty I couldn’t avoid. I had to accompany my mother on Saturday market days when I had no tournament to play. My mother would proudly walk with me, visiting many shops, buying very little. “This my daughter Waverly Jong,” she said to whoever looked her way.

Identify initiating problem.

27 Concessions:
the act of conceding or yielding, as a right, a privilege, or a point or fact in an argument.



(continued)

Assignment 3.1

Third Response Session



Stop now and write responses to the following questions.

1. Do you believe that luck played any role in Waverly's success? Why, or why not? Support your answer.
2. What analogy does Waverly use to help her defeat the boy from Oakland? An analogy is a comparison of two things based on their being alike in some ways.
3. How does Waverly's role as part of the family begin to change in regard to her duties and responsibilities?
4. Throughout the story there are many references to apparent differences between the "rules" of US American and Chinese cultures.
 - a. A stereotype is a widely held belief about a certain group of people that is based on certain assumptions and biases. For example, Waverly's mother believes that US American people are lazy, which is a biased opinion, not a fact. Identify another cultural stereotype from the text.
 - b. Explain how Waverly balances the influences of both Chinese and US American culture.
 - c. How does Waverly's success as a young female challenge or confront traditional gender roles?

Now that you are finished your responses, continue on with your reading.

Assignment 3.1

One day, after we left a shop I said under my breath, “I wish you wouldn’t do that, telling everybody I’m your daughter.” My mother stopped walking. Crowds of people with heavy bags pushed past us on the sidewalk, bumping into first one shoulder, then another.

“Aiii-ya. So shame be with mother?” She grasped my hand even tighter as she glared at me.

I looked down. “It’s not that, it’s just so obvious. It’s just so embarrassing.”

“Embarrass you be my daughter?” Her voice was cracking with anger.

“That’s not what I meant. That’s not what I said.”

“What you say?”

I knew it was a mistake to say anything more, but I heard my voice speaking. “Why do you have to use me to show off? If you want to show off, then why don’t you learn to play chess.” My mother’s eyes turned into dangerous black slits. She had no words for me, just sharp silence.

I felt the wind rushing around my hot ears. I jerked my hand out of my mother’s tight grasp and spun around, knocking into an old woman. Her bag of groceries spilled to the ground.

“Aii-ya! Stupid girl!” my mother and the woman cried. Oranges and tin cans careened²⁸ down the sidewalk. As my mother stooped to help the old woman pick up the escaping food, I took off.

I raced down the street, dashing between people, not looking back as my mother screamed shrilly,²⁹ “Meimei! Meimei!” I fled down an alley, past dark curtained shops and merchants washing the grime off their windows. I sped into the sunlight, into a large street crowded with tourists examining trinkets and souvenirs. I ducked into another dark alley, down another street, up another alley. I ran until it hurt and I realized I had nowhere to go, that I was not running from anything. The alleys contained no escape routes.

My breath came out like angry smoke. It was cold. I sat down on an upturned plastic pail next to a stack of empty boxes, cupping my chin with my hands, thinking hard. I imagined my mother, first walking briskly down one street or another looking for me, then giving up and returning home to await my arrival. After two hours, I stood up on creaking legs and slowly walked home.

The alley was quiet and I could see the yellow lights shining from our flat like two tiger’s eyes in the night. I climbed the sixteen steps to the door, advancing quietly up each so as not to make any warning

(continued)

What do you think about Waverly’s decision to stand up to her mother? Support with three detailed reasons for your opinion.

28 Careened: leaned, swayed, or tipped to one side in motion.

29 Shrilly: in a high-pitched and piercing way.

Assignment 3.1

sounds. I turned the knob; the door was locked. I heard a chair moving, quick steps, the locks turning click! click! click! – and then the door opened.

“About time you got home,” said Vincent. “Boy, are you in trouble.”

He slid back to the dinner table. On a platter were the remains of a large fish, its fleshy head still connected to bones swimming upstream in vain escape. Standing there waiting for my punishment, I heard my mother speak in a dry voice.

“We not concerning this girl. This girl not have concerning for us.”

Nobody looked at me. Bone chopsticks clinked against the insides of bowls being emptied into hungry mouths.

I walked into my room, closed the door, and lay down on my bed. The room was dark, the ceiling filled with shadows from the dinnertime lights of neighboring flats.

In my head, I saw a chessboard with sixty-four black and white squares. Opposite me was my opponent, two angry black slits. She wore a triumphant smile. “Strongest wind cannot be seen,” she said.

Her black men advanced across the plane, slowly marching to each successive level as a single unit. My white pieces screamed as they scurried and fell off the board one by one. As her men drew closer to my edge, I felt myself growing light. I rose up into the air and flew out the window. Higher and higher, above the alley, over the tops of tiled roofs, where I was gathered up by the wind and pushed up toward the night sky until everything below me disappeared and I was alone.

I closed my eyes and pondered my next move.

Discuss the mood developed by this descriptive passage. How is the reader made to feel? How does this connect with the theme of the story?

How do you feel at the end of the story?

What do you think Waverly’s next move will be? Support with evidence from the story.

Take a moment to reflect upon the response experience. Think about what your feelings were throughout the story and how these might have changed. Did your opinion about Waverly change in any way during the course of the story?



What similarities do you see between Waverly and her mother? How do you think Waverly’s mother’s experience as an immigrant in America affects her understanding of the world she lives in?

Fourth Response Session



1. Describe Waverly's relationship with her mother. Use evidence from the text to support your thinking.
2. In this section, the conflict with Waverly and her mother reaches its climax. What previous situations in the story foreshadow this conflict? **Foreshadowing** is a literary device used by authors to hint at what is to come.
3. How does the conflict between Waverly and her mother resemble a game of chess? What kind of player is Waverly? What kind of player is her mother?
4. Invisible strength is repeatedly defined as, "strongest wind (that) cannot be seen." On page 68, Waverly states, "I discovered that for the whole game one must gather invisible strengths and see the endgame before the game begins." How does the idea of invisible strength relate to the final paragraph of the story?
5. How does Waverly's act of rebellion challenge her mother's view of the parent-child relationship?
6. How were you able to relate this story to your own life? Connect a situation or experience from your own life to one that is in the text. Consider the themes of family, culture, competition, talent, conflict, gender, socio-economic status, and so on.
7. What is the most important question you asked during your reading of this story? What answer to this question did you discover?

You will submit this response to "Rules of the Game" to the Distance Learning Unit at the end of this sequence as **Assignment 3.1**. The staff will forward your work to your tutor/marker.



You have now reached your first destination in this sequence: Using the methods of analysis that you have been practising and considering the various aspects of parent-child relationships, you have analyzed "Rules of the Game" in a thoughtful and comprehensive manner.



Be sure to file your work.

NOTES

LESSON 7: CREATING A POSTER



Reminder:

You will write the Midterm Progress Test in one two-hour session after completing Sequence 3. It is designed to assess your achievement of learning outcomes you have worked on during the first three 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 4.

As you are now on the last lesson of Sequence 3, you should 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

Distance Learning Unit
500-555 Main Street
P.O. Box 2020
Winkler MB R6W 4B8
Fax: 204-325-1719
Toll-Free: 1-800-465-9915

Learning Experience

From the texts you have encountered in this sequence, you have been able to see that the relationship between parents and children is a powerful one. Sometimes the influences are positive ones, like that of Kim Malthe-Bruun and his mother. On occasion, despite the best intentions, relationships end up being negative, like the experience of Warren Pryor. Finally, sometimes the influences result in negative effects, like in the situation with Travis Simpkins and his father.

In this lesson, you will design a poster that will focus on some aspect of this relationship. You may represent

- what parents provide for their children that has positive effects
- what parents should provide for their children
- what parents promise but don't provide their children

Think about what values parents are responsible for instilling in their children.

The title of your poster is **Parents' Promise**.

The poster is **Assignment 3.2**. It will be assessed by your tutor/marker.



Posters are a form of communication and expression that are a combination of visual images and print text. A factor that must be considered is that a poster must get its message across in a limited amount of time. Therefore, a poster's main purpose at first is to grab the attention of the person who might be passing by. This means specific techniques must be used to create this effect. After the initial grab, however, a poster's purpose becomes to get the message across – what is the poster designer saying?



You are now continuing on your journey to the second assignment, the creation of a poster. You will review the elements of poster design and the language viewing posters to determine what makes them effective. Then you will follow steps to creating your own poster.



Assignment 3.2: Parents' Promise Poster

Part 1: Poster Design



How effectively can you

- 1.2.3 make connections between your previous experience in viewing posters with new information to gain understanding when responding to and interpreting posters
- 2.3.1 examine the connection between a designer's purpose and the poster created for that purpose

Poster designers pay attention to the same artistic techniques and elements as other artists who create visuals like paintings, drawings, photographs, collages, and so on. You have already reviewed these in Sequence 2, Lesson 1, when you analyzed the Norval Morrisseau painting and the photograph of Michael Jordan. An effective poster is one that is able to combine these elements with specific design principles.

A poster combines text and images. Headlines need to be short and the image needs to grab the viewer's attention. To help you understand some of the specific skills and techniques used with posters, first review the material on pages 246 to 249 of *ResourceLines 9/10*.

Part 2: Examining Posters



How effectively can you

- 1.2.2 explain your opinions about effective poster design by providing detailed references to the posters being analyzed
- 2.2.3 explore how choices (about medium, font style, and size) affect mood and meaning to you as a viewer
- 2.3.2 analyze how colour, layout, orientation, and so on are used in posters to create specific effects

By looking at a variety of different posters and examining how design and artistic elements are used effectively, you will be able to get some ideas for your own poster.

Try to figure out which elements have the greatest effect on you. Also, take into account your own design skills and think about which type of visual image you will prefer to use.

1. Turn to page 249 of *ResourceLines 9/10* and complete Question 1. Give reasons from the details of each poster to support your answers.
2. Turn to the Media Works sections of *SightLines 10*, on pages 58 to 59, 136 to 137, and 282 to 283. Select one of the posters. Then complete the following analysis.
 - a. What is the written text of the poster?
 - b. Describe the visual image.
 - c. What type of visual is used?
 - d. What type of poster is it?
 - e. Identify the orientation.
 - f. What is the focal point of the visual?
 - g. Explain how colour has an impact on the viewer.
 - h. What is the mood developed for the viewer?
 - i. What is the purpose for the poster?
 - j. Evaluate its effectiveness. What works well?



File your work.

Part 3: Designing and Creating the Poster—Parents' Promise



How effectively can you

- 2.3.4 experiment with language and visuals to communicate your understanding of the parent-child relationship
- 2.3.5 create an original poster (showing an understanding of form and techniques) to communicate your ideas about the parent-child relationship
- 4.2.3 use space, borders, and effective font style and size to enable the viewer to understand the poster
- 4.2.4 use a variety of visuals and figurative language to clearly communicate your ideas about the parent-child relationship

You will notice these learning outcomes are identical to the ones outlined in **Self-Assessment of Assignment 3.2: Parents' Promise Poster** chart at the beginning of this sequence. Keep them in mind as you work on your poster.

Now you are ready to design your own poster. Apply what you have learned about design elements into this representation of your ideas about the parent-child relationship.

You may design the poster on the computer. However, visuals must be original computer-generated art. You may also choose to design the print text using the computer and then draw the image, for example. Should you choose to submit the poster electronically, see page 17 to 18 of the Introduction.

Note: This is not a collage of images. It is a single image that states your message. Simpler is better in this case.

You will require an 8½" x 11" sheet of paper to complete this assignment. This will make your poster easy for mailing. You may also need paints, charcoal, or pastels. You do have the choice to do this on the computer.



Stage 1: Create your copy by saying something about the topic of parent-child relationships in a word or phrase. Remember that the title **Parents' Promise** will be part of the copy. Consider your audience. Are you gearing your poster to parents, teens, or young children? Consider your message and language choice. Think about where you want to place the print text on the page. Decide on a font and style that will reflect your topic.



Stage 2: Decide on the medium of visual you will use. Will it be a drawing or photograph or something else? Remember that you will use 8½" x 11" paper for this assignment. Your visual must be large enough to have the effect you want. Then make decisions about what the visual will be. Connect the visual to your print text. Both of these form your message.

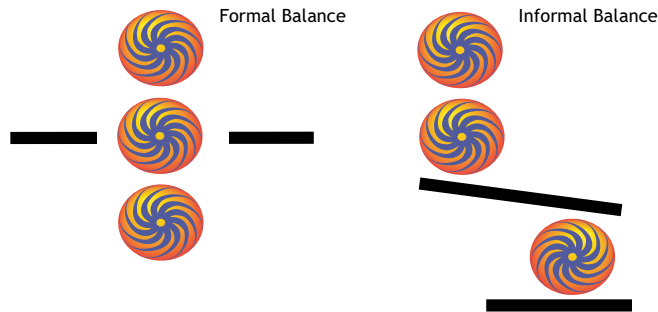
Stage 3: Choose between landscape or portrait orientation. Then create a **thumbnail sketch**, which is a small drawing showing the basic layout and configuration of a larger image. Experiment with at least two layouts in a series of thumbnail sketches. You will submit these experimental papers with your final product.

When creating the thumbnail sketches, pay attention to the design elements. Also experiment with shape and colour. Pay attention to the amount of white space around borders.

Design Elements

- **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.

Example:



- **Contrast:** Contrast relieves monotony and calls attention to important elements. Variations in shape, style, size, and colour are used for contrast.
- **Rhythm:** Elements are arranged to provide a focal point for the reader/viewer. Graphic elements such as lines and shading direct the eye.
- **Proportion:** The relative importance of all graphic elements determines their size (i.e., the more important something is, the bigger it will be).
- **Unity:** All parts should work together through a certain amount of consistency in typeface, margins, and visual elements (repetitions of colour, shape, lines, etc.).



Stage 4: You may find it helpful to have a learning partner (a friend, relative, teacher, or any other person whose opinion you value). Ask him/her to look at your thumbnail sketches and offer any suggestions; it's up to you to decide if what he/she suggests will improve your poster.

Another option is for you to put the sketches away for a day; when you next look at them, you will be able to view with a “fresh perspective.” You may be surprised that ideas that seemed quite clear the day before require more clarity.

Use the following checklist as a guide:

Checklist for Assessing Design

- Does the design get your attention?
- Does it draw you in?
- Does it keep your attention?
- Does it make a lasting impression?
- Is the design balanced?
- Is contrast used to call attention to important elements?
- Are the elements arranged to direct the eye to a focal point?
- Does the relative size of the elements correspond to their importance?
- Is there consistency in graphic elements (visuals) and typeface (print)?



Stage 5: Create the poster. Take care to focus on the craft of this final product as you pay attention to overall impression and effect on your viewer.



Stage 6: Write a reflection on the experience of creating a poster. Consider some of the following:

- The portion of this assignment that I found most challenging was . . .
- The part I enjoyed most was . . .
- If I were to redo this poster, I would . . .
- If I had the choice to write a poem or prose piece (story, autobiography) on this subject or create a poster I would have . . . because . . .
- The visual helps communicate my idea because . . .
- I chose this design because . . .
- The orientation, layout, and design features are effective for my particular design because . . .



Be certain to file this.



You have now reached the second and final destination: With the insights you've gained about aspects of the parent-child relationship, point of view and design elements, you've created a meaningful poster.

Reminder:

If you have not yet selected the novel for Sequence 5, do so now. You will find the information you need in the Introduction on pages 6 and 7. Having trouble making your choice? Contact your tutor/marker to get more details about the novels.

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.



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 assignments are returned to you, file them in a safe place. In the final sequence of the course, you will choose work that you will analyze for your portfolio. You will look at ways in which you could now 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.

Assessment of Assignment 3.1

Remove the Self-Assessment of **Assignment 3.1: Response to “Rules of the Game”** and the **Self-Assessment of Assignment 3.2: Parents’ Promise Poster** charts from the beginning of the sequence.

Notice that the learning outcomes listed on the assessment form have been modified to focus on the parts of the learning outcome applicable to this particular assignment. The original specific learning outcomes are quite complex and often are made up of various components, not all of which apply to any one assignment.

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

To complete your assessment forms, rate your performance on each learning outcome as it relates to your assignments, 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



Remove the **Checklist: Sequence 3: Significant People in Your Life – The Influence of Parents** chart from the beginning of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 3.

Preparing for Submission of Sequence 3



Steps

- Review the Checklist for Sequence 3 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 - Assignment 3.1: Response to “Rules of the Game”
 - Self-Assessment of Assignment 3.1: Response to “Rules of the Game”
 - Assignment 3.2: Parents’ Promise Poster
 - Self-Assessment of Assignment 3.2: Parents’ Promise Poster
 - (bottom) Process work from this sequence that has 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
 - submitted your Midterm Progress Test
- or**
- contacted your tutor/marker for permission to submit your work for Sequence 4



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Midterm Progress Test
Preparation Lesson

MIDTERM PROGRESS TEST PREPARATION LESSON

Introduction



You have completed three sequences in the Grade 10 English Language Arts course. Now it's time to prepare for a Midterm Progress Test, which assesses your achievement of certain learning outcomes.

You will be tested on learning outcomes that have been covered (but not necessarily assessed) during the first three sequences of the course. You will 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: Explore thoughts, ideas, feelings, and experiences.

General Learning Outcome 2: Comprehend and respond personally and critically to oral, print, and other media texts.

Please review pages 12 and 13 of the Introduction for the instructions about the test and for requesting the test.

Practice Midterm

In this lesson, you will complete a Practice Midterm Progress Test, which will be structured like the one you will complete for assessment. The theme for this practice mini progress test is “On the Road to Independence.” This practice test will give you ideas about some of the work you will be asked to do.

Like the Midterm Progress Test, this practice test has a section where you explore the theme by reading and viewing a variety of short and longer texts. Short texts are combined into a splash page, such as the one following, and longer texts include poems, short stories, excerpts from non-fiction texts, and so on.

You will complete the reading and viewing learning activities during your “**at-home**” session of the test.

RESPONSIBILITY

Individuality

Peer Pressure

“Follow the path of the unsafe, independent thinker. Expose your ideas to the danger of controversy. Speak your mind and fear less the label of ‘crackpot’ than the stigma of conformity.”
—Thomas J. Watson*

STUBBORNNESS

Going it alone

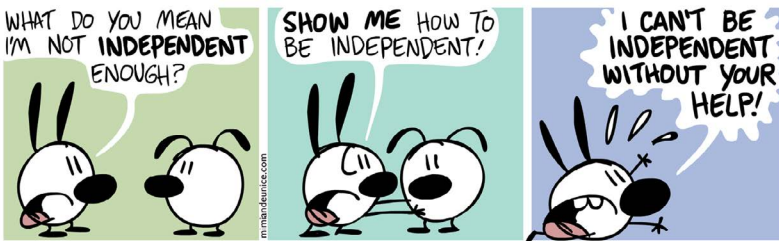
“The toddler craves independence, but he fears desertion.”
—Dorothy Corkille Briggs**

FIGHTS

Family Pressure

Marching to your own drum

Mimi and EUNICE ***



* Source: Watson, Thomas J. “Independence Quotes – Page 2.” *BrainyQuote*. www.brainyquote.com/quotes/topics/topic_independence2.html (13 July 2016).

** Source: Briggs, Dorothy Corkille. “Independence Quotes – Page 4.” *BrainyQuote*. www.brainyquote.com/quotes/topics/topic_independence4.html (13 July 2016).

*** Source: Mimi and Eunice. “Independent.” *Mimi and Eunice*. 20 July 2012. <http://mimiandeunice.com/2012/07/20/independent/> (13 July 2016).

- Read the splash page. Analyze the components and use strategies such as note taking, asking questions, or drawing connecting lines between similar ideas. Add details and examples from real life.
- Before you read “Nonconformist” by Angela Shelf Medearis on page 31 of *SightLines 10*, write a prediction about what the poem is about based on its title.
- Read the short story “The Bicycle” by Jillian Horton on pages 32 to 40 of *SightLines 10*. As you read, complete either the Summarizing Chart (on page 9 of this lesson) or Reading Activity Chart (on page 11 of this lesson).
- In Sequence 3, Lesson 1 you were given a choice to read “I Wanted My Daughter to be Perfect” or “Growing Up is Hard to Do.” Choose the autobiography you didn’t read.

Before you read the selection, preview the text. Read the entire first paragraph and then the first sentence of each subsequent paragraph. Read the entire last paragraph, Create six questions to guide your reading. As you read, write in the answers to each of your questions.

a. Who _____?

b. What _____?

c. When _____?

d. Where _____?

e. How _____?

f. Why _____?

- Look at the illustrations on page 31 for “Nonconformist” and page 32 for “The Bicycle.”

Here are examples of the types of responses that you may be required to make during the two-hour **supervised session** of your Midterm Progress Test.

- Splash page: After reading the splash page, did any personal experiences come to mind? Which word from the splash page is the most important to you? Why is it often hard for young people to become independent? (You are to use these as prompts only; if you have other ideas, include them.)
- “The Bicycle”: Why did Hannah make the choice she did? Do you think it was the “right” choice? Explain.
- “I wanted My Daughter to be Perfect” or “Growing Up is Hard to Do”: With whom do you have more sympathy – the parent or the child? Explain.
- “Nonconformist”: Explain the effectiveness of words that are in capital letters and words in parentheses.
- Consider the illustrations for “Nonconformist” and “The Bicycle.” Choose one of them and explain how it is effective.
- What advice would you give to young people who are on the road to independence? What advice would you give to the adult who is watching this child on his/her journey? Connect this advice to at least one of the readings and to your own experiences.

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 prose, biography, and autobiography:

Brett Hull	Sequence 2 Lesson 1
Choice of: Gilles Villeneuve, Karen Kain, Christy Brown, or Rick Hansen	Sequence 2 Lesson 2
Choice of "I Wanted My Daughter To Be Perfect" or "Growing Up Is Hard To Do"	Sequence 3 Lesson 1
"Western Prison"	Sequence 3 Lesson 4
"Rules of the Game"	Assignment 3.1

Poetry:

"Know Thyself"	
"Self-Portrait: Microcosm"	Sequence 2 Lesson 1
Choice of "Good Mother," "Girl's Eye View of Relatives," or "Warren Pryor"	Sequence 3 Lesson 5

Visual:

Norval Morriseau	
Michael Jordan photograph	Sequence 2 Lesson 1

Good luck with your studying! With proper preparation, you should do well!

Summarizing Chart

Writing a summary requires you to elicit the most important information from a reading passage and restate it in your own words. Summarizing can be done at selected points during your reading, or at the end of reading. It is useful in determining what you understand from your reading, and whether there are any gaps or misunderstandings in your grasp of the information.

Use the following chart to make notes during your reading. As you add information to each column, delete trivial or repetitive material.

Title:			
Main Topic	Beginning	Middle	End
Summary			
Main topic: _____ _____ _____			
Beginning: _____ _____ _____			
Middle: _____ _____ _____			
End: _____ _____ _____			

After you have filled in the columns, write a sentence to summarize each column. Make sure that you include everything that is important and that you organize your sentences in order. Review your summary to ensure it reads smoothly and you have eliminated any unnecessary words.

NOTES

Reading Activity Chart

<p>Mind-Sketching—Draw any images that you feel are significant and that relate to the theme of “On the Road to Independence.”</p>	<p>Key Words and Phrases—Note any words or phrases that you find significant and that relate to the theme of “On the Road to Independence.”</p>
<p>Questions—Note any questions that arise as you read, particularly ones that relate to the theme of “On the Road to Independence.”</p>	<p>Summary—Write a summary statement of the story and how it connects to the theme of “On the Road to Independence.”</p>

NOTES



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 4:
Finding Yourself and Your Place in the World
(Literary Focus)

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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: Short Story (Process and Product) <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 4) <input type="checkbox"/> Self-Assessment of Assignment 4.1: Short Story	Attempt 1 Date Received _____/64	Attempt 2 Date Received _____/64
Sequence 4 Percentage Mark ____/64 x 100 = ____ %		
For Tutor/Marker Use		
Remarks: 		

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

Assessment Process

You must submit 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist

Sequence 4: Finding Yourself and Your Place in the World

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Analyzing a Short Story—Story Elements, Process Work 4.1			
Part 1: “A Secret Lost in Water” by Roch Carrier			
Before Reading (question)			
During Reading: (Character Map 1) ★			
After Reading (questions)			
Lesson 2: Elements of Short Stories, Process Work 4.2			
Part 1: Element: Character Traits “25 Good Reasons for Hating My Brother Todd”			
Before Reading (question)			
During Reading (Character List Chart)			
After Reading (questions) ★			
Part 2: Element: Dialogue “All Is Calm”			
Before Reading (question)			
During Reading (Dialogue Chart)			
After Reading (question)			
Part 3: Element: Descriptive Language “Run with Patience”			
Before Reading (question)			
During Reading (visualization/drawing)			
After Reading (question)			
Part 4: Character Analysis Questions			

(continued)

Checklist

Sequence 4: Finding Yourself and Your Place in the World (*continued*)

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 3: The Writing Process: Pre-Writing, Assignment 4.1			
Part 1: Brainstorming/Creating Character			
Visualization/drawing of character ☒ OR Main Character Chart ☒			
Character Map 2 ☒			
Part 2: Brainstorming Conflict			
Conflict Questions ☒			
List of descriptive details (place, time) ☒			
Part 3: Planning and Outlining the Story			
Story Outline or Story Frame ☒			
Part 4: Decisions about Techniques and Elements			
Narrator/Voice (question) ☒			
Lesson 4: Writing Your Short Story, Assignment 4.1			
Part 5: First Draft of Story ☒			
Lesson 5: The Writing Process: Post Writing Strategies, Assignment 4.1			
Part 6: Revising #1 Second Draft			
Part 7: Editing and Writing Draft 3			
Editing Checklist			
Title			
Part 8: Writing the Fourth and Final Copy/ Proofreading			
Reflection			
Assignment			
Assignment 4.1: Short Story (Process and Product) ☒ Final Copy and Draft 1 Reflection ☒			
Self-Assessment of Assignment 4.1: Short Story (Process and Product) ☒			

Self-Assessment of Assignment 4.1: Short Story (Process and Product)

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 4.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3** Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4** Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 4.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
Short Story Process					
<ul style="list-style-type: none"> • create your own characters and story, using techniques of short fiction (such as narrator/voice, figurative language, dialogue, description, foreshadowing, and flashback) (1.1.3) 					

(continued)

Assignment 4.1: Performance on Specific Learning Outcomes (*continued*)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
<ul style="list-style-type: none"> show how what you understand about the form of the short story builds upon your previous knowledge and helped you work your way through each stage of the writing process (1.2.1) 					
<ul style="list-style-type: none"> connect your own ideas and experiences about the craft of the short story to create your own story (1.2.3) 					
<ul style="list-style-type: none"> explore how figurative language, descriptive details, and so on are used to affect mood and to create meaning (2.2.3) 					
<ul style="list-style-type: none"> select specific techniques and elements of story writing, such as character, conflict, story grammar, narrator/voice, use of figurative language, dialogue, description used to create mood, foreshadowing, and flashback, for specific effects, and analyze them for their effectiveness (2.3.2) 					
<ul style="list-style-type: none"> select and use words appropriate to the context of your story (2.3.3) 					
<ul style="list-style-type: none"> use a variety of language techniques related to mood to create effects suitable for your purpose (2.3.4) 					
<ul style="list-style-type: none"> outline your ideas using the organizers that are provided (Main Character Chart, Character Map, Story Outline, and Story Frame) (4.1.3) 					
<ul style="list-style-type: none"> add details and delete material not central to your characters and story (4.2.2) 					

(*continued*)

Assignment 4.1: Performance on Specific Learning Outcomes *(continued)*

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
Short Story Product					
<ul style="list-style-type: none"> select specific techniques and elements of story writing, such as character, conflict, story grammar, narrator/voice, use of figurative language, dialogue, and description used to create mood, foreshadowing, and flashback, for specific effects (2.3.2) 					
<ul style="list-style-type: none"> create an original short story to convey your ideas and to illustrate that you understand the form and techniques of a short story (2.3.5) 					
<ul style="list-style-type: none"> organize your ideas following the story outline or frame that you used (4.1.3) 					
<ul style="list-style-type: none"> consider the use of figurative language to enhance your writing (4.2.4) 					
<ul style="list-style-type: none"> select and use appropriate words and grammar to achieve your purpose (4.3.1) 					
<ul style="list-style-type: none"> use correct spelling and check for errors during editing (4.3.2) 					
<ul style="list-style-type: none"> use appropriate capitalization and punctuation (4.3.3) 					

(continued)

SEQUENCE 4: FINDING YOURSELF AND YOUR PLACE IN THE WORLD (LITERARY FOCUS)

Sequence Overview

In this sequence, you read short stories, analyze them for specific elements and techniques, and follow the writing process to create a short story of your own (Assignment 4.1).



Reminder:

As you receive materials back from your tutor/marker, be sure to save your work in a safe place. Remember that you will be selecting materials from your binder for your Showcase Portfolio assignment in Sequence 8.

Introduction

In the previous sequences, you have explored ideas about how the other people in your life, such as your parents, your family, your friends, and your role models, influence you and contribute to the decisions you make that ultimately determine who you are.

In Sequence 2 and Sequence 3 you read, analyzed, and responded to fiction and non-fiction pieces, as you explored how the main character encountered forces that influenced him/her in some way. These forces may have taken the form of

- people who bring about change in character
- people who cause conflict because of opposing ideas
- rules and expectations that society exerts upon behaviour
- how personal values may conflict with these societal standards

You have also analyzed many of the techniques and elements used by a writer to convey these ideas in creative and imaginative ways, including the use of figurative language or imagery, character development, dialogue, and point of view.

In this sequence you will connect some of these ideas to the concept that becoming yourself and discovering where you belong are necessary steps in the process of becoming an adult. To do this, you will write your own short story that will illustrate conflicts and influences experienced by a teenage character as he/she attempts to find himself/herself and his/her place in the world. This is **Assignment 4.1**.

There are **five** lessons in this sequence. Before you begin writing your own story, you will examine and analyze a variety of short stories to learn more about the specific structure of the short story, and techniques and elements that are used. Then, you will work your way through the writing process as you create your own stories.



Your destination is writing a short story in which a teenage character, as he/she strives to find his/her place in the world, deals with conflict. Here's how you will get there.

1. You will review some of the techniques and terms in a short story. (Lesson 1)
2. You will continue to analyze the stories of others with a focus on character, dialogue, and setting. (Lesson 2)
3. You will begin the process of creating your character, considering conflict and outlining your plot. You will also be introduced to techniques and elements to think about for your future drafts. (Lesson 3)
4. You will work on your first draft. (Lesson 4)
5. You will revise and edit your story using the information you have focused on in the previous lessons. (Lesson 5)



Final destination reached: By following steps 1 to 5, you will create a well-written short story.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment form for your assignment is used to assess your achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: ANALYZING A SHORT STORY— STORY ELEMENTS

Learning Experience

In Sequence 3, Lesson 6, you read the short story “Rules of the Game.” You examined specific details about the short story as a form, its organizational pattern, and specific techniques used by the writer to create a well-crafted story. You also practised a variety of different strategies before, during, and after reading the story. Now you will approach the short story from the point of view of the writer.



You will review some of the techniques and terms in a short story.



Process Work 4.1

Part 1: “A Secret Lost in the Water” by Roch Carrier



How effectively can you

- 1.2.1 show how what you understand about the form of the short story builds upon your previous knowledge and how it helps you in interpreting a short story
- 2.1.1 consider what you already know about the short story form and its elements; reflect on your knowledge of parent-child relationships to interpret a short story
- 2.1.2 use predicting, analyzing, and examining details of character to develop your understanding of a short story
- 2.1.3 demonstrate your understanding of how short stories are structured to gain information from and interpret a short story
- 2.2.2 respond personally to the individuals, events, and ideas presented in a short story
- 2.3.2 analyze the use and specific purpose of the narrator, setting, dialogue, conflict, and character development in a story

“A Secret Lost in the Water” by Roch Carrier is on pages 104 to 106 of *SightLines 10*. You’ll practise several strategies that not only will help you understand this story but also will help you when you write your own short story.

Before Reading

Adults often try to “help” younger people by giving advice. Often this advice is based on their own personal experience; they believe a young person may be making a mistake and want to prevent him/her from coming to harm. Think about a time when this happened to you. Then answer **one** of the following questions:



1. Describe a situation in which advice was given. What was the advice? Did you follow the advice? Why or why not?
2. What was your initial reaction to being given the advice? What were your thoughts and feelings and why?
3. How did taking the advice affect your life? If you didn't take the advice, how might having done so made a difference?

During Reading

As you read “A Secret Lost in the Water,” fill out the **Character Map 1** on page 17 of this sequence. Remember, a trait is an adjective or group of words that describes the character's personality. It is not connected to the physical description of the character. For example, in the short story “Rules of the Game,” in Sequence 3, a trait that describes Waverly might be “strategic in her thinking.” The evidence from the text that supports this trait is the way she thinks carefully about how to answer Santa's questions to ensure she gets a gift and also how she watches to see how to tell which parcels tend to be the “best” gifts. She also takes to the game of chess, which is all strategy.

Character traits are revealed in a variety of ways. In a short story, information must be presented in a limited amount of space and time. Writers reveal character using the following techniques:

- through the character's actions (as in the examples from “Rules of the Game”)
- by what the character says about himself/herself
- by what others say about the character
- by what the narrator reveals about the character (especially an omniscient narrator)
- through the use of the flashback to provide motivation (back story) for the character's actions

After Reading

Answer the following questions for “A Secret Lost in the Water.” To help you complete the assignment effectively, first read the student exemplar for “Rules of the Game.”



1. Who is the narrator of the story?
2. What is the narrator’s attitude to the characters and events in the story?
3. How is the setting connected to the conflict?
4. How is the setting connected to the characters?
5. What major events or complications lead up to the climax of the story?
6. To what extent is the conflict resolved? Explain.
7. Is the dialogue convincing? Why?



Be certain to file all your work for this story.

Student Exemplar

The narrator of “Rules of the Game” is Waverly Jong, the protagonist of the story. It is first-person narration, so the reader only gets Waverly’s perspective on events that happen or her opinions of other people. The reader gets access to Waverly’s inner thoughts and feelings.

Waverly is a very sly, cunning, and strategic thinker. Whenever she approaches a situation, Waverly analyzes everything and makes decisions based on what will benefit her most in the long run. In this way, she is very similar to her mother, who is also extremely clever and quick thinking. Mrs. Jong makes an effort to teach Waverly the “art of invisible strength” and impart “her daily truths” on Waverly and her brothers so that they can “rise above [their] circumstances.” Perhaps because they are so similar, Waverly and her mother often clash heads. They express frustration and hostility toward each other as their relationship is placed under stress.

The setting of the story begins in the heart of San Francisco’s Chinatown. As Waverly becomes more and more successful in the chess-playing world, she leaves her neighbourhood to compete in larger competitions. The setting is closely related to the conflict of the story because Waverly’s mother wants everyone in her community to know that Waverly is a champion, and that she is her daughter. She makes Waverly accompany her on Saturday market days: “My mother would proudly walk with me, visiting many shops, buying very little. ‘This is my daughter Wave-ly Jong,’ she said to whoever

(continued)

looked her way.” Although Waverly’s friends and neighbours are supportive of her, Waverly feels as if she is being paraded around like a trophy.

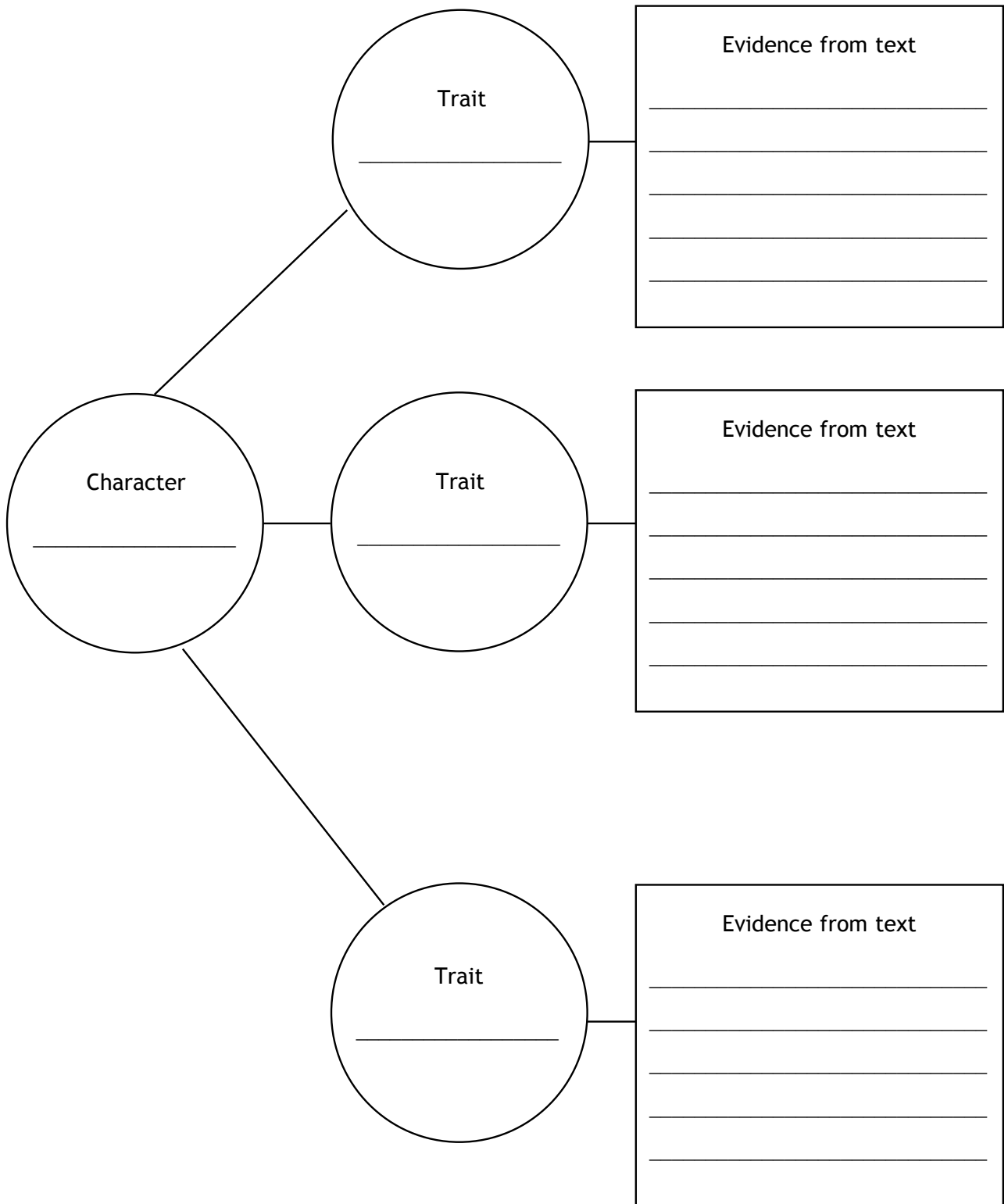
Waverly, her parents, and her two older brothers live in San Francisco’s Chinatown. Waverly’s parents immigrated to the United States from China. Her family lives on Waverly Place, the street for which Waverly was named. Although it is difficult for immigrant families to establish themselves and create wealth in a new country, Waverly’s family works hard and does well for themselves. Waverly is motivated by her mother to use her skills and talents to rise above their family’s difficult circumstances.

The climax of the story is when Waverly and her mother get into an intense argument in the middle of the market road. The major event that leads up to Waverly and her mother’s fight is when Waverly is featured in *Life* magazine’s cover story and wins another important chess championship. Mrs. Jong takes great pride in Waverly’s success and feels responsible for her achievements, but Waverly does not understand or agree with her mother’s perspective. She says to her mother, “Why do you have to use me to show off? If you want to show off, then why don’t you learn to play chess?” Waverly does not appreciate her mother showing her off to strangers or bragging about her accomplishments. She is embarrassed and feels taken advantage of.

The conflict between Waverly and her mother is left unresolved at the end of the story. Waverly views her mother as an adversary, someone who she must outsmart in order to maintain control of her own life. Waverly views her struggle against her mother as a complicated game of chess. At the end of the story, Waverly has dreams about her mother pushing her pieces off of the chessboard but gathers her invisible strength and rises above the situation. Waverly closes her eyes to “ponder [her] next move,” indicating that the conflict is not yet resolved.

The dialogue between characters is quite convincing because it reveals the nature of the mother-daughter relationship. One of the first lines in the story is Mrs. Jong scolding Waverly and giving her advice: “Bite back your tongue. . . . Wise guy, he not go against wind.” Waverly is constantly receiving advice and pieces of wisdom from her mother. Waverly herself is also very opinionated and witty. She tricks both the tourist – “Guts and duck’s feet and octopus gizzards!” – as well as her mother – “Ma, what is Chinese torture?” The dialogue also reflects the characters’ moods and cultural backgrounds. Mrs. Jong speaks using an accent because of her Chinese background, whereas Waverly grew up speaking English in the United States.

Character Map 1



NOTES

LESSON 2: ELEMENTS OF SHORT STORIES

Learning Experience

To be able to create a well-crafted short story, which is Assignment 4.1, you must first learn about the elements used by the writer. In Lesson 1 you examined the importance of character and how setting, character, and conflict are connected. In this lesson you will continue to analyze stories to see how each particular writer uses such elements as setting, dialogue, and organizational patterns (e.g., descriptive; enumerative/sequential) for different purposes.

You will read and analyze three short stories:

- “25 Good Reasons for Hating My Brother Todd” by Peter D. Sieruta
- “All Is Calm” by Ann Walsh
- “Run with Patience” by Dora Maendel



You will continue to analyze the stories of others with a focus on character, dialogue, and setting.



Process Work 4.2



How effectively can you

- 1.2.1 show how what you understand about the form of the short story builds upon your previous knowledge and how it helps you in interpreting short stories
- 2.1.1 consider what you already know about the short story form and its elements; reflect on your knowledge of sibling rivalry, caring for aged family members or friends, and remembering a special place from childhood to interpret short stories
- 2.1.2 use predicting, analyzing, examining details of character, and visualizing to develop your understanding of short stories
- 2.1.3 demonstrate your understanding of how short stories are structured to gain information from and interpret them
- 2.2.2 respond personally to the individuals, events, and ideas presented in short stories
- 2.3.2 analyze the use and specific purpose of the narrator, setting, dialogue, conflict, and character development in stories

Part 1: Element: Character Traits

“25 Good Reasons for Hating My Brother Todd” by Peter D. Sieruta

A copy of “25 Good Reasons for Hating My Brother Todd” by Peter D. Sieruta is found on pages 22 to 32 of this sequence.

Before Reading

Sibling rivalry is common in families. Brothers and sisters seem to fight among themselves often because of the differences they think they see in the way they are treated by other family members. Sometimes, an older sibling will be recognized for his/her accomplishments and then a younger sibling thinks that he/she must live up to these accomplishments. Siblings may criticize or find fault with each other and often seem to be doing something to annoy each other. Siblings also become experts at using the threat of parental action or disapproval as persuasive tactics when they want something.

Think about your relationship with a brother or sister. If you don't have a sibling, respond based on what you have been told by those who do.

Answer **one** of the following.



1. Write about a situation when your brother or sister was given recognition and praise from your parents because of something he/she did or accomplished. How did this make you feel about yourself? How did it make you feel about your brother/sister?
2. Describe how you are different from your sibling. List at least three things that make you very different people.
3. Identify and describe the one thing about your sibling that drives you crazy.
4. If you are an only child, did you ever hope for a sibling. Why? Why not?

During Reading

As you read the short story, create a character list for the narrator, Emery. Complete the chart by listing the characteristic and then providing evidence for that trait. **Hint:** Each numbered item on Emery's list will reveal something about his own character. A **Character List Chart** is on page 33 of this sequence. An example is included on the chart to help you get started. Add **five** traits to the list.

After Reading



Respond to both questions.

1. The list Emery creates actually says more about himself than Todd. Pick one trait that is revealed and write about how the dialogue used to illustrate his point about Todd focuses on his own character.
2. The use of internal dialogue – when the character talks to himself – is effective in this story. Identify three examples of internal dialogue and explain what each example shows about Emery.



File all your work for this story.

25 Good Reasons for Hating My Brother Todd

by Peter D. Sieruta

Give me a pencil and a piece of paper and I'll start to make a list. That's just the way I am. My brother thinks it's dumb.

1. *My brother thinks most of the things I do are dumb.*

But I don't care. Lists are the only way to get life into order. Can I help it if I like being organized?

2. *My brother thinks I'm too organized.*

"You're too uptight, kid," Todd told me tonight at dinner. "You gotta loosen up, mellow out, go with the flow."

I chewed my pork chop slowly, trying to think of the ultimate putdown that would make him clutch his heart and gasp for air. But by the time I swallowed, I still hadn't thought of it. So I just said, "Do you have any suggestions?"

"The briefcase has got to go," he said. "Nobody at school carries a briefcase."

"Mr. Samuels does."

"He's the principal! The principal can get away with it! A tenth grader can't."

"I like to keep my papers in order."

"And those glasses, they're ancient history! Nobody wears that kind anymore. Not to mention your clothes."

"What's wrong with my clothes?" I asked.

"What's right with them?"

"I think your brother dresses very nicely," said my mother. "He dresses like he takes school seriously. You don't see him in jeans and a T-shirt."

"That's what I mean," said Todd. "Of course you like how he dresses. He dresses like Dad."

"What's wrong with the way I dress?" my father asked.

"Nothing, but you're old. Emery shouldn't dress like a forty-year-old, for God's sake!"

"Please don't take the Lord's name in vain," said my mother.

"Forget it then! Forget it! Let him act like he's forty years old!" Todd shouted, gesturing wildly. "I thought I was doing him a favor. At school they're calling him nerd, Mom! And everyone knows he's my brother!" He stormed out of the room.

3. *My brother is ashamed of me.*

I folded my napkin and placed it beside my plate. "I've never heard anyone at school call me a nerd," I said. This wasn't quite true, but I thought it made me look a little better in their eyes. Who wants a son that people call nerd?

"Of course they don't," said my mother.

"And nobody says anything about my clothes, or my glasses or my briefcase either."

"Of course they don't," said my father.

(continued)

Source: Sieruta, Peter D. "25 Good Reasons for Hating My Brother Todd." *On Common Ground*. Ed. Jerry George, Don Stone, and Faye Ward. Toronto, ON: Oxford University Press, 1994. 70-85.

Process Work 4.2, Part 1

"May I be excused?" I asked.

I didn't hear the answer because right then Todd's stereo broke the sound barrier. He always sets the volume at 10+, and his favorite music is punk rock.

4. *He has no consideration for others.*

5. *He has rotten taste in music.*

My mother cupped her hands to her mouth and yelled, "Don't worry, he'll be leaving soon. He's supposed to pick up his date at seven thirty."

I had to go to the bathroom, but when I got to the top of the stairs I saw the bathroom door was closed and heard the shower running.

6. *He always hogs the bathroom.*

I pounded on the door. "Hurry up. I have to go to the bathroom."

"What?"

"Hurry up, I have to go to the bathroom."

"What?"

Then he suddenly turned the shower off while I continued yelling, and the whole neighborhood probably heard me shout, "I have to go to the bathroom!"

7. *Often, he deliberately embarrasses me.*

He said, "Well come on in and use it then, you idiot."

"With you in there?" I said. "Forget it."

The shower started up again. "It's your bladder," he yelled.

8. *He is disgusting!*

I went into my room, shut the door, and started making a list of twenty-five ways to kill my brother. Wire his bed with dynamite? Put a rattlesnake in his closet? A couple seconds later he came in without knocking.

9. *He has no respect for my privacy.*

He padded across the room in his underwear. "I need socks," he said, pulling open my drawer.

10. *He has no respect for my property.*

"Leave my socks alone," I said.

"Oh come on, little bro," he said, trying on my only-worn-once brown argyles. "I need 'em for my date." He danced around my room. "Now I've got socks appeal!"

11. *My brother has a very, very bad sense of humor.*

"Just get the hell out of my room," I said. I could feel my face getting red and all because he'd mentioned the date out loud.

He put on his mock shocked look and clapped his hands to the sides of his face. "Oh, Mom," he yelled. "Emery said the *h* word!"

(continued)

Process Work 4.2, Part 1

12. *He's always trying to get me in trouble.*

"I mean it, Todd, leave me alone. Go on your stupid date and leave me alone!"

"All right, all right, I'm going," he said. Then he mooned me.

"You're sick," I said, throwing a notebook at him.

He ran out of my room laughing, and I returned to my list of ways to kill him. Put insect repellent in his milk? Disconnect the brakes on his ten-speed? But none of my ideas seemed cruel enough. I crumpled the paper and tossed it toward the wastepaper basket. Of course it landed on the floor.

13. *My brother has never missed a shot in wastepaper basketball.*

Why did he have to mention the stupid date, anyway? Was he just trying to see my reaction? Well, forget it! I wasn't about to give him the satisfaction. I pulled out another notebook and started working on my science project, but I couldn't stop myself from going over the last couple days in my mind. Because it was the science project that had started the whole thing.

Let me make one thing perfectly clear: I hate group projects, team projects, class projects, et cetera. In other words, anything that means I can't work alone. Frankly, there's nobody in my classes that I care to work with. Even more frankly: There's nobody that cares to work with me. So when Mr. Jamison said we'd have to pair off for our final science project, I didn't exactly jump for joy. Usually everyone teamed with their friends and I was one of the leftovers, destined to be paired off with some other loser by the teacher—a situation that had, in the past, made me partners with an illiterate girl, our class dope pusher, and a Swedish exchange student who could only say "yah." But this time Mr. Jamison said that partners were going to be assigned.

As he read through the list, accompanied by cheers and groans from the class, I read the next chapter in the textbook. It really didn't matter whom I was paired with—I'd probably end up doing all the work. Just then I heard my name. "Emery, you and Jodi Meriwether will be working together."

Everyone started laughing, and I turned to look at Jodi just in time to see her making barfing faces at the girl sitting next to her. I had to turn away, because Jodi was just too lovely to look at for more than a second. Ever since fourth grade I've wanted to marry Jodi Meriwether. She is, without a single doubt, the most beautiful, popular, poised teenage person ever to attend Truman High. I knew she wasn't too crazy about me, but then, we'd never really gotten to know each other very well.

For the rest of the class period I calmly copied lecture notes, while in a corner of my mind I had visions of Jodi and myself accepting our Nobel Prize in Chemistry. I also had other visions of us, but they were X rated.

The bell rang and I jumped out of my seat. Usually it takes Jodi a long time to leave the classroom. She always stops to talk to at least three or four people (never me) and sometimes even the teacher. I know, because sometimes I have trouble with the lock on my briefcase and it takes me a long time to leave too. But that day the bell hadn't even finished ringing before Jodi was out of her seat and running toward the door. She was fumbling with her books, trying to shove her papers into a binder. I got to the doorway just in time to see her books crash to the floor.

I knelt down to help her, saying, "When should we start working on the project?"

"Don't mention that project!" she snapped.

(continued)

Process Work 4.2, Part 1

“How about today – this afternoon?”

“No. Would you get away from me!”

“We’re going to have to start someday,” I said, then swallowed the heartbeat in my throat and added, “Jodi.”

“What?”

“What what?” I said.

“You said my name.”

“I said that we’re going to have to start someday . . . Jodi.”

People were coming out of the room, making sarcastic remarks about Jodi and me on the floor together. Jodi looked like she wanted to bite someone.

“Can’t we start today?” I asked. “At my house?”

She looked past me at all the other people streaming into the hallway and hissed, “Yesss, okay, all right, now just *get out of here!*”

I didn’t think that was a very gracious thing to say, but I handed her my address and went on to my next class.

On the way home from school I ran into the corner store for a snack to serve when Jodi came over, though I wasn’t sure what to buy. Todd would probably pick up a bag of Doritos, but I rejected that as too common. I also rejected pizza rolls (too messy) and cupcakes (too sticky). So I ended up buying Doritos anyway, though they turned out to be a complete waste because when I got home I accidentally dropped my briefcase on top of them and smashed the whole bag.

I was right back where I started from, and the only things in the refrigerator were a pot roast and some vegetables. I raced back and forth, finding a pot and cutting up potatoes, and almost had the roast in the oven when I realized something: Pot roast is not your typical after-school snack. Okay, Emery, *calm down*, I told myself. Everything’s going to be all right. I sat down and began making a list of all the things we could talk about (the weather, classes, the science project). Then I began pacing, running to the window every five seconds and not acting like myself at all.

When the doorbell rang, I tripped over a throw rug and hit the door with my head. “What was that thud?” was the first thing Jodi said after I opened the door.

“What thud?” I said, pressing my hand against my forehead and praying there wouldn’t be a lump.

I had planned to say “Jodi, Jodi, Jodi” when I opened the door, because that’s the kind of thing Todd’s always saying to girls, but the thud had destroyed the moment.

It was almost like a dream come true to see Jodi standing in the middle of our living room, slowly unwinding her long orange scarf. “Isn’t your mother or somebody here?” she asked, looking around.

“Are you afraid to be alone with me?” I asked.

“You’ve got to be kidding,” she snorted.

“I was thinking, maybe, the kitchen . . . we could study there.” My words were coming out all mixed up, and it was all Jodi’s fault for looking the way she did. Nobody should look that good, except maybe Miss America or a TV star. Jodi was wearing a purple sweater and jeans. They were both very tight.

She followed me into the kitchen, and I turned on the light over the table. “I had some Doritos, but I dropped my briefcase on them.” I hadn’t meant to say that, but I was really stumped for a conversation opener.

(continued)

Process Work 4.2, Part 1

Jodi snorted.

“How do you feel about pot roast?”

“I’m on a diet. Now, about this science project—”

“A diet? Jodi, no. You don’t need to diet. You’re perfect. Your figure, I mean.” I could feel my face turning hot, so finished up with a lame: “I mean, you’re not fat.”

She said, “About this science project. I know you’re supposed to be this big brain and everything, but really, science just isn’t my thing. So I was thinking, my older brother’s got this solar-system thing he made about five years ago out of coat hangers and spray-painted Styrofoam balls. What if I just brought that over as my contribution and then you could write up some kind of really complicated paper about it and we could turn it in? I’m not into science.”

“A brain?” I said. “You think I’m a brain?” That clinched it. I was in love.

“So what do you think?” she asked, getting up from her chair as if the whole discussion were over. The light glowed on her long blond hair.

“About what?”

“The Styrofoam solar system! Aren’t you listening to me?”

“Of course I’m listening.” I paused for a second, thinking: *A Styrofoam solar system?* How do you tell the girl you love that her suggestion is the pits?

I straightened my glasses and cleared my throat.

“Sit down, Jodi,” I said in a calm voice. She looked a little bewildered, but she did sit down. “Solar systems are good—very good—for science projects, but you have to remember this is *tenth* grade. I think maybe we should try for something a little more challenging.”

“My cousin’s got a plaster-of-paris volcano I could probably borrow,” she said.

“Maybe something even more challenging than that,” I said.

“It really erupts, too.”

“What would you say if I told you we might be capable—you and I—of turning in the best science project ever at that school? I think we could do it.”

“The best?” she asked, her eyes widening. Because if there was one thing Jodi was interested in, it was being the best.

I leaned in closer and looked her right in the eyes. “The best ever,” I said, opening my notebook. “I made a list of some concepts in study hall.” And there they were—twenty-five individual suggestions—not just ideas, but real concepts with pros and cons and costs and conclusions and everything. Jodi pulled the notebook toward her and began reading through the list. I loved the way her lips moved slightly as she read but pushed that thought from my mind; now wasn’t the time to think about love. First I should win her respect and admiration. Love was sure to follow.

Just then I heard the front door open. “Anybody home?” yelled Todd. “Mama Bear? Papa Bear? Emery Bear?”

14. He can’t even walk in the front door without making a big deal out of it.

“Who’s that?” asked Jodi, looking up from the notebook.

I said, “Keep reading.”

Todd appeared in the kitchen doorway wearing his soccer uniform and bouncing a soccer ball off his biceps.

(continued)

Process Work 4.2, Part 1

15. *He has biceps. Big ones.*

"Hi," he said.

Jodi looked up, and a slow smile spread across her face. "Hi!" she said.

"We're working," I told Todd sternly.

"Okay. See you later. I've got to shower." He turned and walked down the hall. Jodi and I were both watching him. When he got out of sight, he said, "By the way, who's the beautiful girl sitting at our kitchen table?"

Jodi burst out laughing as if that were the wittiest remark she had ever heard. "I'm Jodi Meriwether," she called.

We could hear his footsteps going up the stairs. "Glad to know you, Jodi."

Jodi turned back to look at me with a stunned smile on her face. "Wow," was all she said.

"Back to these concepts—" I said.

"Was that your *brother*?" she gasped.

"Him? Oh, yeah, I guess it was."

"Your brother? How can it be?"

"Well, let's see, project thirteen right here is all about genetics. Maybe if we work on that you'll get a better understa—"

"Is he *adopted* or something?" she asked. She was looking at me more intensely than she had all afternoon.

"No. And neither am I."

"But he's so . . . so . . . blond!"

"So what?" I said. My mother has blond hair, my father has blond hair, all my grandparents have or had blond hair. My hair is dark. Very dark. People are always asking us what color hair our milkman has. I don't find this funny. Neither do my parents. My brother finds it hilarious.

"He's like . . . like . . . a Norse god!"

"Jodi, have you ever actually *seen* a Norse god?"

16. *He's six feet tall.*

17. *He has green eyes.*

18. *He has teeth like Chiclets.*

19. *He looks great in a soccer uniform.*

"Does your brother go to another school or something, Emery?" It was the first time she ever said my name out loud.

"No, he goes to Truman too."

"What! I've never seen him around!"

"Well, you know how it is. He's a senior, and—"

Jodi grabbed onto the edge of the kitchen table. "A senior?" she shrieked.

"We won't get to be juniors if we don't pass this science class," I said, trying to turn the conversation back to where I could handle it.

She looked down at the notebook in front of her as if she'd forgotten its existence. "Oh, that's right," she said.

"Look, maybe a Styrofoam solar system is the way to go," I said.

(continued)

Process Work 4.2, Part 1

“Oh, no. No, Emery. I think we should do the greatest project ever in the history of the school.”

“Really?”

“Absolutely. We could work on it every afternoon, over here.”

“Which concept are you interested in?” I asked.

“Um . . . eight,” she said, pointing at the notebook.

The shower stopped running. Todd yelled down the stairs, “Hey, who wants to help dry my back?”

Jodi actually jumped up!

I grabbed her wrist. She looked embarrassed. I pretended not to notice. She said, “Not too cool.” I could feel little sparks of electricity dancing up and down my arm. My hand was still around her wrist as she sat down again. The electric sparks had turned to jolts. I looked at her face, but all I could see was her embarrassment for jumping up like that. I let go.

She looked down at the Formica tabletop. After a second she said, “God. Embarrassment. I’m not usually like this.”

“It’s all right, Jodi,” I said.

She looked at me then. Her eyes were partly hidden by her hair, but a slow smile began to appear. I wanted to hug her. “You know, I’ve misjudged you. I used to think you were a nerd, like everyone says, but really, you’re not.”

“Thanks.”

“I mean that. You’re different than I thought. You’re okay Emery.”

“Thanks.” What did this mean? I didn’t want to get my hopes up.

Jodi continued: “And I’m really looking forward to this project. I know we’ll do a good job, with you being such a brain and everything. I really mean it. I’m not saying that because of . . . him.”

“What’s up, guys?” Todd was standing in the doorway. He had changed clothes, and his hair was still wet.

“We’re working on a science project together,” said Jodi. She was still blushing, but it just made her look even prettier.

“Oh,” he said, pouring some orange juice. “Then you’ve got yourself a great partner, Jodi. This kid’s a brain.”

“I know!” she said.

“Oh, cut it out,” I said modestly.

“And he’s so *organized*,” said Jodi. “You should see this list.”

“Oh, I’ve seen his lists.” Todd sat down at the table and said, “Emer-ee-ee -ee-ee-ee-ee-ee,” giving the back of my hair a tug with each “ee.” He does that all the time and he knows it drives me crazy.

“Stop it,” I said.

Jodi was laughing. So was Todd.

He tilted his chair back until the front legs rose off the floor. Just one little push backward, I thought . . . But instead I held my hands very tightly together and watched while Todd hung perfectly balanced in the air, taking a long, long swallow of juice.

(continued)

Process Work 4.2, Part 1

20. *He's a show-off.*

Then he brought the chair back down and said, "Science projects, huh? I remember them well. I had Jamison for tenth-grade science."

"Me too!" shrieked Jodi. "He's our teacher! What a coincidence!"

"Old Blue Hands," said Todd, then started to laugh.

"Blue hands? What!" said Jodi, laughing too. She was leaning halfway across the table.

"Jamison used to have blue hands—no joke! We were doing this experiment, making crystals on charcoal briquets, and he accidentally spilled the solution all over the lab table and tried to clean it up with some Kleenex, and he ended up with bright blue hands. And it wouldn't come off. He had blue hands for the whole semester!"

Jodi was laughing hysterically.

Todd was laughing so hard at his own story that he was pounding his fist on the table.

21. *He always laughs at his own jokes.*

"Well, he *deserved* the blue hands, for God's sake," said Todd, wiping at his eyes.

"That's what he gets for doing those dumb first-grade type of experiments. I mean, we used to make crystals on charcoal in grade school, right, Em?"

"I don't recall."

"Well, what kind of experiments would *you* suggest for a tenth-grade class?" said Jodi.

"*Transplants!*" shouted Todd, pounding the table again. "And test-tube babies!"

"Oh, for goodness' sakes, Todd. We're trying to study."

"Can't you just see it, Todd?" said Jodi. "Hey, Mr. Jamison, come look in my test tube. I think it's *breathing!*"

"My test tube's having twins!" said Todd, then "Where are you going?"

"To get my briefcase, if that's okay with you two!" I stomped into the living room, grabbed the case, then stomped back into the kitchen. "Since I don't think we'll be doing much more work on this today, I'm going to put away all these notes," I said to Jodi.

"Oh, Emery, don't be so . . . so . . ." she said. "Come on, sit down, we can work on it in a while."

I sat down because I wanted to please Jodi. But as I listened to them talk and laugh, I knew I was watching my beloved, my sweetness, my life, slowly ebb away.

And I knew damn well whose fault it was.

Later, after Jodi left, Todd came into my room and sat on my bed, messing up the fresh sheets as he bounced around. "So how goes it, little bro?" he asked.

"I'm trying to study."

"It kills me," he said. "Here you are, straight-A brain, you don't even *need* to study, but you do it all the time. Then there's me, dummo jock who *should* study all the time, and I *never* do."

"You do okay."

"Okay, yeah, but not all A's like you."

He was trying to get on my good side.

"What do you want from me?"

"Can't you trust me, for God's sake? Can't I even give you a compliment? Do you always think I've got an ulterior motive?"

I turned and stared at him. Finally I nodded. He laughed, then looked up at me sheepishly. "Okay, you're right. There is an ulterior motive. Would it be okay with you if I asked Jodi for a date?"

(continued)

Process Work 4.2, Part 1

I knew it! But still . . . hearing it out loud was something else. It hurt.

I looked at the wall in front of my desk. It was very white. "Sure," I said. "Why are you asking *me*, anyway? We don't have anything going."

"I know. But she is your friend and all, so I wouldn't feel right about it if you had objections."

"No objections," I said.

"She's pretty neat, huh?"

"I guess."

"Pretty neat looking. And I like the way she laughs."

"She laughs okay, if you like laughing."

"*Like* laughing? I *love* laughing!" He bounced up and down on my bed a few more times.

Suddenly I jumped up and shouted, "Would you stop doing that, please? Would you stop bouncing on my bed?"

He stopped. He just sat there in the middle of the bed, staring at me in surprise.

I gripped the back of my chair as hard as I could. "Maybe you should have a little consideration for other people once in a while instead of jumping on their beds all the time!" I shouted. "I wish you'd grow up. You're supposed to be the older brother, after all. But no! You're always running all over the place, waving your arms around, talking in italics. You make me mad, Todd!"

"Talking in *italics*?" he said. "What are you talking about?"

"There! You just did it there. You said, 'Talking in *italics*?' If you were in a book, half the things you'd say would be in italics!"

"I don't get it, Emery."

"Of course you don't. You don't get *anything*!" That's how far he'd driven me. Now even I was talking in italics.

"Does this have anything to do with Jodi?"

Suddenly I was tired. I sat down at my desk and laid my head in my arms. When I spoke, my voice sounded weak. "Of course it doesn't have anything to do with Jodi. Go ahead, take her out, she's nice."

"You feeling okay, Em?" He sounded concerned.

I hate being pitied.

I tried to turn it into a joke and said, "I'm just tired. It's not easy being a ner—" The word broke in half as it came out of my mouth. "—erd."

"You're not . . . crying, are you?"

"No! Why would I be?" I lifted my head and took off my glasses to prove my eyes were completely dry.

Then I dropped my head back on the desk and shut my eyes. I could still feel Todd standing right behind the chair. He lightly punched me in the shoulder a couple of times. Then he took his fist and rubbed it up and down my back for a second. I really did start to cry at this point, but very quietly, so he couldn't tell. In fact, he probably thought I'd fallen asleep, because shortly after that he tiptoed from the room.

That was last night, and tonight was The Date. Of course she said yes when he called her.

(continued)

Process Work 4.2, Part 1

22. *Girls always say yes to Todd.*

As I sat in my room, I could hear him downstairs, talking to my parents.

"Emery! Emery!" my mother called. "Bring your camera down and take a picture of Todd."

"Mother, for goodness' sakes, why?" I asked, but brought the camera downstairs anyway. "It's not as if he's going to his senior prom or anything. He's just going to see another horror movie with some girl."

"Yes, but I'd like to have a reminder that at some point in his adolescence, Todd got dressed up in something other than jeans or a soccer uniform."

I said, "Don't you usually wear jeans and a T-shirt on a date anyway?"

"Yeah, but this isn't just any date. You know. Jodi's pretty special. She doesn't seem like the jeans type." I wondered what Jodi would wear.

"Should I take the picture or shouldn't I?" I asked. "I've got more important things to do."

"Take the picture," my mother said firmly.

Todd stood in front of the curtains and raised his eyebrows and smiled at me, as if he hated getting his picture taken but was just humoring our mother.

23. *He loves getting his picture taken.*

I snapped the picture, making sure that my thumb was in front of the lens.

"Let's take another one, just in case the first one doesn't come out or something," he said.

"Sure," I said, taking another picture of my thumb.

He grabbed his car keys and said, "Who knows what the night holds? Movies, dinner, dancing?" He grabbed my mother and twirled her through a few dance steps.

"You're just going to some dumb horror movie. You've already eaten, so you're not going to dinner. And you're not going dancing . . . are you?" The thought of Todd holding Jodi in his arms was too much to take.

"Don't know, can't say, not sure," said Todd.

"Just be careful with the car," said my father, "and be back by midnight. "

"Sure thing. I'll be back by midnight. Twelve thirty at the latest, Dad . . . Maybe one o'clock if traffic's heavy." He ran out the door and vaulted over the hedge next to the driveway.

My father shook his head, smiled, and said, "Son of a gun."

24. *Todd always, always gets whatever he wants.*

The car radio suddenly began to scream at its maximum volume, and our old Pontiac went roaring down into the street.

I don't know what kept me standing at the doorway, watching the car until it went out of sight. By all rights, I should have been the one driving off to Jodi's house at that very moment . . . even if I don't know how to drive yet. I sighed and sat down in a living-room chair.

"What's the matter?" said my mother.

"Nothing."

(continued)

Process Work 4.2, Part 1

I took out my ballpoint and wrote on the first page of this notebook, “25 Good Reasons for Hating My Brother Todd.” The first thing I thought of was that my brother thinks it’s dumb that I like lists. “What are you doing?” my mother asked, snooping over my shoulder.

“Making a list of all the reasons I hate Todd.”

“Oh, stop that nonsense. You don’t hate Todd. What’s wrong? Are you angry because he’s taking out that girl from your class?”

“Angry?” I said. “Why should I care? I hate Jodi Meriwether. I never have liked her. You might say I despise her.”

“Okay, okay, I’m sorry I asked.”

“You should be,” I muttered under my breath.

She said, “I just don’t see why you have to behave so poorly toward your brother.”

25. My mother always did like him best.

Process Work 4.2, Part 1

Character List Chart	
Characteristic	Evidence
Example: 1. organized	Emery writes lists all the time; this story is a list.

NOTES



Process Work 4.2

Reminder:

Be certain to complete the process work carefully. These activities will help you practise the strategies and consider the ideas that have been discussed in this lesson. The process work will help you in completing the final assignments of the sequence.

Part 2: Element: Dialogue "All Is Calm" by Ann Walsh

A copy of "**All Is Calm**" by Ann Walsh is found on pages 36 to 39 of this sequence.

Before Reading

Your relationship with older people (grandparents, family friends, etc.) will change over time as both you and they become older. When you are a young child for example, your grandparent may have spent time looking after you and taking care that you were safe and protected. There may come a time when your roles become reversed and you become the person responsible for taking care that your grandparent is safe. This may be difficult to deal with and may cause you stress and confusion. This next story is about a girl dealing with the fact that her grandmother has Alzheimer's disease, a condition that robs people of memory.

Think about yourself in this type of situation. Focus on what you would be feeling and how you would respond to the person. Also think about how others may perceive you if seen together in public.



Answer **one** of the following:

1. What would be your concerns and worries? How would you react to and treat the person?
2. What would you tell other people about this individual?

During Reading

1. As you read the story, record on the Dialogue Chart three specific examples of dialogue used in the story. Then identify the purpose of each piece. You will find the **Dialogue Chart** on page 41 of this sequence. There is an example provided for you to help you with this task.

After Reading

1. Select one of the dialogue samples. What did you learn because of the dialogue and how did it contribute to the story as a whole? Focus on what you learned about character or theme.



Be sure to file your work.

All Is Calm

BY ANN WALSH

“Leave me alone. Don’t touch me. Help, help me someone!” I couldn’t believe it. She was calling for help as if I were trying to kidnap her— me, her own granddaughter!

I don’t know how it happened, but I was the only one who could do it, and it was turning out to be worse than I thought it would be. I mean, I love my Grandma; everyone loves their grandmother, right? But my Gran had become, well, strange isn’t quite the word. Mom said it was Alzheimer’s and she cried when she told me. It didn’t mean much to me at the time, but believe me, as the year went by I learned more than I ever wanted to know about the disease.

It makes people forget. Not just ordinary forgetting—the square roots of numbers or your last boyfriend’s phone number—but serious blanking out, like the names of your children, where you live, what you do in a bathroom, and whether your bra goes on before or after you put on your blouse. My Gran didn’t do those things yet, but chances were she would as the disease took her farther and farther away from the person she once had been. She still had good days, times when she seemed so normal, so like her old self that it made it worse when she went off into whatever strange place the Alzheimer’s was taking her mind. She had always been a bit “odd”—actually “ditsy” was the word my father used—but she had been kind and funny and caring and clean. Now—well, sometimes she was really different, weird even, and I was on a bus with her at four o’clock on a Wednesday afternoon hoping that today would be one of her good days.

I was the only one who could do it, take Gran to the doctor’s appointment. Mom was away at a conference, my brother had to get his braces adjusted, and Dad couldn’t get off work in time. “Katie,” Mom said before she left, “Katie, she has to go. It took us months to get this appointment, and this specialist is the one who can help us get Gran into a home—he has to classify her condition as serious so that we can get her into a place where she’ll be looked after properly. I can’t do it any more; I just can’t. She’s only lived with us a year, but I can’t handle her anymore.”

I thought Mom was going to cry again when she said that. She’d been doing a lot of crying lately, so I put my arm around her and hugged her and said all the right things about how I didn’t mind at all, and sure, it was just a short bus trip, and no, Gran wouldn’t embarrass me and we’d manage just fine.

Sure. We were managing. Barely.

It started when I got home from school. Mom had left a note, reminding Gran of the appointment, and Dad had phoned her at noon reminding her again—but she hadn’t picked up the phone, and I heard his anxious voice when I checked the answering machine. At three-thirty, an hour before we had to be at the doctor’s, Gran was sitting at the kitchen table in her nightgown writing Christmas cards. At least she *thought* she was

(continued)

Source: Walsh, Ann. “All Is Calm.” *The Blue Jean Collection*. Ed. Peter Carver. Saskatoon, SK: Thistle-down Press, 1992. 100–110.

Process Work 4.2, Part 2

writing them. She'd taken the box of cards out of the drawer where Mom had stored them until next November, and she'd written her own address on every envelope—no name, just the address. She was singing to herself when I got home, singing Christmas carols and stuffing blank cards into envelopes—in March! It took a while, but I got her dressed, and we got out of the house and down to the bus stop in record time. The bus came along right away, and everything was going to be okay, and I was sort of proud of myself—and then she started singing again. "Silent night, Holy night, All is calm . . ." Gran has a loud voice, loud and friendly, and the kind of voice you wanted to hear singing happy birthday to you when you were nine, but on a crowded bus it didn't sound friendly but just plain strange.

People turned around to stare at us, and I said, "Gran, it's not Christmas. Don't sing those songs now."

She looked at me, and the singing stopped. Her mouth stayed open for a while, sort of caught in the "mother and child," and then her face crumpled and she began to cry.

Out loud. Cry as if I had kicked her, or told her her puppy had been run over. "Don't cry, Gran," I said quickly. "Listen, you can sing all you want to once we get home—really."

She clutched at my hand, and suddenly the tears were gone. "We'll go carol singing," she said. "All of us. I'll make hot chocolate, and we'll all go out in the snow and sing."

"Sure, Gran," I said, trying to untangle my hands from hers. "Sure, when Christmas comes we'll all go carol singing."

She smiled at me, and I gave up trying to get my hand away from hers and just held it and squeezed it. Gran always had a nice smile. She looked at you when she smiled, too, right in the eyes, and you always knew that smile was for you and not for anyone else.

"Where are we going?" she asked loudly. "Why are we going this way? We'll get lost."

"It's the way to the doctor's office, Gran." I spoke really softly, hoping she'd get the idea and lower her voice, too. Again heads were turning, as people craned their necks for a look at my . . . for a look at the crazy old lady who used to be my Grandma. I tried not to meet anyone's eyes. "Shhh, Gran. We won't get lost," I reassured her.

It didn't make any difference. "Stop the bus, stop it, right now! We're lost!" she yelled. She tried to stand up, but the bus lurched away from a stop, and she sort of fell backwards into her seat.

"Sit down . . . everything's going to be all right," I said. And then, just like the sun coming out, she smiled at me and, as if everything was normal and fine, she said, "Isn't it a lovely day, Katherine? It's so nice to spend some time with you, dear. Shall we go and have tea cakes after our appointment? You always liked those sticky buns they make at the Tea Shoppe."

She had come back again. Just like that. One moment there was this crazy old lady sitting beside me, and the next moment my grandmother was back. I don't know why, but suddenly I wanted to cry too.

"Sure," I said. "We'll go for tea and goodies." We sat there, silently, for the rest of the trip.

Then it was our stop, and we had to get off. "Come on, Gran," I told her. "We're here."

(continued)

Process Work 4.2, Part 2

She turned to me, and her face changed again, and she grabbed onto the seat in front of her and said, “I’m not moving. You’re just trying to trick me.”

“Gran,” I urged, hoping that she hadn’t gone too far away into the craziness of the disease again, “Gran, come on. The bus is stopping.” I took her arm and tried to gently pull her to her feet, but she just clutched the handrail tighter.

“Leave me alone,” she said, her voice now louder than it had been when she was singing carols. “I don’t know who you are. I don’t go places with strangers.”

“Come on, Gran. It’s me, Katie . . . Katherine. We’re going to see the doctor. This is where his office is. Come on, Gran.” The bus had stopped now, and the other people who were getting off had already left. I stood up and tried to pull her to her feet.

“Leave me alone. Don’t touch me. Help, help me someone!” I couldn’t believe it. She was calling for help as if I were trying to kidnap her – me, her own granddaughter!

“Gran,” I said. “Please come with me. You know who I am . . . you’ve just forgotten for a moment. Please, get off the bus.”

“Everything all right back there?” called the driver, and I could see him turning around and halfway rising from his seat. “I’ve got a schedule to keep, miss. You’ll have to get her off right now because I can’t wait any longer.”

“I’m never going anywhere with you,” Gran said to me. “I hate you. You’re a nasty little girl, and I don’t know why you want me to go with you.” The doors of the bus closed, and the driver pulled slowly ahead and I stood there in the aisle and wondered what on earth I could do. One thing I knew I mustn’t do, though, was get angry. It wasn’t my Gran talking. It was the disease, the Alzheimer’s. I must remember that; Mom had told us over and over that Gran didn’t mean to be cruel or to say horrible things to us, but the disease took over her voice as it took over her mind, and she couldn’t always control the words that she said.

It’s the disease speaking, I told myself, only the disease, not my Gran. Fine. But the stupid disease wasn’t going to let her get off the bus, and what could I do about it? I put my arm around her shoulder, “Gran, Gran . . . please, try to remember. It’s me, Katie.”

The bus began to slow again; approaching the next stop. I didn’t hear him come up behind me, but suddenly he was there. “Hi,” he said, and then stood beside me, smiling down at my grandmother. “I have to get off at this stop,” he told her. “Can I help you? Would you like to come with me?”

Gran was silent for a moment, and I was, too. I knew this guy, Kevin; he was in several of my classes this semester. He was tall, blond, and into sports, not a type I hang around with. He always seemed to be clowning around with a group of kids, mainly girls, and I had figured he wasn’t worth the effort of getting to know – just a jock who hung around with airheads. “It’s okay,” I said stiffly. “We’ll manage.”

But Gran was smiling up at him and taking the arm he offered. “What a nice young man,” she said. “Yes, please, do help me. I think I’m on the wrong bus.”

Kevin helped her out of her seat, then down the stairwell, and out the doors of the bus. He held out his hand as she stepped down to the curb, and she took it and smiled at him, as gracious as the Queen Mother. “I think your doctor’s office is one block back,” he said. “Would you like me to walk with you and Katie?”

(continued)

Process Work 4.2, Part 2

“Katie?” said Gran, and for a minute I thought she’d forgotten me again, but then she noticed me and the glazed look went from her eyes and she, my Gran, not the crazy old lady, was back again. “Why, Katie, come on. We don’t want to be late for the doctor, and then we’re going for tea. Perhaps your young man would like to join us?” She slung her handbag over her shoulder and straightened the scarf around the neck of her coat and strode off down the sidewalk, heading in the right direction, walking tall and proud and normally.

“Thanks, Kevin,” I said. “I’m sorry . . .” And the tears that I’d been fighting with for almost the whole bus trip won the fight, and I began to bawl.

“I know,” he said. “It’s really hard. Go ahead and cry. I’ll keep an eye on her.” He gestured to my grandmother, who had stopped in front of a grocery store and was staring at a crate of oranges as if she had never seen that fruit before. Well, in the world she lived in these days, perhaps there weren’t any oranges. Or any apples or bananas or granddaughters.

“I’m okay,” I said, and blew my nose. “Thanks again for your help. You were really great with her. I don’t know what I would have done if you hadn’t helped get her off the bus.” Then it struck me. Here was this guy I barely knew, big-shot jock and classroom clown—what was he doing helping out with my ditsy grandmother?

It’s almost as if Kevin read my thoughts. He grinned at me. “Yeah,” he said. “Didn’t you know that your grandma is my type?”

I grinned back. “No. But then, I guess I don’t know you well enough to know what your type is, do I?”

“We’ll work on that,” he said. “I think we’ve a lot in common, more than you realize.”

“A lot in common . . .?” I began, then I saw him looking down the street at my Gran and I remembered how patient and good he’d been with her, how he’d gotten her off the bus when I couldn’t, and suddenly I understood.

“Your grandmother, too?” I asked. “Your grandmother has Alzheimer’s?”

“My father,” he said, and he began walking towards Gran. “The doctors say it’s ‘early onset,’ which means it starts when someone’s younger. He just turned forty-six.”

“Oh,” I said. “I’m sorry.” And I was. Sorry for Kevin and what he had to go through as his father went away to that special hell where people with Alzheimer’s live; sorry for my family and me for what we had to go through with Gran; sorry for the embarrassment and pain and ugliness that was ahead and couldn’t be avoided.

I was sorry for us all, but I knew we’d get through it, we’d survive. But my Gran and Kevin’s father, they wouldn’t get through it. They *wouldn’t* survive except as lonely shadows of themselves in a world where nothing made sense and no one was familiar.

I went up to my Gran, who was still staring at the oranges, and right there, in the middle of the sidewalk with people all around us and Kevin staring at me, I gave her a hug. “I love you, Gran,” I said. “I’ll always love you.”

She looked me right in the eyes and smiled. Then, from somewhere far, far away she said, “I love you too, Mary.”

NOTES

Process Work 4.2, Part 2

Dialogue Chart		
Person	Dialogue	Purpose
Example Katie's Mom	"Katie, Katie, she has to go. It took us months to get this appointment, and this specialist is the one who can help us get Gran into a home—he has to classify her condition as serious so that we can get her into a place where she'll be looked after properly. I can't do it any more; I just can't. She's only lived with us a year, but I can't handle her any more."	This dialogue shows many things. First, it tells us that Gran has been living with the family for a year and that it's been very hard for Katie's mom. Second, it tells us that Katie's mom is desperate for help. Third, it is used to emphasize how important this appointment is. Finally, it points out and reinforces that Katie has no choice about taking Gran to the appointment.

NOTES



Process Work 4.2

Part 3: Element: Descriptive Language "Run with Patience" by Dora Maendel

A copy of "**Run with Patience**" by Dora Maendel is found on pages 44 to 46 of this sequence.

Before Reading

Your childhood memories may be centred on a very special place that takes on symbolic meaning for you. This may be somewhere you used to go for family vacations, a favourite hangout spot for you and your friends, or a place where you went to be alone and think. When we are children, we tend to remember these places vividly and are able to recall every minute detail. This place may remain alive in your memory even today because of the pleasant experiences you had there. This is what writers do. They make a place come alive through descriptive detail. The next story you will read is about a girl's memory of visiting her grandparents and how the colony takes on special properties for her.



Answer **one** of the following:

1. Describe your special place from childhood. Include details of sight, sound, et cetera.
2. What happened there that makes it so significant to you?

During Reading

For this activity you will require a piece of blank drawing paper and coloured pencils.



As you read the story, draw the place that is described. Be sure to include all details, including spatial relationships (beside, surrounded, etc.) and colour.

After Reading

Answer the following questions.

1. Explain how the writer helped you envision where the raspberry bushes were. What kinds of details were used?
2. Explain what emotions you felt as you read the descriptions. How did these feelings help you relate to Deborah's comparison to the garden patch as a wonderland and a paradise?



Be certain to file your work.

Run with Patience

by *Dora Maendel*

Deborah's Uncle David grew watermelon and huge fat raspberries in a special garden plot behind and on a diagonal from her grandparents' white clapboard house. David *Vetter* and Katrina *Basel*, the Hutterite words for uncle and aunt, lived next door to them in a two-storey, two-family house.

Her parents came often to this colony for weekend visits and Deborah loved it there. She never tired of playing in the old horsebarn with her cousins, watching Grandfather repair shoes in his cobblersshop or rocking on the bench swing. From there she could just see the tops of the raspberry canes in the garden.

Most colonies have more than one garden plot. The "near" garden is invariably very close by or even on the colony proper and contains the early spring vegetables: rhubarb, horseradish, spinach, radishes, chives, lettuce and the indispensable parsley. The other, "far" garden plots are usually much bigger and due to their farther distance, not as readily accessible on foot. Here are grown the staples needed in large amounts: onions, cucumbers, cabbage, carrots, beets, turnips, parsnips, vegetable marrow and squash.

A third type is the orchard with crabapple trees like Renown, Rescue, Heyer 12 and a wonderful sweet variety called simply Honey-apples. Nearly always there are gooseberry shrubs and plum trees including the peerless Greengage.

Most special of all the plots is the *Wastan*, or fruit garden, where cantaloupe, watermelon and tomatoes are grown. It is of necessity a plot with good shelter. David *Vetter's* *Wastan* was surrounded on four sides by a slatted white-washed fence lined with tall, luxuriant raspberry bushes. Outside, the fence was flanked intermittently by graceful maple and elm trees, providing this apple of David *Vetter's* eye with particularly good shelter. Here he was able to raise luscious specialties such as Midget and Sugar Baby watermelon, gigantic Beefsteak tomatoes and lovely cantaloupe, exceptionally early.

The plot was off limits to everyone without prior consent from either of the gardeners, David *Vetter* or Katrina *Basel*. To Deborah it was a mystic, almost-hallowed place. Dearly as she loved them both and warmly welcomed though she was in their home, she had never ventured into the *Wastan*.

Only glimpses were possible – when someone entered or left. Often Deborah stood and gazed longingly as the women and girls returned from hoeing, and one afternoon she nearly wept when she saw her mother and Katrina *Basel* chatting by the gate with some early cantaloupe in their hands.

"Oh Mother! I wanted to go in too!" Deborah gasped, disappointed arms encircling her mother's waist. "Why didn't you call me?"

(continued)

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Process Work 4.2, Part 3

Handing her one of the dusty-green, golden-cheeked melons, Mother answered, "You weren't here. Come, let's go and eat these with *Olvetter* and *Ankela*," grandfather and grandmother.

The closing gate afforded a brief vista of spreading watermelon vines and laden tomato plants. But oh — the stately, swaying raspberry canes beckoning with crimson-stained arms!

Stately too was Katrina *Basel* with her snow-white hair and silvery laughter that dispelled whining and tears. With a last regretful look backward, Deborah followed them quietly to her grandparents' home.

Ankela's clock chiming seven woke her next morning and she lay, lazily listening to the early household stirrings: creaking stairs accompanying Matthias *Vetter* down, water being pumped and *Ankela* singing, "*Lobe den Herrn den machtigen Konig der Ehren*, Praise to the Lord, the Almighty, the King of Creation." Later, fearful lest Deborah wake the others, she bade her get dressed and come out. Deborah obeyed.

"Sit down," *Ankela* continued, pointing to her rocker by the window. "Tell me when you see Hannah coming from the kitchen."

Hannah was eighteen, one of David *Vetter's* daughters. Soon Deborah spied her sturdy, familiar form emerging from the kitchen. Now she was within speaking distance, and Deborah heard Grandmother call through the screendoor, "Hannah, I want some raspberries for Sarah *Basel* and Peter *Vetter's* breakfast. Would you go and pick me some?"

Wide-eyed with interest and longing, Deborah watched *Ankela* lift a tin pail from the row of tiny hooks underneath the cupboard and hand it to Hannah. A syrup pail, it was painted white on the outside and decorated with blue and yellow asters by one of the Waldner girls. Just underneath the rim in tiny Gothic letters, *Ankela* had placed her family initials P.A.W., for Paul Anna Wurtz.

"Good morning, Deborah!" Hannah greeted warmly from the living room door. "You're up early! Why don't you come and help me?" To *Ankela's* dubious expression, she added, "It'll go faster then."

With disbelieving eyes Deborah accepted from *Ankela* a miniature stainless steel pail, the kind used for bringing home soup from the community kitchen. Hardly knowing how to contain her ecstasy, she tripped ahead of Hannah on the wooden sidewalk, hop-skipping all the way to the gate. Fairly dancing, she watched as Hannah dallied nonchalantly with the latch, pausing to ask, "Did you have a nice ride driving out here yesterday?"

"Yes."

"And why didn't you bring Mary *Basel* along?"

"I don't know," Deborah mumbled impatiently, and Hannah cheerfully answered her own question.

"Her baby is only five weeks old. She wouldn't travel that soon! Have you seen little Marya?"

Deborah nodded, her eyes on the grey metal latch.

"And is she cute?"

(continued)

Process Work 4.2, Part 3

“Oh, yes. Very.” Deborah answered quickly, not taking her eyes from the latch. Would she never get it open? How could she be so calm when they were about to enter this idyllic wonderland?

At last the little gate glided open and they walked in. Deborah’s bare feet squirmed with delight to the cool touch of the dark, damp soil. Now they stood beside the raspberry bushes and saw the ripe oblong fruit caps suspended on the leafy canes. Deborah reached out and picked one. It felt velvety soft and left a bright vermilion stain on her fingers. Breathing deeply of the fragrant air, she picked and ate some more. How juicy and tart they were!

A catbird scolded lustily, and a pair of goldfinches twitted busily to each other as they carried string and withered grass to their nest in the shortest maple tree.

A spiderweb hung on one low raspberry cane, heavily bedecked with dew drops. The early morning sun warmed Deborah’s bare arms and face.

When their pails had enough berries, they returned to *Ankela’s*. She had set the table with buns and butter, cheddar and jam. There was thick cream for the raspberries and a steaming pot of coffee. “Go and wash,” *Ankela* said. “Then come and eat.”

Quietly Deborah slipped in and asked Mother for permission to go and swing. What need had she of breakfast when she’d been to paradise?



Process Work 4.2

Part 4: Character Analysis



How effectively can you

- 1.1.4 generate ideas about the craftsmanship of story writing as you consider your reactions to and preferences for a particular character in a story



Complete the following and be sure to file it in a safe place.

1. What character interested you most in the stories you read in this lesson?
2. a. What you have learned about him/her?
b. What are the character’s hopes, dreams, fears, interests, likes, dislikes, personality traits?
c. How is the character affected by other people? Identify and explain the conflicts in which the character is involved.

LESSON 3: THE WRITING PROCESS: PRE-WRITING

Learning Experience

As you know, writing is a process. When you wrote the letter to your tutor/ marker in Sequence 1, you worked through a series of stages that enabled you to hand in a polished piece of work that demonstrated your skills as effectively as possible. Writing a short story requires the same approach. However, with figurative writing especially, it is also necessary to take the time to mould and shape the piece of writing by trying different techniques and stylistic elements. A well-crafted story doesn't just tell a story; the story events reveal something about life.



Read pages 116 to 122 of *ResourceLines 9/10*. This section identifies the characteristics and terms of a short story. You are already familiar with most of these. However, it also presents details about actually writing a short story. You'll find the information very helpful.

The writing process involves pre-writing activities, the writing of the draft itself, and then post-writing strategies for improving the piece written. When the final product is complete, the writer is satisfied that it represents his/her best possible work. Professional writers know, however, that the editor of the publishing company that is going to sell the work may insist on changes even after this stage. In reality, a piece of writing is never really finished or "perfect."

Some writers spend more time on pre-writing than others; some draft and revise many times. Each writer will work differently, depending upon his/her skills and preferences.

In Lessons 3, 4, and 5 you will work on creating a short story. This is **Assignment 4.1: Short Story (Process and Product)**. The work demonstrating the skills used in the process steps is just as important as the final product itself. All work is assessed. Pay particular attention to the targeted specific learning outcomes for each stage and be sure you are completing these skills to the best of your ability.



You will begin the process of creating your character, considering conflict, and outlining your plot. You will also be introduced to techniques and elements to think about for your future drafts.



Assignment 4.1



How effectively can you

- 1.1.3 demonstrate a willingness to take risks by experimenting with your own characters and story
- 1.2.1 show how what you understand about the writing process builds upon your previous knowledge of writing strategies and the new material presented as you work through each stage of the process
- 2.3.2 select specific techniques and elements presented in this lesson and analyze them for their effectiveness
- 4.1.1 think about, brainstorm, and combine your own experiences with those of others to focus your short story
- 4.1.3 outline your ideas using the organizers that are provided

You will notice these learning outcomes are also similar to the ones in **Self-Assessment of Assignment 4.1: Short Story (Process and Product)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your story.

Part 1: Brainstorming/Creating Character

The first step in the process is to create your main character or protagonist. The story itself will illustrate the conflicts experienced by a teenage character as he/she struggles with problems establishing his/her own place in the world. The teen may be confronted with a situation that makes him/her question choices and decisions. Consider some of the ideas you've learned about in the previous sequences. What will your character learn about himself/herself?

Think about the people you know and select qualities about each that you would like to use. Personal knowledge and observations will make your character more convincing. Model your main character after yourself, someone you know, or he/she may be a composite character who is a mixture of several "real people."

Do not create a character from a different cultural or social background from your own unless you have knowledge or experience with these. Remember,

authenticity is created by writing about what you have lived or seen in real life, not on television or in the movies.

Complete question 1 **or** question 2, and then do question 3.



1. Draw on a piece of blank paper a picture of your protagonist (or you may use a picture that closely resembles him/her from a magazine or newspaper). Brainstorm a list of physical attributes including age, gender, build and shape, hair and eye colour, et cetera. Then, include details about style—type of haircut, clothing worn, et cetera. You may also want to include demeanour and facial expressions or other mannerisms that would make your character an individual. Incorporate all these into your visual representation. You may want to use it as an illustration for your story.

OR

2. Complete the **Main Character Chart** on page 51 of this sequence. Provide as many specific details as possible so the character will come alive.

AND

3. Now, you must focus on character traits that will drive the plot of the story. Complete the **Character Map 2** on page 53 of this sequence by providing actions as supporting evidence. For example, if the main character is rebellious, he/she might break curfew or get a tattoo against his/her parents' wishes.



Be sure to file your work.

NOTES

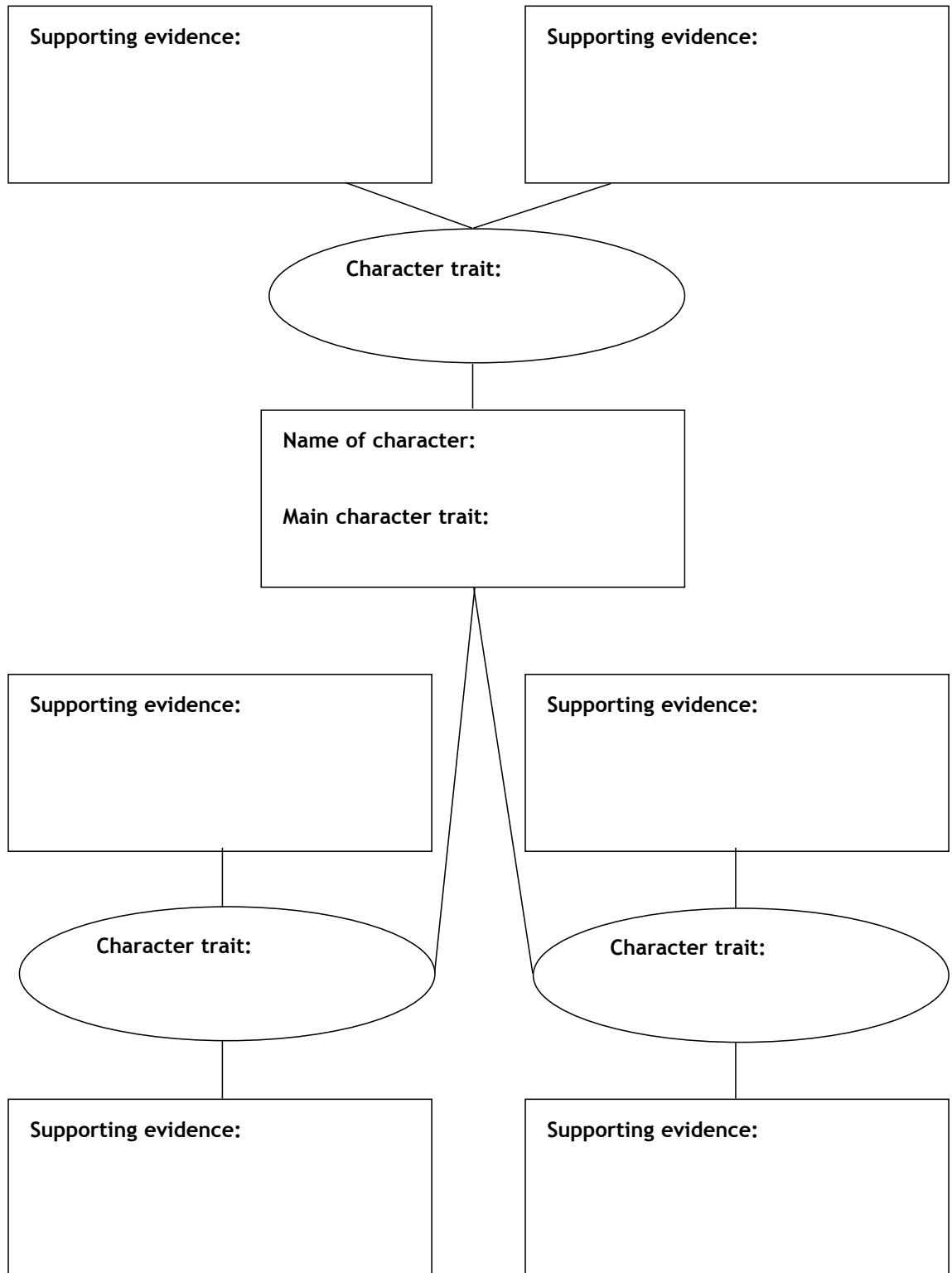
Assignment 4.1, Part 1

Main Character Chart							
Name	City/Town/ Rural	Age	Occupation	Interests	Likes	Dislikes	
Friends	Family Education	Physical Appearance	Character Traits	Home	Clothing Choices	Leisure Activities	
Speech Patterns (how he/she talks)	How He/She Handles Stress	What Angers Him/Her	Favourite Things	Other Details	Other Details	Other Details	

NOTES

Assignment 4.1, Part 1

Character Map 2



NOTES

Part 2: Brainstorming Conflict

Conflict for a main character can occur on different levels. In a short story, the writer must limit the number of attempts the character makes to solve the **problem** or struggle he/she is facing in order to keep the story focused. The conflict is revealed early on in the story and is used to develop character. Often, the writer shows the character learning from experiences and coming to a moment of realization or discovery. This is the **climax** point, when the problem is solved or overcomes the protagonist.

The main character must have a purpose for his/her actions at the beginning of a story. The conflict usually arises when a situation makes the protagonist's original goals impossible or difficult to achieve.

There are different types of conflict. These include the following:

- the main character is in psychological conflict with himself/herself and is, therefore, having difficulties making a decision or choice (For example, a co-worker, a relative of the boss, is stealing money from the cash register. Does the character report this or not?)
- the main character is in conflict with other characters in the story, either on a physical, psychological, or emotional level (For example, Emery has to compete with his brother Todd for the attention of Jodi, the girl he likes.)
- the main character is in conflict with certain elements of the surrounding natural world, which often put his/her life in some danger (For example, a character is caught in a blizzard.)
- the main character is in conflict with some aspect of the greater society, whether societal expectations, or the law, or governing rules of behaviour (For example, a character's values are in direct conflict with those of the townspeople.)
- the main character is in conflict with circumstances that seem to be out of his/her control (For example, a character is hurt in a random attack.)

In your own story, you will want to concentrate on **one major conflict**. There should be psychological growth of the character as the external conflict develops.

Here are other points to consider:

- Introduce only the main character and two or three others; you do not have time in a short story to fully develop more characters.
- Limit the struggle to resolve the conflict to three or four events; you need enough events to create suspense, but not too many.
- Restrict the setting to one or two places.

1. Complete the following.
 - a. Select the type of conflict you are going to use.
 - b. Describe what the conflict is going to be about, who is involved, and how they become part of the problem.
 - c. Explain how the main character is going to feel about the conflict and what he/she is going to struggle with – what decision will he/she have to make?
 - d. Discuss whether, at this stage, you think the protagonist will defeat the problem or whether he/she will be overcome by it. Explain your choice.
2. Decide where and when your story is going to take place. Provide details about the setting.
 - a. *Place* – Create a list of descriptive details.



Note: Remember to write about what you know. If you live in the city, use details you have seen and heard. If you live rurally, do the same. Do not try to create a place with which you have no experience.

- b. *Time* – Create a timeline of the story. Record how long the events of the story take to occur. Indicate at what time the story starts, et cetera. For example, if the story starts on a Friday afternoon after school at 3:30, that is your starting point. Whatever happens then or that night will be the focus of the story.



Be sure to file your work.

Part 3: Planning and Outlining the Story

Planning your story is necessary because you need to know you have made decisions about the conflict in your story and how the main character is going to try to solve the problem. This keeps the story focused and suspenseful. However, anything you write down on a story outline is just a guide for your writing. Anything you think about right now might change as you write and the characters begin to take on lives of their own. The primary element that must remain firm is the climax point – otherwise a story could go on and on and never end. Making these decisions now also ensures that the drafting stage of the task is easier and takes less time.

You will, of course, be generating ideas about the beginning, middle, and end of your story. *ResourceLines 9/10*, beginning on page 117, has some suggestions.

In the **beginning**, establish the **situation** (what the characters are doing when the story opens), describe the **setting** (as previously determined), introduce the **characters** and possible **conflicts**, and present the **problem** the **protagonist** must solve. This is done with the **initiating incident**. Something happens to your main character that makes him/her realize there is a problem.

You may start the story with action, character, or place, depending upon which element you want to be most important in your story. Sometimes writers will begin the story **in media res** (in the middle of things). This is one effect of the **medium flash**—a type of flashback. The first thing the reader reads is an event from the middle of the story and then he or she is taken back to the beginning. This attracts the reader's attention. Then, the story progresses to this event and the rest of the story follows in sequence with the climax and ending. If you choose to use this technique, you still must plan sequentially from beginning to end.

The **middle** is composed of events that show the protagonist attempting to solve the problem and includes obstacles that get in the way of his/her goal or objective. Your story will examine how the main character responds to each of these failures and hardships. Character development is demonstrated as the protagonist begins to change because of what he/she has learned from each of these attempts.

Suspense is created as each event becomes more crucial to the success of the protagonist in solving the problem and ridding himself/herself of the conflict he/she is experiencing. The **crisis** is the point just before the reader knows if the main character has won. The reader should be wondering about the character's fate right up to the moment it is decided. The **climax** occurs once the decision is made or the action completed that solves the problem, or the problem overcomes the protagonist.

The **end** illustrates briefly the results of the decision or action. A short story does not have to end with the protagonist's being successful. A conflict may also be resolved when the main character accepts the conflict as a permanent change in his/her life.

To plan the story, you will use a graphic organizer. Choose between the **Story Outline** or the **Story Frame** on pages 59 and 61 of this sequence. Do not limit yourself to the space on the handouts. Create your own chart on paper that will enable you to put in more detail if necessary.



File your work.

Part 4: Decisions about Techniques and Elements (Areas to Think About)



How effectively can you

- 1.1.3 demonstrate a willingness to take risks by experimenting with specific techniques outlined in this section
- 2.2.3 explore how figurative language, descriptive details, et cetera are used to affect mood and to create meaning
- 2.3.2 consider the role of foreshadowing and flashback to create effect
- 2.3.4 experiment with a variety of language techniques related to mood to create certain effects
- 4.1.1 think about, brainstorm, and combine ideas from your own experience and the knowledge you have about the craft of short story writing to focus on your theme
- 4.2.4 consider the use of figurative language to enhance your writing
- 4.3.3 know the conventions of writing and punctuating dialogue

Remember that these learning outcomes are also similar to the ones in **Self-Assessment of Assignment 4.1: Short Story (Process and Product)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your story.

You will refer to the following areas during the drafting of your story but before you actually begin writing, **think about** some of these techniques and elements:

- narrator/voice
- use of figurative language
- dialogue
- description of setting/mood
- foreshadowing
- the flashback
- the lead paragraph



There are several “Think About” icons in this lesson. Do just that. You may wish to consider some of these ideas. Some students prefer to jot down ideas that they have as they are reading the section. Many writers don’t consciously focus on these elements in their first draft. When you begin revising, come back to them as they add style and artistry to telling an effective story.

Assignment 4.1, Part 3

Story Outline

Setting (where, when):	Characters:
------------------------	-------------

Title

Events:

Initiating Problem:	
	Solution/Ending:

```
graph LR; A[Initiating Problem] --> B[ ]; B --> C[ ]; C --> D[Solution/Ending];
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NOTES

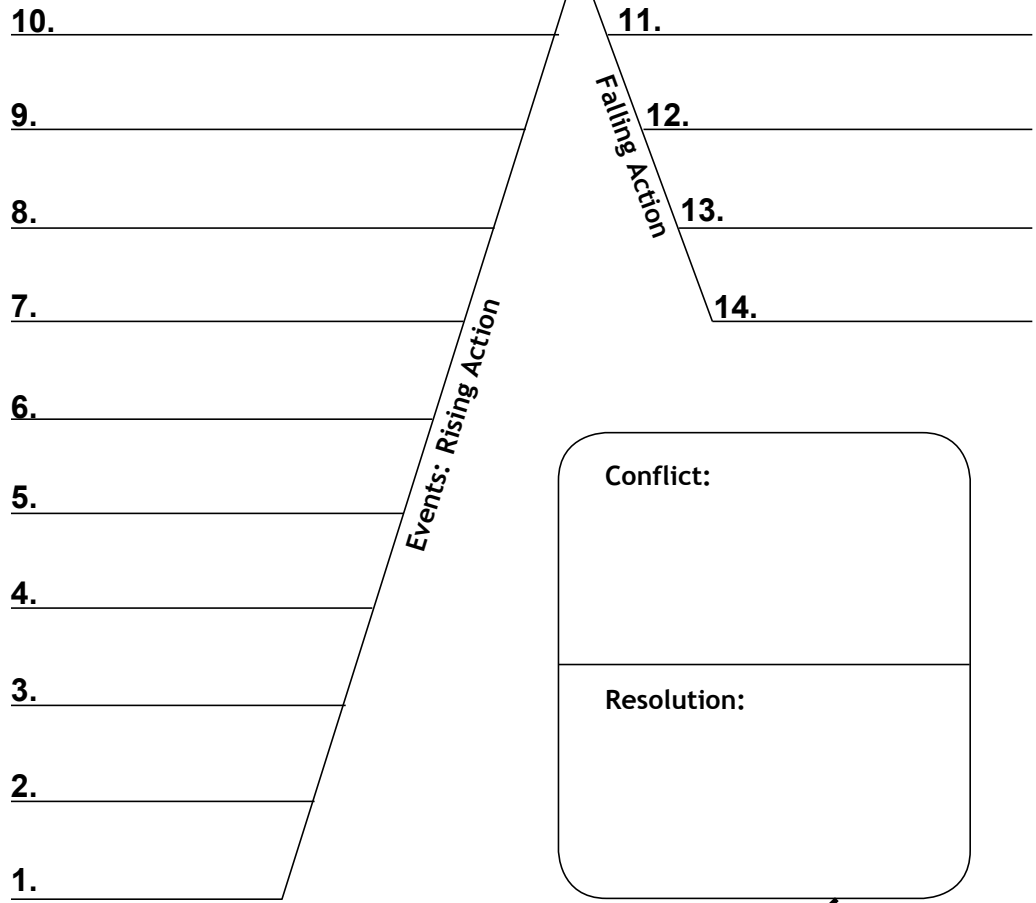
Assignment 4.1, Part 3

Story Frame

Title: _____

Climax:

Major Character: _____
Supporting Characters: _____



Setting:

Author's Theme:

NOTES

Narrator/Voice

Narrator and voice are interconnected. Now you must decide what will work most effectively for your story. Remember that point of view for each event is connected to the choice of narrator.

- If you tell the story from one **character's point of view** in that character's voice (first-person participant), the narrator will be limited to what that character knows (e.g., "I knew why I felt frustrated, but I did not know why Susan was angry.").

or

- If you tell the story from the **point of view of a particular character**, but in the voice of an outside narrator (third-person limited), the narrator will be limited to what that character knows and feels and sees, but will tell it as an outside narrator (e.g., "Heather knew why she was frustrated, and wondered why Susan was angry.").

or

- If you tell the story through an **all-knowing, omniscient narrator** (third-person omniscient), the narrator will know the thoughts and feelings of all characters but will not be a character in the story (e.g., "Heather was frustrated at the poor sportsmanship of other players, and Susan was angry because she felt the referee was unfair in her last penalty call.").



When deciding on a narrator and point of view, you must also consider voice. Think about how your narrator tells the story. What kinds of words will be used? What tone will be expressed? What kinds of sentence structures will be appropriate?

If you choose to write in first person, the voice you will use is that of your protagonist. Therefore, you must know enough about the character to be able to figure out what his/her attitudes will be. What words will he/she use? What expressions will be unique to the character?

Answer the following.



1. Identify which type of narrator you are going to use and explain why you want to do so.

Remember: When you begin your story, you may change your mind about the type of narrator you use.



File your work.

Use of Figurative Language

In the previous sequences, you spent time analyzing texts for their use of figurative language.

2. Review poetic terms and techniques you completed on pages 43 and 45 of Sequence 2. Did you notice that in the matching exercise, the examples were taken from stories you've read?



Now, think about what figures of speech you can use that are specific to your own story. While the use of these occurs during the drafting stage, you can still think about certain ones prior to the writing. For example, personification is effectively used when describing the landscape – so keep this in mind when you are writing the descriptive passage that presents the setting. You may wish to focus the conflict of your story on a specific symbolic object. Gaining or keeping this object could be the focal point of the story. An allusion to a specific historic or literary figure could tell your reader much about the main character of your story.

Dialogue

Remember that dialogue may be used to reveal character, so every word that your character speaks should be meaningful. A character can reveal how he/she feels by what is said. For example, when Emery states, “Why should I care? I hate Jodi Meriwether. I never have liked her. You might say I despise her,” the reader is fully aware that this extreme statement shows Emery really means the opposite and he is very angry and upset that Todd’s taking Jodi out.

Dialogue is one of the most difficult elements to create because of the need for authenticity and realism. For the characters to come alive, they must speak in a realistic and believable way.

Use less formal language when a character speaks. Slang and contractions are normal in our everyday speech and should be incorporated. Speakers also often don’t finish their thoughts completely before going on to the next idea; sometimes there are interruptions and a speaker isn’t allowed to finish. Think about including dialogue when you write your story.

Refer to page 42 in Lesson 3 in Sequence 3 for a reminder about the use of quotation marks in dialogue. See page 338 in *ResourceLines 9/10* for a detailed explanation.

Description of Setting/Mood

The environment of a main character may be used effectively to mirror his/her emotions and indicate to the reader what he/she is feeling without having to say it in narration. The reader may feel these same emotions, if the description is done effectively, and be able to develop sympathy for the character because of this connection. Reread the excerpt from the short story “Run with Patience”:

A catbird scolded lustily, and a pair of goldfinches twitted busily to each other as they carried string and withered grass to their nest in the shortest maple tree.

A spiderweb hung on one low raspberry cane, heavily bedecked with dew drops. The early morning sun warmed Deborah’s bare arms and face.

This description clearly shows Deborah’s enchantment with the garden. The reader is also able to feel warm and content because of this description.

Movies use this technique by moving the camera to focus on aspects of the natural world so we can feel what the characters are feeling. For example, fear is conveyed through the use of darkness, fog, storms, lightning, thunder, et cetera. A sense of peace and serenity may be established by a panoramic view of a luscious green valley enveloped in golden light.



Look at your story frame or outline and think about when you can use a description of a place or some aspect of the natural world to indicate the conflict with which your main character is struggling. Then, consider what you could use to indicate the character’s emotions at the climax/resolution.

Foreshadowing

Foreshadowing is a technique used by writers to give readers a chance to predict what may happen later on in the story. Writers provide clues at the beginning of the story so that the reader may begin guessing about what is going to happen next. These clues may take the form of noticing a significant object, speaking prophetic words or a warning, or performing certain actions that may be required to resolve the conflict.

Flashback

There are three types of flashback—the short flash, the medium flash, and the frame story. Each serves a different purpose. The **short flash** of a paragraph or two is used to present the character’s history and explain why he/she may be reacting in a certain way in your story. For example, if you want to explain why your main character is afraid of dogs, use a short flash to describe a childhood scene in which the character was attacked and bitten.

A **medium flash** is often used after an opening crisis; the writer hooks the reader’s interest and then catches up with the rest of the story as a flashback. Then, the story resumes at the point the story opened and continues.

The **frame story** is almost the entire length of the story and opens after the climax has been reached and the problem resolved. It is a recollection of what happened and often takes place some time after the events of the story. “25 Good Reasons for Hating My Brother Todd” is an example of a frame story.



Think about whether flashbacks will work for your story.

Writing the Lead



The first sentence of your story must be compelling; it must be an invitation to your reader to read on. It is used to hook the reader’s attention and draw him/her into the world that you have created and into the lives of your characters. Your story should start with the element that is the most important to you—place, character, or action. This sentence then should be expanded into a paragraph that provides more details about the element you have decided to emphasize.

Some story-starter ideas include the following:

- If you want to emphasize place, begin your story with a description of the setting.
- If you want to emphasize character, use narration or dialogue to reveal specific traits.
- If you want to emphasize action, use dialogue or narration to reveal a dramatic moment.

There are obviously many possibilities to consider:

- a dramatic moment—As Mary climbed the stairs of the old rickety porch, lightning struck.
- dialogue—“Leave that stuff alone. Do not touch it. Something weird is going to happen,” Sheila warned.

- setting—The evening was deathly still as we watched the storm approach.
- action—“Where’s Dad going with that axe?”

Be sure to introduce your main character quickly and then fill in any background information by using the short flashback, dialogue, or narration later on as the story progresses.

Some examples that demonstrate these approaches may be found in the stories you have already studied. You will now examine how each of these started and their impact.

Example 1: “Rules of the Game” by Amy Tan

I was six when my mother taught me the art of invisible strength. It was a strategy for winning arguments, respect from others, and eventually, though neither of us knew it at the time, chess games.

These opening lines give us an overview of the action and themes of the story very succinctly, in a way that invites the reader to learn valuable lessons along with the narrator-protagonist.

Example 2: “25 Good Reasons for Hating My Brother Todd” by Peter D. Sieruta

Give me a pencil and a piece of paper and I’ll start to make a list. That’s the way I am. My brother thinks it’s dumb.

This internal dialogue is used to reveal Emery’s character and the major conflict in the story. Emery’s story takes the form of a list. The fact that his brother, Todd, thinks that what he does is dumb, or that Emery believes that he thinks this, allows the reader to understand that the story is going to be about sibling rivalry and the relationship between these two brothers.

Example 3: “All Is Calm” by Ann Walsh

I don't know how it happened, but I was the only one who could do it, and it was turning out to be worse than I thought it would be. I mean, I love my Grandma; everyone loves their grandmother, right? But my Gran had become, well, strange isn't quite the word. Mom said it was Alzheimer's and she cried when she told me. It didn't mean much to me at the time, but believe me, as the year went by I learned more than I ever wanted to know about the disease.

The first sentence in this story tells us about an ongoing conflict and that it's something with which the narrator is having trouble. This makes the reader want to find out what is happening—how could it be worse than she thought it would be? It also makes the reader realize that the narrator is doing something she feels she was forced to do. The rest of the paragraph tells us that the conflict is centred on the girl's grandmother and her battle with this disease, and that the girl is only starting to realize how hard the situation is for everyone.

Example 4: “Run with Patience” by Dora Maendel

Deborah's Uncle David grew watermelon and huge fat raspberries in a special garden plot behind and on a diagonal from her grandparents' white clapboard house. David *Vetter* and Katrina *Basel*, the Hutterite words for uncle and aunt, lived next door to them in a two-storey, two-family house.

In this example, it is place that is of major significance, so the story begins with a brief reference to this place—the special garden plot. The reader is also given information about Deborah in that the garden is found on a colony. The raspberries are described as huge, which indicates that they will be important later on in the story.



Think about the various ways you can begin your story. When you begin writing, you may change your mind.

LESSON 4: WRITING YOUR SHORT STORY



In this lesson, you will work on your first draft.



Assignment 4.1

Part 5: It's Time to Begin Your First Draft!



How effectively can you

- 1.2.3 connect your own ideas and experiences about the craft of the short story to create your own story
- 2.3.4 experiment with the various techniques outlined in the previous lesson to create effects suitable for your purpose
- 2.3.5 create an original short story to convey your ideas and to illustrate that you understand the form and techniques of a short story
- 4.1.3 organize your ideas following the story outline or frame that you used
- 4.2.4 use some figurative language to add meaning to your story and to enhance your writing

You will notice these learning outcomes are similar to the ones in **Self-Assessment of Assignment 4.1: Short Story (Process and Product)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your story.

When drafting, there are a variety of different approaches that you may wish to take. You are going to use your Story Outline or Story Frame as a guide to build the skeleton of your story, but remember that at this point nothing is final and changes as you write are possible. Be sure, however, to keep the essential nature of your story by maintaining the conflicts and the crisis/climax point.

Write in one sitting, if possible. You want to write as quickly as you are able because your purpose with this draft is to get the essentials of the story down and then worry about refining them later on. You are like a sculptor with a blob of clay in your hands—the first step is to create the general shape of the object within the clay. Features and details will be worked on later.

Focus only on the story ideas and the organization of the story itself in this first draft. Don't worry about style or mechanics at this time. While these are

obviously very important ingredients, the time to work on them will come later.

You may not even wish to begin by writing in sequence. You may instead wish to write the scene that is most essential or significant in your mind (for example, the crisis or climax) and then work forwards or backwards.

Writers approach the actual physical task of writing in different ways as well. Use whichever one works best for you. You may wish to draft on paper or compose on the word processor. Whichever way you choose, make sure that there is a hard copy of this first draft in order to complete the next stages of the process. The length of short stories varies. Just as it has been suggested to write your first draft in one sitting, a short story should be able to be read in one sitting. Keep the length of your story to 1000 to 1500 words.

Reminder:

Be certain to save the first draft of your story as it will be submitted to the Distance Learning Unit at the end of this sequence. If you are word processing, save your draft before you begin revising and editing. If you are handwriting your story, double-space your work and write on one side of the page only. This will allow room for making revisions and editing changes.

Write the first draft of your story. Follow your Story Outline or Story Frame for plot and character development. File your work in a safe place.

Let the story sit for a few days so that when you come back to it, you will be looking at it with fresh eyes. During this time reread Lesson 3, Part 4: Decisions about Techniques and Elements. Be thinking of ways to incorporate some of these ideas into your writing. This will give you the opportunity to read the story as a whole to see if it makes sense and decide what to add, delete, and polish.

LESSON 5: THE WRITING PROCESS: POST-WRITING (REVISION) STRATEGIES



You will revise and edit your story using the information you have focused on in the previous lessons.



Assignment 4.1

Part 6: Revision #1/Writing the Second Draft



How effectively can you

4.2.2 add details and delete material not central to your characters and story

This learning outcome is also on the **Self-Assessment of Assignment 4.1: Short Story (Process and Product)** chart at the beginning of this sequence.

Revising does not mean that you rewrite the entire story at any given time. The process involves making additions and deletions to your story and reorganizing the sequence of events, if necessary. Sometimes the hardest part of the revision process is not what a writer must write, but what a writer must take out of his/her story. If there is text that is not contributing to the reader's ability to understand your message, it may be necessary to delete passages from your story. Sometimes, characters must be removed and the story rewritten without them. Everything done at this stage is for the purpose of making the reading experience a meaningful one for your reader.



By setting your story aside for a period of time, you will be able to now read it as if you were someone else reading it for the first time. This will help you understand whether you have provided your reader with enough information. Filling in gaps in the action is usually necessary at this time. Adding descriptions as a character moves from place to place is also another step toward improvement.



As you reread your first draft, think about the following:

- How successful is your lead paragraph in pulling the reader into the story?
- Is your protagonist well described? Have you included a few character traits for him/her? What else can you do to help clarify the character's struggle or problem?

- Do all the characters contribute to the story? Are there any characters who could be left out? What else can be done to make the characters seem alive?
- Are there points in the story that are confusing or where the reader may get lost? What can you change to make the story easier to understand?
- Are the actions of the story believable? What can be left out or changed?
- Is the story suspenseful? What can be done to make it more involving or more interesting?



You may, as you might have done in an earlier sequence, ask a learning partner to read your story. He/She will be able to respond to the previous six questions you were asked to think about.

1. Make your revisions to your first draft.

Reminder:

If you are word processing your story, print out your first draft now or copy and save it, as this draft will be submitted to the Distance Learning Unit. Then make your changes to the story on the computer. If you are handwriting your story, make major additions on a separate piece of paper. Indicate each addition with a number that corresponds to a number placed in the draft where the additions will be included during the next writing stage. Deletions may be crossed out on the original draft. Reorganization may be indicated with arrows. Make minor additions using a different colour of pen than what you originally used.



Be certain to store this draft.



Assignment 4.1

Part 7: Editing and Selecting the Title/Writing the Third Draft



How effectively can you

- 2.3.3 select and use words appropriate to the context of your story
- 4.2.4 use an appropriate variety of sentence patterns
- 4.3.1 select and use appropriate words and grammar to achieve your purpose
- 4.3.2 use correct spelling and check for errors during editing
- 4.3.3 use appropriate capitalization and punctuation

You will notice these learning outcomes are similar to the ones in **Self-Assessment of Assignment 4.1: Short Story (Process and Product)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your story.

You are ready to polish your work now by ensuring that you have used effective vocabulary, written well-developed sentences, and varied your sentence patterns. Editing is the stage of the process when writers check for style and mechanics, and correct any errors. Now is the time when spelling, punctuation, capitalization, and grammar become the focus. Check Chapter 7 of *ResourceLines 9/10* for information on the conventions of grammar, usage, and mechanics. Your tutor/marker will have indicated to you in previous work what recurring errors you make in your writing. Make sure these are corrected in this assignment. At this time, you will need to use a dictionary and a thesaurus.

Complete the **Editing Checklist** on page 75 of this sequence. Make all editing changes on the draft paper itself.



File this checklist.

Also check for the following:

- shifting point of view – Be sure that whoever is telling the story remains constant; if you are using a first-person narrator, be sure to tell the entire story in first person.
- shifting verb tenses – If you are writing your story in present tense (e.g., I walk into the classroom), be sure to keep the narrative in present tense; if you are writing in past tense (e.g., I walked into the classroom), be sure to keep the narrative in past tense.

Select the Title

Remember that titles focus on the story's plot, mood, or theme. For example, the title "25 Good Reasons for Hating My Brother Todd" clearly indicates that Emery is in conflict with his brother and how this affects their relationship. "All Is Calm" is used in two ways—it is a line from the song that Gran is singing while on the bus, but it also implies how the situation/problem will be resolved.

When deciding on the title for your story, look back over the text to see if there is a line of narration, description, or dialogue that you could use. Play with a few choices before deciding.



Be sure to file your third draft.

Editing Checklist

Place a checkmark (✓) in the space provided (☐) and (○) once you have completed a particular item.

Punctuation

- Have I used periods
 - at the end of each statement?
- Have I used question marks after questions?
- Have I used exclamation marks after words or sentences that show strong emotion (but not too often)?
- Have I used commas
 - between items in a series?
 - after words used in direct address (“Ravi, it is time to go.”)?
 - between parts of a compound sentence?
- Have I used apostrophes
 - in contractions to show missing letters?
 - to show possession?
- Have I used quotation marks
 - to enclose a direct quotation?

Capitalization

- Have I capitalized
 - the first word in each sentence?
 - names of people, titles when used with a name, buildings, organizations, cities, provinces, countries?
 - names of months, days of the week, holidays?
 - the pronoun “I”?

(continued)

Editing Checklist *(continued)*



Spelling

- Have I used a dictionary/spell checker to confirm the spelling of those words about which I'm unsure?

Grammar

- Is there agreement between the subject and verb in my sentences?
- Are my verb tenses consistent and correct?
- Have I used the correct past tense of irregular verbs?
- Is the person to whom each pronoun refers clear?
- Does each pronoun agree with its antecedent?

Usage

- Have frequently confused words been used correctly (red, read)?

Part 8: Proofreading/Writing the Fourth and Final Copy



Now it's time to put everything together and write the final product. All your revisions and editing changes need to be made. This is the polished copy of your short story that you will submit to the Distance Learning Unit. The staff will forward your work to your tutor/marker. All your work and effort has gone into creating a text that a reader will be able to learn from and enjoy.

If handwriting your final copy, please write single-spaced and on one side of the paper. Remember to use the "rule of thumb" to indent for each new paragraph—use the width of your thumb as a general indicator for the size of the indent.

If word processing your final copy, please double-space and use Times New Roman font, size 12.

Check for any errors you may have made when writing or typing. Spell check. The easiest way to grammar check is to read the final copy out loud. If it doesn't sound right, then something is missing or wrong. Check that there are no omissions or typo errors. Double-check that all sentences end with some form of punctuation mark. Double-check the punctuation used in your dialogue.



File the story or save electronically as Assignment 4.1: Final Copy.

Reflection



You will be submitting a reflection on the writing process along with the first draft and final copy of your story. Here are some ideas for you but feel free to use your own.

I enjoyed this sequence because

I found this sequence challenging because

I chose my title because

I based my character on

My favourite part of the story was

I ended my story by . . . because

If I were to redo this story, I would change . . . (consider areas of organization, word choice, imagery)



You have now reached the final destination: creating an effective short story that focuses on a teenage character finding his/her place in the world.

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.



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'll go about doing this. When your assignments are returned to you, file them. In the final sequence of the course, you will choose work that you will analyze for your portfolio. You will look at ways in which you could now 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 your growth and development and a reflection of your understanding about your learning.

Assessment of Assignment 4.1

Remove the **Self-Assessment of Assignment 4.1: Short Story (Process and Product)** 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

To complete your assessment forms, rate your performance on each learning outcome as it relates to your assignments, 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



Remove the **Checklist: Sequence 4: Finding Yourself and Your Place in the World** chart found at the beginning of this sequence. Complete the checklist to make sure you have completed all the required work required for Sequence 4.

Preparing for Submission of Sequence 4



Steps

- Review the Checklist for Sequence 4 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 - Assignment 4.1: Short Story (Process and Product)
 - Self-Assessment of Assignment 4.1: Short Story (Process and Product)
 - (bottom) Process work from this sequence that has 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 5



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 5:
The Many Forces That Influence People—
Novel Study

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 5 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 5.1: Response Journal</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 5.1: Response Journal</p> <p><input type="checkbox"/> Assignment 5.2: Telephone Discussion</p> <p style="padding-left: 20px;"><input type="checkbox"/> Process Work (optional)</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 5.2: Telephone Discussion</p>	<p>Attempt 1</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /44</p> <p>_____ /52</p>	<p>Attempt 2</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /44</p> <p>_____ /52</p>
<p>Sequence 5 Percentage Mark _____ /96 x 100 = _____ %</p>		
<p>For Tutor/Marker Use</p>		
<p>Remarks:</p> 		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. 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 your process work to obtain feedback on your progress, and to support your tutor/marker's assessment of your assignment(s).

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist Sequence 5: The Many Forces That Influence People– Novel Study

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may choose to submit some of your process work as well, either to obtain feedback on your work or to support your tutor/marker's assessment of your assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: The Novel as a Form, Process Work 5.1			
Part 1: Previous Experience (questions)			
Part 2: Novel Selection (explanation) ☒			
Novel (title) _____			
Lesson 2: Before-Reading Strategies, Process Work 5.2			
Part 1: Analysis of Book Cover/Title			
Lesson 3: During-Reading Strategies, Assignment 5.1			
Response Journal (Comments/In the Shoes of/ Questions and Answers/Opinions/Stylistic Elements/Character Analysis/Mind-Sketching) ☒			
Lesson 4: Preparing for and Conducting a Telephone Conversation about the Novel with Tutor/Marker, Assignment 5.2			
Part 1: Preparatory Questions			
Part 2: Evaluation and Recommendation			
Part 3: Selection of Reading			
Part 4: Scheduling the Discussion with your Tutor/Marker			
Assignments			
Assignment 5.1: Response Journal ☒			
Assignment 5.2: Telephone Discussion ☒			
Self-Assessment of Assignment 5.1: Response Journal ☒			
Self-Assessment of Assignment 5.2: Telephone Discussion ☒			

NOTES

Self-Assessment of Assignment 5.1: Response Journal

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 5.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3** Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4** Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 5.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
Response Journal					
<ul style="list-style-type: none"> • use your knowledge of the novel as a form to help you interpret the novel you will read; connect the issues presented in the novel with your previous knowledge to help you interpret the novel (1.2.1) 					
<ul style="list-style-type: none"> • explain your opinions about the individuals and ideas in the novel by providing detailed reasons (1.2.2) 					

(continued)

Assignment 5.1: Performance on Specific Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
• make connections between your ideas about the issues presented in the novel and your personal experiences when responding to and interpreting the novel (1.2.3)					
• explore how the experiences of the characters and your own experiences affect your understanding of the novel (1.2.4)					
• use strategies in your Response Journal (predicting, analyzing structural detail, examining details of characters, generating questions, forming opinions, identifying stylistic elements, defining vocabulary, and visualizing) to develop an understanding of the novel (2.1.2)					
• use your understanding of how novels are structured and patterned to gain information from and interpret the novel (2.1.3)					
• use context clues, word definitions, and information about the purposes of fiction to gain understanding from the novel (2.1.4)					
• respond personally and critically to the characters, events, ideas, and writing style of the novel (2.2.2)					
• explore how figurative language, descriptive details, and other techniques are used to affect mood and create meaning (2.2.3)					

(continued)

Assignment 5.1: Performance on Specific Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
<ul style="list-style-type: none"> • examine how specific elements in the novel (story grammar, narrator/point of view, setting, dialogue, conflict, character development, mood, foreshadowing, etc.) are used by the writer for specific purposes (2.3.2) 					
<ul style="list-style-type: none"> • examine how the writer’s words are influenced by the purpose of the novel and the context in which they are presented (2.3.3) 					

Comments

NOTES

Self-Assessment of Assignment 5.2: Telephone Discussion

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 5.2. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3** Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4** Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 5.2: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
Telephone Discussion					
• show you have expanded your interest in novels and generated ideas about the skill of writing novels as you share your reactions to and preferences for a particular novel (1.1.4)					
• consider how your knowledge of the novel as a form helped you interpret the novel you read; consider how the issues presented in the novel connected with your previous knowledge to help you interpret the novel (1.2.1)					
• explain your opinion about the issues in the novel and provide supporting reasons and details, with examples from the novel (1.2.2)					

(continued)

Assignment 5.2: Performance on Specific Learning Outcomes (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
<ul style="list-style-type: none"> • think about and discuss what you know about the issues and reflect upon that knowledge as you shared your opinions (2.1.1) 					
<ul style="list-style-type: none"> • use summarizing and discussion to develop your understanding of the novel (2.1.2) 					
<ul style="list-style-type: none"> • demonstrate your understanding of how novels are structured and patterned to gain meaning from them and to interpret them (2.1.3) 					
<ul style="list-style-type: none"> • respond personally and critically to the characters, events, ideas, and writing style of the novel (2.2.2) 					
<ul style="list-style-type: none"> • explore how figurative language, description, and other techniques are used to affect mood and create meaning (2.2.3) 					
<ul style="list-style-type: none"> • examine how specific elements in the novel (story grammar, narrator/point of view, setting, dialogue, conflict, character analysis, mood, foreshadowing, etc.) are used by the writer for specific purposes (2.3.2) 					
<ul style="list-style-type: none"> • use appropriate voice production factors (pitch, tone, pauses, volume, pacing, enunciation, pronunciation) to enhance your oral reading (4.4.2) 					
<ul style="list-style-type: none"> • think about what your tutor/marker offers as comments and reflect upon how they compare to your own ideas (5.2.1) 					
<ul style="list-style-type: none"> • think about and explain how the novel reflects cultural values and the influences of the greater society (5.2.2) 					
<ul style="list-style-type: none"> • explain and explore how the characters in the novel challenged individual and community values (5.2.3) 					

Comments

SEQUENCE 5: THE MANY FORCES THAT INFLUENCE PEOPLE — NOVEL STUDY



Sequence Overview

In this sequence you select a novel that you will read, analyze, respond to, and discuss. You will complete a Response Journal as you read. You will prepare for and conduct a telephone conversation with your tutor/marker. You will answer specific questions and present a reading to your tutor/marker. These are Assignments 5.1 and 5.2.



Reminder:

When you receive Sequence 4 materials and assignments back from your tutor/marker, be sure to file everything. Remember that you will be selecting materials for your Showcase Portfolio Assignment for Sequence 8.

Introduction

In the previous sequences you examined various texts that have illustrated some steps to becoming aware of who you are and your place in the world as you become an adult.

In this sequence you will read, analyze, and respond to a novel. You were given a list of novels to choose from in the Introduction. Each of these novels has been selected because the main character(s) encounter(s) forces that influence him/her/them in some way.

The sequence is divided into four lessons. Lessons 2 and 3 take you through your reading of the novel. You will be keeping a Response Journal which is Assignment 5.1. Lesson 4 is a preparatory lesson for your telephone discussion with your tutor/marker which is Assignment 5.2. You will be given some guiding questions to have ready for discussion as well as be expected to share some of your responses and a reading of a favourite section of your novel.



You have two destinations in this sequence. The first is to create a Response Journal based on a novel you will read; this journal involves your responding to a novel on a personal and critical level. The second destination is a discussion about various aspects of the novel with your tutor/marker.

Here's how you will get there:

1. Actually you are more than halfway there. The skills you worked on for the short story in Sequences 2, 3, and 4 are the ones you need for analyzing and interpreting a novel.
2. You will consider your past experiences with novels, and choose your novel. (Lesson 1)
3. You will consider the cover of the novel. (Lesson 2)
4. You will work on your Response Journal. You will find the exemplars very helpful, so do read them carefully. (Lesson 3)



First destination reached: By following steps 2 to 4 and from your work in earlier sequences, you will successfully complete your Response Journal.

Continue on your journey to the second assignment, the telephone conversation with your tutor/marker.

5. You will complete the questions about the reading experience, choose and practise reading an excerpt from the novel, and then call your tutor/marker. (Lesson 4)



Second destination reached: As a result of completing earlier sequences and the Response Journal, and preparing for the discussion with your tutor/marker, you will have an interesting telephone conversation about your novel with your tutor/marker.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment forms for your assignments are used to assess your achievement during and after completion of the assignments. The tutor/marker will also use these forms.

LESSON 1: THE NOVEL AS A FORM

Learning Experience

Even if you have not read many novels in the past, the novel as a form will be familiar to you. There are many similarities between the short story and the novel. The novel also follows the structural pattern of beginning, middle, and end, and contains conflict, crisis, and a climax. There is a theme, character development, setting, and other elements that you examined in previous sequences.

Horror, romance, mystery, the western, the thriller, science fiction, fantasy, and action/adventure are examples of different genres of novel written generally for the purpose of entertaining the audience. Fiction may also be written for the purpose of providing some insight into the human condition.

The novel you will read for this sequence may also be read for the purpose of coming to understand the author's ideas or perspectives. Sometimes it takes a while to "get into the story" because a novel takes time to develop setting, character, situation, and the problem.



You're more than half way to your destination as the skills you worked on for the short story in Sequences 2, 3, and 4 are the ones you need for analyzing and interpreting a novel. You will complete a sheet about the novel as a form, consider your past experiences with novels, and choose your novel.



Process Work 5.1

Part 1: Previous Experience



How effectively can you

- 1.1.4 expand your interest in novels by sharing your preferences for certain characters, genres, or plot structures



Think about your past experience with reading novels. Consider attitudes and experiences that may affect your ability to complete this sequence effectively. Then, determine what you need to do to be successful.



1. Explain why you do or do not enjoy reading novels. Provide a minimum of three reasons to support your answer.
2. Identify any preferences you have as far as genres, character, or plot structures (e.g., twists/surprises, happy/sad endings). What keeps you interested as you read?



Be certain to file your work.

Part 2: Novel Selection



How effectively can you

- 1.1.4 expand your interest in novels and generate ideas about the reading experience by sharing your preferences for certain genres and issues



You have made your selection, and either purchased the novel from the Manitoba Learning Resource Centre or a bookstore, or borrowed a copy from a school, library, or friend.



Phone your tutor/marker to give him/her your response to the following question.

1. Give an explanation for your selection. Provide at least three reasons for your choice. Connect the specifics of each novel with what you know about yourself as a reader of novels.

LESSON 2: BEFORE-READING STRATEGIES

Learning Experience

Reading a novel is similar to reading other texts, except that it takes you longer to do so. You will still be using the same reading strategies to interpret and understand what you read. These include such strategies as predicting, visualizing, analyzing for elements, examining details of character, summarizing, making connections, and tracking the organizational pattern. As with other texts, such as poems and short stories, you will practise before-, during-, and after-reading strategies.

Remember that the purpose of before-reading strategies is to make you think about what you may already know about the form, the writer, the historical background, or the theme/content of the text you are reading. You may also want to research these categories before you begin reading. For example, if you were to read a novel set in the 1930s, such as *Of Mice and Men*, knowledge about the Depression and John Steinbeck, the author, would be beneficial. Another purpose of the strategies is to guide your reading as you make predictions and ask questions that you want answered as you read.



You will consider the cover of the novel.



Process Work 5.2

Part 1: Analysis of Book Cover/Title



How effectively can you

- 1.2.1 show how what you understand about before-reading strategies builds upon your previous knowledge and how it helps you to interpret the novel you will be reading
- 2.1.1 consider what you already know about the novel as a form, and about elements of the cover (illustration, title, author, and time period) as before-reading strategies; reflect on this information as you interpret the novel
- 2.1.2 use predicting and generating questions to develop your understanding of the novel

(continued)

(continued)

- 2.1.3 demonstrate your understanding of how novels are structured and patterned to interpret the novel
- 2.2.2 respond personally and critically to ideas presented on the book cover and in the title
- 2.3.2 analyze how character, setting, conflict, and theme are being used



Respond to **two** of the following questions.

1. Examine the cover illustration on the front of the novel you selected. Jot down everything you see on the cover. Keep this literal; don't make any interpretations yet. For example, you may see a young girl wearing a cotton dress.
2. Make inferences based on what you see. For example, if the girl is wearing an old-fashioned cotton dress, you may infer that the novel is set in summer and that the time period is in the past since such dresses are not commonly worn by teenagers today. These inferences may be connected to setting (time and place), conflict, character, or plot.
3. Generate a minimum of three questions you would like to have answered as you begin your reading. Be sure to include some higher-level thinking questions, like those beginning with "why."
4. Examine the title and look up any unfamiliar words. What does the title suggest to you?



File your work in a safe place.

If you are interested, you may choose to conduct research about the author of your novel. Search for the biographical information, names of other works written, lists of awards given, and common themes.

LESSON 3: DURING-READING STRATEGIES

Learning Experience

Remember that your purpose for reading the novel is not only for entertainment, but also for learning about the issues and ideas that the writer has chosen to present. You will be stopping and starting continuously as you complete activities and practise strategies. Keep this in mind, and you will be able to complete the reading successfully.

For this part of the sequence, you will create a Response Journal (Assignment 5.1). The Response Journal will be used to record your personal responses and your analysis of elements and techniques that the author used.



You will work on the Response Journal. You will find the exemplars very helpful, so do read them carefully.



Assignment 5.1: Response Journal



How effectively can you

- 1.2.1 connect your knowledge of the novel as a form to help you interpret the novel you will read; connect the issues presented in the novel with your previous knowledge to help you interpret the novel
- 1.2.2 explain your opinions about the individuals and ideas in the novel by providing detailed reasons
- 1.2.3 make connections between your own ideas about the issues presented in the novel and your own personal experiences when responding to and interpreting the novel
- 1.2.4 explore how the experiences of the characters and your own experiences affect your understanding of the novel
- 2.1.2 use strategies in your Response Journal (predicting, analyzing structural detail, examining details of characters, generating questions, forming opinions, identifying stylistic elements, defining vocabulary, and visualizing) to develop an understanding of the novel

(continued)

(continued)

- 2.1.3 use your understanding of how novels are structured and patterned to gain information from and interpret the novel
- 2.1.4 use context clues, word definitions, and information about the purposes of fiction to gain information from the novel
- 2.2.2 respond personally and critically to the characters, events, ideas, and writing style of the novel
- 2.2.3 explore how figurative language, descriptive details, and other techniques are used to affect mood and create meaning
- 2.3.2 examine how specific elements in the novel (story grammar, narrator/point of view, setting, dialogue, conflict, character development, mood, foreshadowing, etc.) are used by the writer for specific purposes
- 2.3.3 examine how the writer's words are influenced by the purpose of the novel and the context in which they are presented

You will notice these learning outcomes are the same as the ones outlined in **Self-Assessment of Assignment 5.1: Response Journal** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your journal.

A Response Journal allows you to

- practise personal writing
- work out ideas and concepts
- communicate with yourself about your thoughts, feelings, questions, and conclusions
- react and respond to what you are reading
- ask questions, predict what will happen, comment on the characters you meet, and respond to what the characters say and do
- relate your reading to real life experiences you have had
- reflect on and understand the work you are reading
- examine and explore a variety of different stylistic elements and techniques in order to develop critical evaluative skills

You will be recording comments after reading each section. Discipline yourself to do this to keep a valid record of your mind in action as you read. Make these entries while you are reading your novel, not all at the end of your reading.

Response Journal

Before you begin reading your novel you will need to set up the separate sections of your journal.

1. At the top of separate pages, write the following headings:
 - Comments
 - In the Shoes of
 - Questions and Answers
 - Opinions
 - Stylistic Elements
 - Character Analysis (Character Response Chart provided on page 25 of this sequence)
 - Mind-Sketching

Leave about two pages for each strategy. For mind-sketching, use blank white paper.

2. After each section you will complete at least **two** of the strategies. Vary the strategies each time so that by the time you have completed reading the novel, you will have practised **each strategy at least twice**. Here are some guidelines for you.

Title of Novel	Entries after the Following Chapter	Total Number of Entries
<i>April Raintree</i>	after 2, 4, 6, 8, 10, 12, 14, 16, 17	9
<i>I Never Promised You a Rose Garden</i>	after 3, 6, 9, 12, 15, 18, 21, 24, 27, 29	10
<i>The Old Man and the Sea</i>	every 20 pages	6
<i>Flowers for Algernon</i>	after 2, 4, 6, 8, 10, 12, 14, 16, 17	9
<i>To Kill a Mockingbird</i>	after 3, 6, 9, 12, 15, 18, 21, 24, 27, 31	10
<i>Of Mice and Men</i>	after 1, 2, 3, 4, 5, 6	6

When completing the strategy, indicate for which section (chapters, page numbers) the strategy applies.

For books with fewer chapters you will have to complete more strategies in order to practise each one **twice**. You need to have fourteen entries. (seven strategies X two times for each)

Follow these instructions to complete each strategy. Read each strategy and then the accompanying exemplar for it found on the following pages. They are based on *The Chocolate War* by Robert Cormier. Besides reading them now, to give you an ideas of what each strategy involves, refer to them when you are writing your journal. They will help you out with some great ideas.

- *Comments* – Create a list of your thoughts as you read. These may be brief and to the point. You may wish to comment on what is happening, explore your feelings as you read, or record concerns you have about the characters or events. Feel free to record emotional reactions. (Now check out the example on page 27 of this sequence.)
- *In the Shoes of* – Put yourself in the shoes of the main character and imagine what he/she must be feeling or thinking, and why he/she might be responding in the way he/she is. Connect to what you would do in a similar situation. Compare your own personal qualities to those of the character. Also, connect to experiences that may be similar to those being told of in the novel, and explain what happened and how you actually did react and why. Indicate how this helps you understand the characters better. (See the student example on page 28 of this sequence.)
- *Questions and Answers* – With this strategy, make an attempt to answer the questions you have generated by taking “educated” guesses based on the information you already have about character and the plot. Focus your questions on interpretation. Explore anything that may be confusing you. (See the student example on page 29 of this sequence.)
- *Opinions* – Make an opinion statement about the issues in the novel. What do you think about the issue and why? Support your opinions; make references to the novel as well as to personal knowledge about events in the real world as supporting evidence. (See the student example on page 30 of this sequence.)
- *Stylistic Elements* – Create a list of elements used by the writer: narrator/ point of view, use of figurative language, vocabulary word list, use of dialogue, descriptions, foreshadowing, and the flashback. For the vocabulary word list, record a minimum of five words for your section. Choose words that are interesting, unfamiliar, unique, or effective for the development of mood. **Be sure to indicate the page number**. Record the definition and then use each word in a sentence. Be certain that you use at least **three** elements in this section. Vocabulary must be used once. (See the student example on pages 31 to 33 of this sequence.)

- *Character Analysis*—Set up and complete a **Character Response Chart** for the main character that details an event, the character’s emotional response, and the character’s subsequent actions. Do this strategy at a minimum once at the beginning of the novel and then later on towards the end of the novel in order to trace any change in character that may have occurred. A Character Response Chart is provided on page 25 of this sequence. (See the example on page 34 of this sequence.)



- *Mind-Sketching*—Visualize the setting, characters, plot events, or symbolic objects. Create a representation of what your mind is seeing as you read. Take into account artistic elements as you create these sketches or illustrations. Record a quotation from the novel, with the page number that corresponds to what you are drawing. (See the student example on pages 35 to 36 of this sequence.)

NOTES

Assignment 5.1

Character Response Chart			
Event	Character's Emotional Response	Character's Actions	

NOTES

Refer to these when you're writing your journal. You will find them helpful.

Student Exemplars of Responses

Comments

Chapter 1

It's interesting how Jerry thinks about saying one thing and then says something else. I don't know if I would call it being a coward, though. Jerry seems to be pretty tough on himself.

I don't know if I'm going to like this book if all it talks about is football and making the team. I hope it's about more than that. I don't really like football and never watch it.

Why does he seem so lonely? Who are his friends?

Yuk. I didn't really need to know about the vomiting. This book seems pretty descriptive about these kinds of things – almost too descriptive.

(continued)

In the Shoes of

Chapter 18

I can understand what Jerry is going through at this moment. Sometimes you do something and you aren't sure why and then you question yourself about it for a long time afterward. Sometimes, like Jerry, you have to stand up for yourself and do what you think is right even though you know there's going to be a whole lot of trouble because of what you did. Even though Jerry knows Brother Leon hates him and that the Vigils are going to get back at him, he says no to selling the chocolates. I don't think I could have done this. I'm not a very assertive person and I wouldn't want to be the centre of all this attention. I definitely wouldn't want a bunch of bullies after me. So I would probably take the coward's way out and do what I was told, as long as it only affected me. What would make a difference would be if someone else were going to be hurt by my actions. Then I would do what was right, I think. When I was younger I used to get bullied all the time. Sometimes I would get tripped or pushed around; sometimes I would get teased about what I was wearing. I tried to not let it bother me and usually just ignored it. But then I heard the same people one day teasing someone else, a girl in a lower grade. I knew what she was feeling so I went over and told them to leave her alone. I guess they were so surprised that I actually said anything that they went away. But it didn't stop them from teasing me again a few days later. Jerry must know that there are going to be serious consequences for what he has just done and that's why he is so worried and afraid.

(continued)

Questions and Answers

Chapter 4

Why does the school allow the Vigils to operate?

It seems that the teachers and administration of Trinity know that the Vigils exist and what they do, and yet they still permit them to operate as a bully group in the school. It says that the group serves a purpose; somehow the Vigils prevent the student body from protesting and demonstrating. So somehow by having the students complete assignments they are made to feel afraid and forced to conform. How this connects to not protesting isn't quite clear, but maybe it has to do with the whole state of mind thing. If you are used to conforming and doing what you are told, then you will do so in any situation.

Why does Archie agree to help Brother Leon with the chocolate sale?

If the chocolate sale is successful, then Brother Leon will be in debt to Archie for his help in making the boys sell the chocolates. Archie will be able to ask a favour of Brother Leon in the future. So he's going to go along with this right now just in case he'll need Brother Leon's support at some time. This is very shrewd on Archie's part and shows how smart he is. He's thinking ahead and figuring out what's best for him in the long run. Maybe he'll even use this information against Brother Leon in some way. Archie is out for Number One and will do whatever it takes to get himself ahead. If I were Brother Leon I would be careful about how much control and power are given to Archie.

(continued)

Opinions

Chapter Sixteen

Brother Leon should not be allowed to be a teacher. He should be removed from his position immediately. He demonstrates everything that is the opposite of what a good teacher is. He is evil and manipulative and dishonest. He uses his position to gain power over students and then makes them do the things he wants, which are wrong and immoral. In this chapter he forces Caroni into telling him about the Vigils assignment by bribing Caroni with an improved mark on his exam. Caroni probably didn't even fail the exam; Brother Leon is probably making it up in order to use it against him. He knows that marks matter to Caroni. He does not treat him in a respectful way, but instead uses psychological torture and blackmail to control him. Now Caroni no longer trusts anyone, given that a teacher can act in this way. A teacher who does these kinds of things can have harmful and long-lasting effects on the students he teaches. Brother Leon must not be given the opportunity to do this to any one else.

(continued)



Note: It is not necessary to include all the stylistic elements in your journal. Be sure to use at least **three**. Include vocabulary **at least once**.

Stylistic Elements

1. *Narrator/Point of View*

The novel is written in third person, but each chapter is told from a different person's point of view. Sometimes, more than one point of view is used in one chapter. It gets a bit confusing because you have to keep track of who is thinking at the time. Changing the point of view helps me understand the characters more because there is a lot of internal dialogue, especially since they say and do things differently from what they are thinking. However, sometimes there are too many characters to keep track of and I'd like to be able to just concentrate on either Jerry, or Archie, or The Goober. In some chapters the reactions to the events are shown by the thoughts of a number of different characters, like in Chapter 14.

Jerry Renault – The story is mainly Jerry's so it is good that we are with him and understand what he is thinking. I started to understand why he refused to sell the chocolates and then chose to defy the Vigils. I also felt how lonely he was at school and at home, after the death of his mother.

Archie Costello – I liked entering Archie's mind to see what makes him tick. Although I don't like him, I do admire how clever (though in a bad way) he is.

David Caroni – It was interesting in Chapter 16 to see the events from a minor character's point of view and to see the impact the chocolate war had on him.

(continued)

Stylistic Elements (continued)

2. *Use of Figures of Speech*

Chapter 1

page 9, simile – “He needed a shave, his stubble like slivers of ice.”

page 10, simile – “Sweat moved like small moist bugs on his forehead.”

The writer, Robert Cormier, likes to use similes. Each of the comparisons is very descriptive, and makes an image come into my mind when I read it.

3. *Vocabulary Word List*

Chapter 8, page 44

flawlessly – done without any imperfection or weakness

awkwardness – the state of being embarrassed or ill at ease

paralyzed – rendered powerless or incapable of action

uncomplicated – simple; straightforward

attainable – possible to gain or accomplish

He performed the dive *flawlessly*, cutting into the water with legs together and toes pointed and with no after splash.

Her *awkwardness* on stage, causing her voice to squeak and her legs to tremble, prevented her from auditioning for a role in the school musical.

The boy was at first *paralyzed* and stood motionless when he saw the mother bear charging; then he quickly shook himself into action and climbed the nearest tree.

The choice he had to make was *uncomplicated* because if he didn't do what his parents asked him he would be grounded on the same weekend as his birthday.

The award for Top Student was definitely *attainable* if he set aside time to complete his homework each night and didn't stay up all night playing games on his Wii.

(continued)

Stylistic Elements (continued)

4. *Descriptions*

Most of the descriptions are about character and actions rather than setting. I could see Goober running and understood why he loved it so much.

Chapter 8, page 44 – “The Goober was beautiful when he ran. His long arms and legs moved flowingly and flawlessly, his body floating as if his feet weren’t touching the ground. When he ran, he forgot about his acne and his awkwardness and the shyness that paralyzed him when a girl looked his way.”

5. *Use of Dialogue*

Internal dialogue is used to show what the characters are thinking.

Chapter 18, page 90 –

Why did you do it?

I don’t know.

Have you gone crazy?

Maybe I have.

It was a crazy thing to do.

I know, I know.

The way that “No” popped out of your mouth – why?

I don’t know.

The dialogue is very realistic. Everyday language is used, including occasional swear words. The writer uses sentence fragments, too. Sometimes he doesn’t finish a sentence, just like what happens in real life.

Chapter 16, page 82 –

“How are your other marks?”

“Fine, Brother, fine. In fact, I thought . . . I mean, I was aiming for high honours this term. But now, this F. . . .”

“I know,” the teacher said, shaking his head sorrowfully, in commiseration.

(continued)

Character Analysis

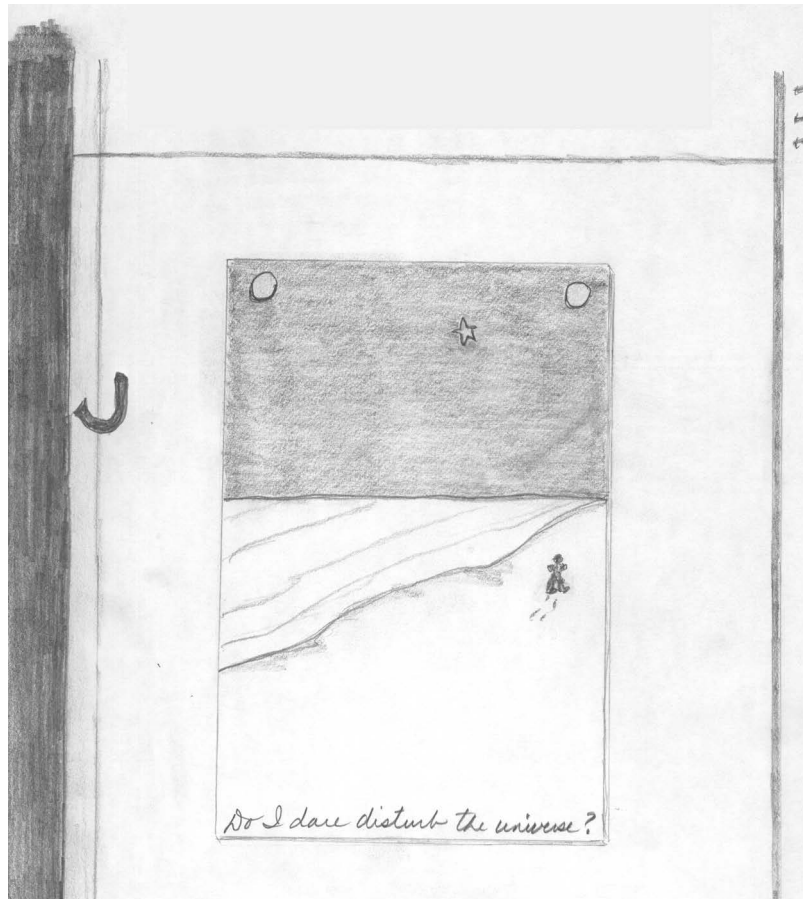
Character Response Chart

Event	Character's Emotional Response	Character's Action
Jerry is instructed by the Vigils as an assignment to say "No" when the chocolates are being distributed by Brother Leon.	Jerry is trying to fit in at school and doesn't want to do anything that will make him a target of the Vigils. He doesn't like Brother Leon, but fears him and so is worried about what his reaction will be. However, he accepts that completing assignments is just what happens at Trinity and thinks that once he has done it he will be able to breathe easily and concentrate on making the football team.	Jerry decides to go along with the assignment. When Brother Leon calls his name, he refuses to sell the chocolates.

(continued)

Mind-Sketching

Chapter 19, page 97 – “He had thumbtacked a poster to the back wall of the locker. . . . The poster showed a wide expanse of beach, a sweep of sky with a lone star glittering far away. A man walked on the beach, a small solitary figure in all that immensity. At the bottom of the poster, these words appeared – *Do I dare disturb the universe?*”



(continued)

Mind-Sketching (continued)

Chapter 28, page 140—“Jerry opened his locker and shook his head in disbelief. His poster had been smeared with ink or some kind of blue paint. The message had been virtually obliterated. Do I dare disturb the universe? was now a grotesque jumble of unconnected letters. . . . Looking down, he saw that his new gym sneakers had been slashed, the canvas now limp shreds, rag-like.”



Now you are ready to begin reading. Remember to stop after each section in order to complete the during-reading strategies for this assignment.

For each chapter or reading section (depending upon the number of chapters in the book) complete at least two of the strategies. For the analysis of stylistic elements make sure you complete the vocabulary word list at least once.

Enjoy the novel!!



You have now reached your first destination in this sequence: By following the various strategies outlined, you will have successfully completed your Response Journal.

NOTES

LESSON 4: PREPARATIONS FOR AND CONDUCTING A TELEPHONE CONVERSATION ABOUT THE NOVEL

Learning Experience

You are going to share your analysis and opinions of your novel with your tutor/marker in a telephone discussion. It will be necessary to prepare by answering specific guiding questions. Your tutor/marker may also ask questions during the discussion; focus on being an active participant in the discussion by responding to comments the tutor/marker may make and expanding on ideas as you provide clarification. The preparation for and conducting of the telephone conversation is your Assignment 5.2.

You will need your work from Lesson 1 and 2, Response Journal, and a copy of the novel. Refer to these when writing the answers and have them in front of you during the discussion session.

Both you and your tutor/marker will be assessing the discussion. Review the assessment sheet beforehand to ensure you can complete all objectives effectively.

Reminder:

The discussion that you will have with your tutor/marker will take approximately an hour. You will also need about an hour to prepare for the discussion so you need to contact your tutor/marker first to arrange a suitable time.

Be certain that your **Assignment 5.1: Response Journal is complete** before you conduct the telephone discussion.



You will complete the questions about the reading experience, choose and practise reading an excerpt from the novel, and then call your tutor/marker.



Assignment 5.2: Telephone Discussion



How effectively can you

- 1.1.4 show you have expanded your interest in novels and generated ideas about the skill of writing novels as you share your reactions to and preferences for a particular novel
- 1.2.1 consider how your knowledge of the novel as a form helped you interpret the novel you read; consider how the issues presented in the novel connected with your previous knowledge to help you interpret the novel
- 1.2.2 explain your opinion about the issues in the novel and provide supporting reasons and details, with examples from the novel
- 2.1.1 think about and discuss what you know about the issues and reflect upon that knowledge as you share your opinions
- 2.1.2 use summarizing and discussion to develop your understanding of the novel
- 2.1.3 demonstrate your understanding of how novels are structured and patterned to gain meaning from them and to interpret them
- 2.2.2 respond personally and critically to the characters, events, ideas, and writing style of the novel
- 2.2.3 explore how figurative language, description, and other techniques are used to affect mood and create meaning
- 2.3.2 examine how specific elements in the novel (story grammar, narrator/point of view, setting, dialogue, conflict, character analysis, mood, foreshadowing, etc.) are used by the writer for specific purposes
- 4.4.2 use appropriate voice production factors (pitch, tone, pauses, volume, pacing, enunciation, and pronunciation) to enhance your oral reading
- 5.2.1 think about what your tutor/marker offers as comments and reflect upon how they compare to your own ideas
- 5.2.2 think about and explain how the novel reflects cultural values and the influences of the greater society
- 5.2.3 explain and explore how the characters in the novel challenged individual and community values

These learning outcomes are the same as the ones outlined in **Self-Assessment of Assignment 5.2: Telephone Discussion** chart at the beginning of this sequence. Use them as a guide while working on your discussion preparation.

Parts 1, 2, 3, and 4 are to be used as your guide to be followed during your discussion with your tutor/marker. Make selections of materials, think about answers to the questions, and practise your reading passage so that this oral presentation runs smoothly. Record a few jot notes, but formal written answers are not required. This is to be a discussion of your ideas, not a reading of answers to questions. However, make sure you know what you are going to say before you start each section.

Part 1: Preparatory Questions

Answer the following. Use point form.

1. Explain the major issues in the novel. Provide evidence from the text to support this. For example, if a major issue were racism or prejudice, what happened in the novel to demonstrate this?
2. Discuss your own opinion about these issues. Support your opinion with a minimum of three reasons. Connect to real-life situations. For example, if you believe that racism must be dealt with, then give an example of racism happening today and what you think should be done.
3. Explain how the writer makes you, the reader, think about these issues. Focus on what happens to your main character and why you care about him/her.
4. Discuss whether the novel presents more than one viewpoint and what these are. Explain how the writer does this and whether it works.
5. Prepare to share one of the stylistic elements you recorded for the novel. Explain what you personally “liked” about the writing style. This may include the words used by the writer, as indicated in your vocabulary word list or whether the use of figurative language was accessible to you — were you able to interpret easily or was it a more difficult task? Discuss whether you preferred the narration or dialogue and why.
6. What did you learn about the society and culture of the people in the novel?
7. Explain how the main character challenged individual and community values. What rules and expected behaviours existed, and how did the main character react to these and why?
8. Explain what forces influenced the main character’s ideas and actions. Have two examples ready to share.

Put all materials aside, ready for the discussion.

Part 2: Evaluation and Recommendation

Provide three reasons why you would recommend or not recommend your novel to other Grade 10 English Language Arts students. Your reasons may focus on readability, interest, value of ideas, enjoyment factors, writing style, et cetera. Provide specific examples to illustrate your reasons.

Part 3: Selection of Reading

Select a one-page section from the novel to read aloud to your tutor/marker. Focus on a section that is suspenseful or actively draws the reader into the story. Rehearse ahead of time as you will be assessed during the reading by your tutor/marker for effective use of voice factors (volume, pacing, tone, pitch, enunciation, and pronunciation). Creative use of voice to indicate change of character will also be expected. Explain why you have selected this section and set up the context by outlining what has just happened prior to the reading.



Part 4: Scheduling the Discussion with Your Tutor/Marker

Schedule a time for this discussion with your tutor/marker.

First, contact your tutor/marker to make an appointment for this conversation. You may require up to 60 minutes on the phone, so you need to ensure that both of you are available for this time. The name and phone number of your tutor/marker was provided to you on a record of progress sheet. If you can't find it, contact the Distance Learning Unit at 1-800-465-9915.

Be sure to have all of your prepared material in front of you in the order outlined in Parts 1, 2, 3, and 4. Contact your tutor/marker at the prearranged time, and enjoy your discussion. During the course of the discussion allow for questions from your tutor/marker. He/she may also share ideas to lead to further discussion of ideas or issues.



You have now reached the second and final destination: as a result of completing the Response Journal, and preparing for the discussion with your tutor/marker, you will have had an interesting telephone conversation about your novel.

If you enjoy reading, read another one of the novels that were listed for this sequence. If you haven't read *The Chocolate War* by Rober Cormier (used for exemplars), you may wish to choose it.

SEQUENCE 5: ASSESSMENT

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



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 assignments are returned to you, file them. In the final sequence of the course, you will choose work that you will analyze for your portfolio. You will look at ways in which you could now 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 your growth and development and a reflection of your understanding about your learning.

Assessment of Assignments 5.1 and 5.2

Remove the **Self-Assessment of Assignment 5.1: Response Journal**, and **Self-Assessment of Assignment 5.2: Telephone Discussion** 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

To complete your assessment forms, rate your performance on each learning outcome as it relates to your assignments, 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



Remove the **Checklist: Sequence 5: The Many Forces That Influence People – Novel Study** chart from the beginning of this sequence. Complete the Checklist to make sure you have completed all the work required for Sequence 5.

Preparing for Submission of Sequence 5



Steps

- Review the Checklist for Sequence 5 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 - Assignment 5.1: Response Journal
 - Self-Assessment of Assignment 5.1: Response Journal
 - Assignment 5.2: Telephone Discussion
 - Self-Assessment of Assignment 5.2: Telephone Discussion
 - (bottom) Any other process work from this sequence that you would like to submit to receive feedback from your tutor/marker
- Once your work is assembled and in order, put your name on each page

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 6

NOTES



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 6: More Influential Factors in Our Lives—How the Values of Friends and Peers Affect Us (Transactional Focus)

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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
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Attending School: No Yes

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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: Essay <input type="checkbox"/> Process Work (optional) <input type="checkbox"/> Self-Assessment of Assignment 6.1: Essay	Attempt 1 Date Received _____/40	Attempt 2 Date Received _____/40
Sequence 6 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 your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. Also submit any process work with the ☒ 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 your process work to obtain feedback on your work and to support your tutor/marker’s assessment of your assignment.

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist

Sequence 6: More Influential Factors in Our Lives— How the Values of Friends and Peers Affect Us

Remember, you must submit your assignment ☒ for this sequence to the Distance Learning Unit for assessment. You may choose to submit some of your process work as well, either to obtain feedback on your work or to support your tutor/marker's assessment of your assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Values: Positive Influences of Peers and Friends—Reading Non-Fiction, Process Work 6.1			
Parts 1 and 2: Positive Influences Information-Gathering Chart			
Part 3: After Reading (questions)			
Lesson 2: Values: Negative Influences of Peers and Friends—Reading Non-Fiction and Poetry, Process Work 6.2			
Parts 1 and 2: Negative Influences Information-Gathering Chart			
Part 3: After Reading (questions/advice letter)			
Lesson 3: Writing an Essay to Express Your Ideas about the Influences of Peers and Friends—Prewriting, Assignment 6.1A			
Process Work 6.3 Examining a Model of an Essay (questions)			
Assignment 6.1A: Writing the Essay—Prewriting			
Step 1: Gathering Information Chart (form) ☒			
Step 2: Narrowing the Focus (form) ☒			
Step 3: Thesis Statement and Explanation (form) ☒			
Step 4: Reference Chart (form) ☒			
Step 5: Bubble Outline (form) ☒			
Step 6: Example/Incident/Anecdote Chart (form) ☒			

(continued)

Checklist

Sequence 6: More Influential Factors in Our Lives— How the Values of Friends and Peers Affect Us (*continued*)

Remember, you must submit your assignment for this sequence to the Distance Learning Unit for assessment. You may choose to submit some of your process work as well, either to obtain feedback on your work or to support your tutor/marker’s assessment of your assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 4: Writing an Essay to Express Your Ideas about the Influences of Peers and Friends—Draft, Assignment 6.1B			
Assignment 6.1B: Writing the Essay – Draft			
Draft 1 <input checked="" type="checkbox"/>			
Lesson 5: Writing an Essay to Express Your Ideas about the Influences of Peers and Friends – Final Product, Assignment 6.1C			
Assignment 6.1C: Writing the Essay – Final Product			
Step 1: Non-Narrative Writing: Observation Checklist (form)			
Step 3: Editing Checklist (form)			
Step 4: Final Product <input checked="" type="checkbox"/>			
All other drafts or reflection <input checked="" type="checkbox"/>			
Assignment			
Assignment 6.1: Essay – Final Draft <input checked="" type="checkbox"/>			
Self-Assessment of Assignment 6.1: Essay <input checked="" type="checkbox"/>			

Self-Assessment of Assignment 6.1: Essay

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 6.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3** Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4** Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 6.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
<ul style="list-style-type: none"> • organize your information from Lessons 1, 2, and 3 in a chart to begin drafting your essay (3.3.1) 					
<ul style="list-style-type: none"> • record in point form and in your own words the information you found in the appropriate category of your chart; record direct quotations, paraphrase information, and summarize main ideas; correctly and accurately document the sources you used on a works-cited list (3.3.2) 					
<ul style="list-style-type: none"> • connect information about values in Lessons 1 and 2 to put the material together into an essay structure; add references, examples, and details to your ideas (3.3.4) 					

(continued)

Assignment 6.1: Performance on Specific Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
<ul style="list-style-type: none"> think about, brainstorm, and combine ideas from the previous lessons to focus your essay; combine information about the form and craft of an essay as you focus your writing on the influence of friends and peers (4.1.1) 					
<ul style="list-style-type: none"> organize your ideas using a bubble outline; follow the structural pattern of the essay (4.1.3) 					
<ul style="list-style-type: none"> add details and examples, delete any material not focused on your essay topic, and insert transitions to ensure completeness in your essay (4.2.2) 					
<ul style="list-style-type: none"> use effective text font and size (if word processing), select an appropriate title, and create a cover page following the directions given (4.2.3) 					
<ul style="list-style-type: none"> use thesis statement, transitions, clinching sentence, repetition for emphasis, sentence variety, and effective word choice to convey your main point of the essay (4.2.4) 					
<ul style="list-style-type: none"> select and use appropriate words and grammatical structures to achieve your purpose (4.3.1) 					
<ul style="list-style-type: none"> apply all spelling conventions and edit for correctness (4.3.2) 					

Comments

SEQUENCE 6: TRANSACTIONAL FOCUS MORE INFLUENTIAL PEOPLE IN OUR LIVES: HOW THE VALUES OF FRIENDS AND PEERS AFFECT US

Sequence Overview

In this sequence, you read non-fiction articles and excerpts, and some poems about the influence of friends and peers. You analyze essays for specific elements and techniques, and follow the writing process to create an essay about the influence of peers.



Reminder:

As you receive material back from your tutor/marker, be sure to file it in a safe place. Remember that you will be selecting materials for your Showcase Portfolio Assignment in Sequence 8.

Introduction

One of the major focuses in this course has been the impact that others may have on an individual. In the last sequence you read a novel in which the main character encountered forces that influenced him/her in some way. Earlier, in Sequence 3, you considered the influence of parents or parental figures in the lives of individuals. You will recall that an influence may be positive, contributing to your well-being, or it may be negative, limiting you in some way. You also were introduced to various forms of writing: the novel, short stories, and poetry. It was through your analysis of the short stories of others that you were able to apply the elements and techniques to creating your own short story dealing with a teen experiencing conflict.

In Sequence 6, you will consider the influence, both positive and negative, that your peers and friends have on you. This time you will be reading transactional texts (non-fiction works such as articles and essays) as well as some poetry. There are five lessons in this sequence. In the first two lessons, you will read to gather and generate ideas about the influence of peers and friends. In Lessons 3 to 5, you will follow a writing process – prewriting, drafting, revising and editing – to create Assignment 6.1: Essay, expressing your ideas about the influences of friends and peers.



Your destination is writing an essay about the positive and negative influences of friends and peers

Here's how you will get there.

1. You will read non-fiction articles to gather information on positive influences of peers and friends. (Lesson 1)
2. You will read non-fiction articles and poems to gather information on negative influences of peers and friends. (Lesson 2)
3. You will analyze other essays in order to understand the elements and techniques you will need to incorporate in your essay. (Lesson 3)
4. You will work through a series of six charts that will outline all the steps required for writing your essay. (Lesson 3)
5. You will review how to avoid plagiarism. (Lesson 3)
6. You will create a list of works cited. (Lesson 3)
7. You will write your first draft of your essay, again following the suggestions given for each paragraph. (Lesson 4)
8. You will revise and edit your essay using the strategies you used when you wrote your letter in Sequence 1 and your short story in Sequence 4. (Lesson 5)



Final destination reached: By following steps 1 to 8, you will create a well-written essay.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment form for Assignment 6.1 is used to assess your achievement during and after completion of the assignment. The tutor/ marker will also use this form.

LESSON 1: VALUES: POSITIVE INFLUENCES OF PEERS AND FRIENDS—READING NON-FICTION

Learning Experience

In the next two lessons you will read a variety of texts for the purpose of gathering information about how peers and friends may have positive and/or negative influences upon your life. As you read, you will gather information about what these influences may be, what values may be instilled and how these may impact on your life. You will then use these ideas to write your essay focusing on some aspect of this issue.

Do you know the difference between a friend and a peer? A peer is someone who belongs to the same group as you do (same age, similar interests such as members of a basketball team). You may not know your peers personally or well. A peer is not necessarily a friend. You don't choose who your peers are but you do choose your friends. A friend is someone you know on a personal level and someone with whom you share your thoughts and feelings. Your relationship is based on mutual respect and acceptance and is built on trust and understanding. A friend may be found outside your peer group although often your friends are also your peers. People tend to have friends who have the same values but your values may differ from your friends and from your peer group.



You will read non-fiction articles to gather information on positive influences of peers and friends.



Process Work 6.1: Introduction

Be certain to complete the process work carefully. These activities will help you practise the strategies and consider the ideas that have been discussed in this lesson. The process work will help you in completing the final assignments of the sequence.

The purpose of this lesson is to read for ideas you will later use in your essay; the reading task itself will be focused on gathering information. You will complete the **Positive Influences Information-Gathering Chart** on page 15 of this sequence before and during the reading of the texts, as an organizer for generating ideas.



How effectively can you

- 1.2.1 show how what you understand about the influence of peers and friends builds upon your previous knowledge and how it helps you in gathering information from the articles and excerpts you will be reading
- 1.2.2 explain your opinions about the ideas presented in the readings by providing detailed reasons
- 1.2.4 explore ways in which what you've experienced while reading has changed your understanding of the articles and excerpts
- 2.1.1 connect your knowledge about the forms you read with your knowledge of the influence of peers and friends to help you gather information from the readings
- 2.1.2 activate prior knowledge, connecting yourself to the text and identifying key points to develop your understanding of the readings
- 2.2.2 respond personally to the individuals, events, and ideas in the readings
- 3.2.4 find information about the influences of friends and peers by using the articles and excerpts as sources
- 3.2.5 use the organizational structure of the readings to understand the information you've gathered; read the information gathered for ideas to use in your essay
- 3.3.2 record the information you find on a Positive Influences Information-Gathering Chart
- 3.3.4 combine the new information you've gathered with your previous knowledge about the influence of peers and friends to develop conclusions

Part 1: Before Reading



Think about your own friends and peers. How have they affected your life in a positive way? Then, fill in details in the chart provided on page 15 of this sequence. Instead of a text title, you will use "My Own Life." Try to think of at least two specific examples. Then, fill in details related to your peer group and/or friends and complete the chart in the same way. Be specific. An example has been provided based on this scenario. A friend may have directly supported you by being part of a study group with you before a final exam in science. This would have shown that he/she recognized that you valued education and hard work; as a result, you may have felt more confident as you went into the exam.

Part 2: During Reading



Read all of the following selections. As you do so, continue to fill in the **Positive Influences Information-Gathering Chart**.



Note: Be sure to be reading for the purpose of gathering the information you need to complete the chart, as you will need to use this information when you complete the essay for Assignment 6.1.

- **“Friendship Elusive for High School Boys: Study”** by Nick Martin (on page 14 of this sequence)
- **“My Search for the Friend I Left Behind”** by Tony O’Brien (pages 114 to 117, *SightLines 10*)
- **“Breaking the Ice”** by Dave Barry (pages 183 to 185, *SightLines 10*)
- **“The School Yard Bully”** by Peg Kehret (pages 17 to 19 of this sequence)

Part 3: After Reading



Answer **one** of the following questions, based on the information you have gathered from your reading.

1. Select two of the values identified from the readings. Discuss each of these values as it relates to your own life and experience.
2. Reflect upon the effect that one of the peers/friends had upon the individual in a selected reading. Discuss whether you believe this effect is possible; support your opinion with a minimum of three reasons.



File your work. You will use this information in Lesson 3.

Friendship elusive for high school boys: study

By Nick Martin

SIGNIFICANT numbers of high school boys are unhappy about their lack of friends and are dissatisfied with school, education researchers at Queen's University have found.

They don't yet know if the two are directly linked, but hope to find out.

The quality of friendship for boys declined significantly between elementary school and high school, and those boys also showed considerable dissatisfaction with school – problems that far fewer girls experienced, graduate student Karen Burkett told a national conference at the University of Manitoba yesterday.

'Greater friendship'

"Girls reported greater friendship quality and school satisfaction than boys," Burkett told the Congress of the Humanities and Social Sciences.

Burkett was part of a Queen's research team of graduate students and professors who conducted a pilot study in adolescent friendship among 310 grades 8 to 10 students.

It will take a wider study to determine if there is a link between having strong friendships and liking school, she said.

"Gender began to make an impact on friendship in Grade 8. It decreased significantly for boys," Burkett said.

"You can't say it's causal – more investigation needs to be done," she said.

However, she noted, "friends influence the general level of involvement in school."

The research team also conducted a pilot study to look at ways to get children with learning disabilities more involved socially in school.

Reluctant

Graduate student Elsa Mihotic said that learning-disabled children are reluctant to talk about their problems and find it difficult to identify or pursue their interests. Getting them involved in extracurricular activities they like could improve their social abilities, Mihotic said.

In one exercise that seemed to catch the children's interest, researchers asked learning-disabled students in grades 7 and 8 to both write and answer "Dear Abby" letters about their inability to make friends with classmates.

"Putting students into authority or the expert role is empowering and helps them see from a different perspective," Burkett said.

Source: Martin, Nick. "Friendship elusive for high school boys: study." *Winnipeg Free Press* 2 June 2004.

Process Work 6.1, Introduction

Positive Influences Information-Gathering Chart				
	Text Title	Type of Influence (Direct/Indirect) (Peer/Friend)	Values	Effect
Part 1	Sample My Own Life	Direct/Friend	education hard work	confidence going into science exam
Part 1	Example from My Own Life			
Part 1	Example from My Own Life			
Part 2	Friendship Elusive for High School Boys: Study			
Part 2	My Search for the Friend I Left Behind			
Part 2	Breaking the Ice			
Part 2	The School Yard Bully			

NOTES

The School Yard Bully

◆◆◆
BY
PEG
KEHRET

Andrew Buckingham is a bully. He's mean to younger kids, and once, when Andrew thought nobody was around, Clancy Schuman saw Andrew kick a little dog. He said when the dog yelped, Andrew laughed, and kicked it again.

If there's anything in this world I can't stand, it's a bully. I never did like Andrew Buckingham and after I heard about the dog, I just plain detested him.

The problem with bullies is that it's hard to know what to do about them. Most bullies pick out one kid at a time for their victim. Usually, it's a kid who is small for his age or who is somehow different from the other kids. Then the bully hassles that one kid mercilessly.

That's what Andrew did to Clancy. I don't know if it was because Andrew found out that Clancy saw him kick the dog and blabbed it all over school, or whether he was already picking on Clancy when the dog incident happened.

Day after day, Andrew would go up to Clancy on the school yard and insult him. If Clancy talked back, Andrew punched him. If Clancy ignored the insults, Andrew called him a chicken. Either way, Clancy couldn't win. It got so he made up excuses not to go out during recess because he knew Andrew would be waiting for him the minute he left the building.

The rest of us watched these proceedings nervously. We felt sorry for Clancy, but we also knew that anyone who intervened would be the next victim. Nobody was eager to claim that honor.

Why didn't Clancy tell the teacher? I guess Clancy thought it was better to get punched around by Andrew than to be known as a tattletale. In our school, tattling was a sin even worse than bullying.

(continued)

Source: Kehret, Peg. "The School Yard Bully." *Justice: The Issues Collection*. Ed. Micki Clemens. Toronto, ON: McGraw-Hill Ryerson, 1994. 19-22.

Process Work 6.1, Part 2

And then one day, Clancy fought back. I don't know why that particular day was any different from all the days before, but during afternoon recess, Clancy was shooting baskets when Andrew went over to him and announced that he wanted to shoot baskets. Clancy went on dribbling the ball.

"Didn't you hear me, Turkey?" Andrew said. "I said, it's my turn, so hand over the basketball."

The minute Andrew raised his voice, a crowd gathered. We all stood in a semicircle around the side of the basketball court, waiting to see what would happen.

Clancy dribbled again, lifted his arms and aimed the ball for the basket. It hit the rim and bounced away. Andrew lunged for it, but Clancy was too quick for him. He darted forward, tipped the ball away from Andrew, caught it and dribbled back to the free-throw line.

Andrew got red in the face. He swore at Clancy and said he wanted the basketball NOW.

Clancy shook his head. Andrew started toward him, his fists clenched, but Clancy stood his ground, clutching that basketball tight to his chest.

As soon as Andrew was close enough, he socked Clancy's shoulder. Clancy winced but he didn't let go of the ball. Andrew whacked him again.

My heart was pounding. I didn't want Clancy to give in – but I didn't want to watch him get beat up, either.

After Andrew punched him the second time, Clancy set the basketball on the ground next to his feet. Then, without saying a word, he swung his fist at Andrew. Andrew ducked – and Clancy missed him.

Andrew's next blow caught Clancy on the cheek – and sent him staggering backwards, away from the basketball. Andrew leaned forward to pick it up.

That's when I looked around. There were two dozen of us watching and I felt ashamed that none of us would help Clancy. I wasn't eager to have Andrew punch me out, but I knew I couldn't stand there and watch any longer.

As Andrew bent to pick up the basketball, I stepped forward and kicked it out of his reach. I kicked it toward Clancy and if I live to be a thousand, I'll never forget the gratitude in Clancy's eyes as he looked to see who had kicked that ball to him.

I didn't have long to enjoy the look, because Andrew started toward me, and I could practically see the smoke pouring out of his ears.

"So, you want in the game, do you, Twerp?" he growled.

(continued)

Process Work 6.1, Part 2

I stood next to Clancy, my knees shaking. "Clancy had the ball," I said. "You have no right to take it away from him."

I braced myself for the blows that I was sure were coming. And then something extraordinary happened. Two other kids stepped forward, one on either side of me, and they told Andrew I was right: that it was Clancy's ball.

As soon as they did that, the rest of the kids surged forward. They gathered around Clancy and me and they all told Andrew to bug off and leave Clancy alone. It was no longer Andrew against Clancy; it was Andrew against the whole fifth grade class.

Just then, the bell rang. Recess was over and we had to go back inside. It was a relief to sit at my desk. I had been certain I was going to be punched to a pulp and left to die on the basketball court.

Our collective triumph over Andrew exhilarated me but I kept wondering why we didn't stand up to him sooner. If all of us had stepped in to defend Clancy the first time Andrew picked on him, the whole sorry situation would never have happened. All it took was one show of unity to stop a bully; so why didn't one of us ever suggest to the others that we do it? Why did we let Andrew pick on Clancy all those months?

I have no answers. I can only say that I'm glad we finally put a stop to it. Recess is a lot more fun now.

NOTES

LESSON 2: VALUES: NEGATIVE INFLUENCES OF PEERS AND FRIENDS—READING NON-FICTION AND POETRY

Learning Experience

In this lesson you will read a variety of different texts for the purpose of gathering information about how peers and friends may have negative influences upon your life. Just as you did in Lesson 1, you will record information about what these influences may be, what values may be instilled, and how each individual's life may be different because of the influences upon him/her. Remember that you are then going to take these ideas and write an essay focusing on some aspect of the issue of how peers and friends influence our lives.

Before beginning reading, ask yourself the question—What is a negative influence? Negative influences may also be direct or indirect. If it is possible for a peer or friend to indirectly influence you by being a role model of positive values, it is also possible for him/her to be a role model of negative values. Because of such factors as peer pressure or the need to belong, you may feel compelled to act in ways that go against your value system. These feelings may then encourage you to make negative decisions about how you lead your own life. A direct influence occurs when a specific friend or peer does not support your actions, behaviours or beliefs, and puts you down when you try to live your life according to these values and beliefs. Feelings of confusion and a lack of self-confidence arise from this type of situation.

Since the purpose of this lesson is to read for ideas you will later use in your essay, the reading task itself will be focused on gathering information. Complete the **Negative Influences Information-Gathering Chart** found on page 25 of this sequence as an organizer for generating ideas.



You will read non-fiction articles and poems to gather information on negative influences of peers and friends.



Process Work 6.2



How effectively can you

- 1.2.1 show how what you understand about the influence of peers and friends builds upon your previous knowledge and how it helps you in gathering information from the articles and poems you will be reading
- 1.2.2 explain your opinions about the ideas presented in the readings by providing detailed reasons
- 1.2.4 explore ways in which what you've experienced while reading has changed your understanding of the articles and poems
- 2.1.1 connect your knowledge about the forms you read with your knowledge of the influence of peers and friends to help you gather information from the readings
- 2.1.2 activate prior knowledge, connecting yourself to the text and identifying key points to develop your understanding of the readings
- 2.2.2 respond personally to the individuals, events, and ideas in the readings
- 3.2.4 find information about the influences of friends and peers by using the articles and poems as sources
- 3.2.5 use the organizational structure of the readings to understand the information you've gathered; read the information gathered for ideas to use in your essay
- 3.3.2 record the information you find on a Negative Influences Information-Gathering Chart
- 3.3.4 combine the new information you've gathered with your previous knowledge about the influence of peers and friends to develop conclusions



Part 1: Before Reading

1. Think about how your friends and peers may have influenced you in a negative way. Repeat the activity from Lesson 1, but this time, record three examples of situations in your life when the results were not positive, either directly or indirectly. Begin with "My Own Life" as the "text" title and complete the chart on page 25 of this sequence.

2. On the back of the form, write about the relative impact of these experiences compared to the positive ones. In other words, did these negative experiences have a greater impact than positive experiences on how you feel about yourself and how you perceive your abilities and self-worth? Explain your answer.

Part 2: During Reading



Read each of the following selections. As you do so, continue to fill in the **Negative Influences Information-Gathering Chart**.



Note: Be sure to be reading for the purpose of gathering the information you need to complete the chart, as you will need to use this information when you complete the essay for Assignment 6.1. The texts are on the following pages.

- **“Dear Ann Landers”** by “A grandmother” on page 27 of this sequence
- **“Drugs and Alcohol: If Ophelia Were Alive Today”** on pages 28 to 29 of this sequence
- **“I Am a Rock”** by Paul Simon on page 30 of this sequence
- **“Peer Group Prosecution”** by Debbie Dyer on page 31 of this sequence

Part 3: After Reading

Examine the different situations revealed in each of the readings. Then, complete **one** of the following.

1. Write about how you deal with the negative influences in your life. What strategies do you use to resist them? What have you found to be the most difficult aspect of dealing with the people who exert this influence upon you? What have you learned about yourself when confronted with these kinds of situations?
2. Write a short advice letter to someone who is experiencing difficulties with peers or friends who are influencing him/her in some negative way. Be sure to be specific and provide examples of how he/she may deal with the situations.



File your chart and responses.

NOTES

Process Work 6.2, Parts 1 and 2

Negative Influences Information-Gathering Chart				
	Text Title	Type of Influence (Direct/Indirect) (Peer/Friend)	Values	Effect
Part 1	My Own Life			
Part 1	My Own Life			
Part 1	My Own Life			
Part 2	Dear Ann Landers			
Part 2	Drugs and Alcohol: If Ophelia Were Alive Today			

(continued)

Lesson 2

Negative Influences Information-Gathering Chart (*continued*)

	Text Title	Type of Influence (Direct/Indirect) (Peer/Friend)	Values	Effect
Part 2	I Am a Rock			
Part 2	Peer Group Prosecution			

Dear Ann Landers

It's two o'clock in the morning and I can't sleep. I learned of the cruel trick played on my granddaughter at school recently. A boy tripped her in the hall. Her wig and glasses fell off. Everyone laughed. She was crushed. One lad came to her rescue and helped gather her books. What a fine young man he was to do that.

Let me tell you why my granddaughter wears a wig. When she was 10 she had a brain tumour and was operated on. The doctors told us she might be blind or paralyzed but thank God she was lucky and now she is like any other 15-year-old. But the radiation treatments made her hair fall out and it has grown back in thin wisps.

I'm sure no one really meant to be cruel, but please, the next time you see someone you think is a little different, remember it could happen to you or to your sister or brother.

Now that I have written this letter, I pray no other child will suffer such humiliation.

— A grandmother

Source: Unknown author [A grandmother]. "Dear Ann Landers." *Your Voice and Mine* 3. Ed. Douglas Hilker, Natalie Little, and Brenda Protheroe. Toronto, ON: Holt, Rinehart and Winston of Canada, 1988. 19.

Drugs and Alcohol: If Ophelia Were Alive Today

MARY PIPHER, Ph.D

Over the last few decades many more teenagers have been using alcohol and drugs. Teenagers use chemicals for a variety of reasons: biological predispositions, psychological problems, social pressure and familial factors. Some of the reasons have to do with complicated psychological processes, and other reasons are as simple as availability. Often the community determines the chemical most likely to be used. A girl who lives in the New Haven ghetto surrounded by drug users is more likely to become a drug addict than a girl growing up in a small Nebraska community.

Alcohol is the drug of choice of most teens. It's cheap, powerful and sold everywhere. But drugs are much more available than most parents suspect. Most kids have been offered drugs by the time they are in seventh grade. By eighth grade, most kids know kids on drugs.

Even my rural state has problems. The interstate that dissects our state is a national conduit for drugs, and the small communities along I-80 have drug problems. Teenagers from towns like Alvo (population 144) and Aurora (population 3,717) come to my office with drug habits that once could be found only in cities. As one of these girls put it, "The drug business at my school is major."

I want to emphasize that not all drug and alcohol use is pathological. Healthy, reasonably well-adjusted teenagers use drugs and alcohol. Some experimentation is normal. Drinking at parties is widespread and not necessarily a sign of anything except a desire to fit in and do what others do. It's important not to label all drug and alcohol use in teenagers as addiction. The labeling process can do harm. Rather, kids and adults need guidelines for what is normal experimentation and what is self-destructive use.

(continued)

Source: Pipher, Mary. *Reviving Ophelia: Saving the Selves of Adolescent Girls*. New York, NY: G. P. Putnam's Sons, 1994. 189-191.

Process Work 6.2, Part 2

Research on adolescents shows three basic motives for chemical use. The first is for expanded awareness, or the desire to increase sensitivity and insight. The second is for thrill seeking and new experiences with peers; and the third is for the drug effect—that is, to get high. All of these reasons have in common the desire to achieve an altered state of consciousness. Of course, thrill seeking can be dangerous. Using chemicals for effect can also lead to dependency.

Chemical use as a coping strategy is tremendously appealing to teenage girls, who are often confused, depressed and anxious. Alcohol and marijuana are popular because they offer teenage girls a quick, foolproof way to feel good. Caffeine and amphetamines help girls avoid hunger and eat less. (Losing weight is probably the most common goal of girls this age.) Plus, chemical use often enhances status with friends.

How do we know when alcohol or drug use is a problem? Heredity cannot be overemphasized. Thirty percent of the children of alcoholic parents become alcoholic. Girls from families with serious problems are certainly more at risk than girls who come from healthier families. But I don't want to overstate this. Teenage girls from well-adjusted families sometimes develop serious problems with chemicals. Peers play a role. In general, kids whose friends are heavy users are more likely to use, while kids whose friends abstain are more likely to abstain.

Certain patterns, such as drinking to escape reality or drinking to get wasted, are more dangerous than others. I worry about girls who drink more than their friends or who drink regularly. Drinking alone or being secretive about drugs and alcohol are bad patterns. But each case must be evaluated separately. Often drug and alcohol use are symptoms of other problems.

Particularly with teenage girls, it's important to try to understand the context in which chemical use occurs. So much is happening at this time. Often heavy chemical use is a red flag that points to other issues, such as despair, social anxiety, problems with friends or family, pressure to achieve, negative sexual experiences or difficulty finding a positive identity. The stories in this chapter attempt to show how chemical use is tangled up with all other aspects of adolescent girls' experiences. The girls use alcohol or drugs for different reasons, and the response to their use must be tailored to each unique situation.

I Am a Rock

by Paul Simon

A winter's day
In a deep and dark December,
I am alone,
Gazing from my window to the streets below
On a freshly fallen, silent shroud of snow.
I am a rock.
I am an island.

I've built walls,
A fortress steep and mighty,
That none may penetrate,
I have no need of friendship; friendship causes pain.
It's laughter and it's loving I disdain.
I am a rock.
I am an island.

Don't talk of love
Well I've heard the word before.
It's sleeping in my memory.
I won't disturb the slumber of feelings that have died.
If I never loved, I never would have cried.
I am a rock.
I am an island.

I have my books
And my poetry to protect me.
I am shielded in my armour.
Hiding in my room, safe within my womb.
I touch no one and no one touches me.
I am a rock.
I am an island.

Source: Paul Simon. "I Am a Rock." *Lyrics, 1964-2008*. New York, NY: Simon & Schuster, 2008. 20-21.

Peer Group Prosecution

by Debbie Dyer

It all starts here.

Your friends, or peer group,
are your source of information.
Your decisions are affected –
what music, which clothing,
what trends to adopt and
who to love and who to hate.

Everything “races” by so fast.
We forget what we did to Philmore Stetson.
We “bugged” him
about his English accent.

Or to Rhudi Horton.
She’s from India, and her clothes are
“not right” in our eyes.
Or how about last Saturday at
the mall – Jhamia Jespersen.
He’s not “all” black or “all” white, so
we called him an “Oreo.”
And we laughed.

And five days later, we deny anything of the sort: “me?”
We lie to ourselves, we lie to heal ourselves.
And we’ve forgotten that we should
have a reason to love
and a reason to hate.

The reason to hate exists no longer,
we just hate.
For we have forgotten the values of
the individual, and have turned.
And now we just hate.

The comments and the “light” humour
hurt, and we forget this.
We now just hate in a “fun way.”
And that is all we’ve learned.

We’ve forgotten that Together
is better whenever, wherever.
Together’s Better.
And you think; then you vow
to yourself, silently, in disgrace;
Never again.

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NOTES

LESSON 3: WRITING AN ESSAY TO EXPRESS YOUR IDEAS ABOUT THE INFLUENCES OF PEERS AND FRIENDS — PREWRITING, ASSIGNMENT 6.1A

Learning Experience

The writing that you have done so far in this course has been for different purposes — to create a short story, to communicate ideas about yourself as a learner (the letter), and as a tool for learning (informal writing in a response journal). In this lesson you will be writing a formal five paragraph essay. There are several kinds of essays but, just like other forms of writing, they all follow a particular structure.

- **expository** essay — presents information about a specific topic
- **argumentative** essay — presents ideas from both sides of an issue
- **persuasive** essay — presents a supporting argument for one course of action or belief and encourages the reader to think or act in a particular way
- **personal** essay — focuses on a real-life incident or experience and draws generalizations about issues from that experience

Essays may be quite long. However, for Assignment 6.1, your writing will be limited to the five-paragraph essay. It has an introduction, a body (three paragraphs long), and a conclusion.

In the introduction of your essay, identify your central idea and the focus of your writing. In the body of the essay, develop the main idea by providing examples and details. In these paragraphs, you will also make references to a minimum of three texts you have read to support your central idea. In the conclusion, summarize the information you have presented and restate the central idea.

In the first part of this lesson, you will examine the essay itself as a form. Then you will work on generating and focusing your ideas, gathering references to back them up, and planning how you will organize them.



You will analyze other essays in order to understand the elements and techniques you will need to incorporate in your essay.

- You will work through a series of six charts that will outline all the steps required for writing your essay.
- You will review how to avoid plagiarism.
- You will create a list of works cited.



Process Work 6.3

Part 1: Examining a Model of an Essay



How effectively can you

- 1.2.3 make connections between the ideas presented in the essay model and your own experience to clarify your understanding of the essay's form and structure
- 2.1.1 use previous knowledge of the form and techniques of the essay to help you gain more information on how to write an essay
- 2.2.3 consider how choices of sentence structure, transitions, and examples affect your mood and response to the essay's topic and bring about meaning
- 2.3.2 analyze how transitions, examples, and sentence variety are used to create special effects

Now, it is time to analyze an example of a five-paragraph essay. Turn to the essay “**Three Passions**” by Bertrand Russell on pages 109 to 110 of *ResourceLines 9/10*. Pay particular attention to the comments in the margins as you complete a first reading of the essay.

Respond to the following questions.

1. Identify the main idea or thesis. Write down the actual thesis statement. Then, convert this idea into your own words.
2. This essay is an example of a **reflective or personal essay**, told in the first person. Explain two advantages and two disadvantages to examining ideas or insights in this way.
3. Examine the transitions between the paragraphs. What technique(s) is Russell using? Evaluate whether the transitions are effective and why or why not.



Note: Refer to “Common Transitional Terms” on pages 90 to 91 of *ResourceLines 9/10* to remind yourself what **transitions** are. Remember that specific transitional terms and phrases can give you clues about the organizational pattern used in the text.

4. In the third body paragraph, Russell uses specific examples to illustrate what causes him to feel pity. List these. Add three more examples from your own background knowledge and experience that cause you to feel pity for “the suffering of mankind.”

5. In the conclusion, Russell uses a short and emphatic sentence with “This has been my life.” Explain why this type of sentence variety is effective.



File your work.



Assignment 6.1A: Writing the Essay—Prewriting

Beginning now and for the rest of this sequence, you will be writing your essay (Assignment 6.1). For the rest of this lesson, you will do prewriting work (gathering ideas, and information, organizing your ideas, and recording your references).



How effectively can you

- 1.2.1 determine whether what you understand about creating a thesis statement and the use of a bubble outline builds upon your previous knowledge of essay writing and helps you to write an essay
- 3.3.1 organize your information from Lessons 1 and 2 and create a chart to begin drafting your essay
- 3.3.2 record in point form and in your own words the information you find in the appropriate category of your chart; record direct quotations, paraphrase information, and summarize main ideas; document the sources you use correctly and accurately on a works-cited list
- 3.3.4 connect your information about values in Lessons 1 and 2 to put the material together in an essay structural pattern; add references, examples, and details to your ideas
- 4.1.1 think about, brainstorm, and combine ideas from the previous lessons to focus your essay
- 4.1.3 organize your ideas using a bubble outline

You will notice these learning outcomes include many of those outlined in **Self-Assessment of Assignment 6.1: Essay** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your essay.

Step 1: Gathering Information

Refer to your Positive and Negative Information-Gathering Charts and your written responses from Lessons 1 and 2. Organize and transfer this information to the Gathering Information chart on page 37 of this sequence and file.

NOTES

Assignment 6.1A

Step 1

Gathering Information	
Positive Effects	Negative Effects

NOTES

Step 2: Narrowing the Focus

Given the parameters of this assignment, you cannot write about everything you have generated in the previous lessons. It is necessary to limit your topic by narrowing the focus of what ideas you are going to discuss.

Some factors to consider when making this decision are what interests you the most, what you know from personal experience, what you already have the most information on, and what you are most comfortable writing about.

The first decision to make is what form of essay you are going to write: an expository essay, a reflective or personal essay, or a persuasive essay. These forms are described on page 111 of *ResourceLines 9/10*. Your choice depends upon whether you want to present information or express an opinion. This choice will, in turn, help you limit the content and determine your thesis statement.

An example of how to go through this process follows:

Choice of Form: Expository Essay

Topic: The Positive and Negative Influences of Peers and Friends

Focus: Positive Ways in Which Friends Influence Us

Record your decisions for Step 2 on the top portion of the Steps 2 and 3 chart on page 41 of this sequence.

Step 3: Formulating a Central Idea: Your Thesis Statement

The central idea of your essay is your **thesis**; the sentence you create that presents to the reader your central idea is your **thesis statement**. To create a thesis statement, you must continue the process you began in Step 2.

For example, an expository essay on the positive and negative influences of peers as friends may have as its thesis statement the following:

Thesis Statement: Good friends influence us positively through their support of our ideas and ideals, encouragement of positive lifestyle choices, and understanding of individual needs and values.

Your thesis statement will be presented in your introductory paragraph. It should contain the three main points you will explain, support, or defend in the body of the essay. These three points are the topics of each of the body paragraphs.

Some examples of thesis statements come from the essays provided as models in *ResourceLines 9/10*. Examine these now to analyze the structure of these sentences.

- *Three passions, simple but overwhelmingly strong, have governed my life: the longing for love, the search for knowledge, and unbearable pity for the suffering of mankind* (by Bertrand Russell, page 109).
- *While there are many arguments against smoking, the following three are the most important: it pollutes the environment, it is costly, and it is injurious to the health of the smoker* (page 111).
- *The heroes I admire are those who show a degree of determination, perseverance, and endurance against the greatest of difficulties* (by Peter Dawe, page 112).

Now, complete Step 3 on the Steps 2 and 3 chart by writing a thesis statement that says something about your focus. Try writing more than one. Examine the statements you create and choose the one that seems to say the most and leads to a preview of the rest of the essay. Now see if you can use more precise and exact words for your thesis statement.

When you begin writing the draft of your essay in the next lesson, you will be given suggestions for writing the **introductory paragraph**; that is when you will be expanding on the your thesis statement.



File your chart.

Assignment 6.1A

Steps 2 and 3

Step 2: Narrowing the Focus

Choice of Form:

Topic:

Focus:

Why you have chosen to narrow the focus this way?

Step 3: Formulating a Central Idea: Your Thesis Statement

NOTES

Step 4: Selecting and Documenting Text References

Now that you know what you are going to write about, you must determine which texts you have read that give you information you can use in the body paragraphs as supporting material for your own ideas. Look over the Information-Gathering charts you have created, select the ideas you want to use, and then identify the texts from which these ideas came. It is essential that you do this to avoid plagiarism. 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 pages 45 to 46 of this sequence for you. Reread this before you go on.

Record the titles of the texts you will use in the **Reference Chart** on page 47 of this sequence.

There are a number of ways to make references to texts. This may be done in the following ways:

- The reference may be a direct quotation. 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: In "My Search for the Friend I Left Behind," Tony O'Brien states that he learns about the "most important things of all—freedom and faith, love and family" (page 117) from his friend, Nader Ali, while they were both in prison.

- A reference may also be a paraphrasing of an idea presented in the text. This is putting someone else's idea into your own words. In this case, you must still identify the source for the idea.

Example: Teenagers drink and use drugs for a number of reasons. According to Mary Pipher in "Drugs and Alcohol: If Ophelia Were Alive Today," one of these reasons is because their peers are doing it and they want to fit in and become more popular.

- Summarize what the main idea of a text is as it relates to your thesis.

Example: The article "Friendship Elusive for High School Boys: Study" makes the important point that there may be a link between the number of friends a boy has in school, the quality of those friendships, and whether he likes school.

Now, go back to the chart and write the actual reference that you will use when writing your essay. Refer to pages 260 to 263 of *Writers INC* for more examples.

See Appendix B for more examples of citing references.



File the chart.

Most essays and research papers require a bibliography or a list of works cited. A bibliography is a list of all the material you read, viewed, or listened to that may or may not be mentioned in a research paper. A list of works cited gives the sources actually mentioned directly or indirectly in a research paper.

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 *Resource/Lines* and review the examples in the second column. Check page 264 in *Writers INC* as well. You will be creating a works-cited list for your essay. You must include the different sources you refer to directly or indirectly in your essay. Here is the approach to take for this paper as well as any research paper you will be doing.

Books are generally formatted as follows:

Author or editor's last name, First name. *Book Title*. City of Publication:
Publisher, date.

Articles in a periodical are formatted as follows:

Author's last name, First name. "Article title." *Periodical Title* date: page numbers.

Note the punctuation and capitalization used and that there is a hanging indent (i.e., the lines following the first line are indented).

Look at pages 265 to 274 of *Writers INC* for how books, periodicals, and online sources are documented. This section will be very helpful not only for this essay but also for any other papers you will be writing. If you are looking for a method of documentation and cannot find it, go to writessource.com.

You will find the information you need for this list of works cited in *SightLines 10* or at the bottom of the pages of the articles that have been reprinted for you.

Appendix B will give you more examples.

Title your page Works Cited and then record in alphabetical order each source you will refer to in your essay. Your list of works cited will be the last page of your essay. For now, file this in a safe place.

How to Avoid Plagiarism

Always give credit to the source of your information. 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

Check with your school, a local library, bookstore, or the Internet for up-to-date guidelines to the Modern Language Association (MLA) and the American Psychological Association (APA) writing styles.

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 credit for their ideas or words. 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



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Fax: 1-204-325-1719
Email: distance.learning@gov.mb.ca

Plagiarism Is...

Plagiarism is the use of someone else's words or ideas without giving them credit.

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 the principal/ISO facilitator 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 6.1A

Step 4

Reference Chart
Text 1: _____ Reference:
Text 2: _____ Reference:
Text 3: _____ Reference:

NOTES

Step 5: Making a Bubble Outline



The Bubble Outline is an effective tool for organizing your ideas because it is similar to the way that people often think. An idea “pops” into a person’s head and then more ideas extend from that initial idea. This is a vivid representation of “percolating” – the process whereby ideas are generated and then filtered through the focus of the essay and captured in the bubbles on the page.

A blank **Bubble Outline** is on page 51 and an exemplar is on page 50 of this sequence.

In this step, organize your ideas into this structural outline.

- First, write your thesis statement in the centre of the page.
- Next, identify each of the topics of the body paragraphs, and then create a topic sentence for each. A topic sentence presents the main idea of a paragraph. Write these topic sentences into the largest bubbles popping out of the thesis bubble.
- Then, record what three ideas for each paragraph you are going to use to support the topic of that paragraph.
- Now, write down the text you are going to use as a reference for each paragraph.

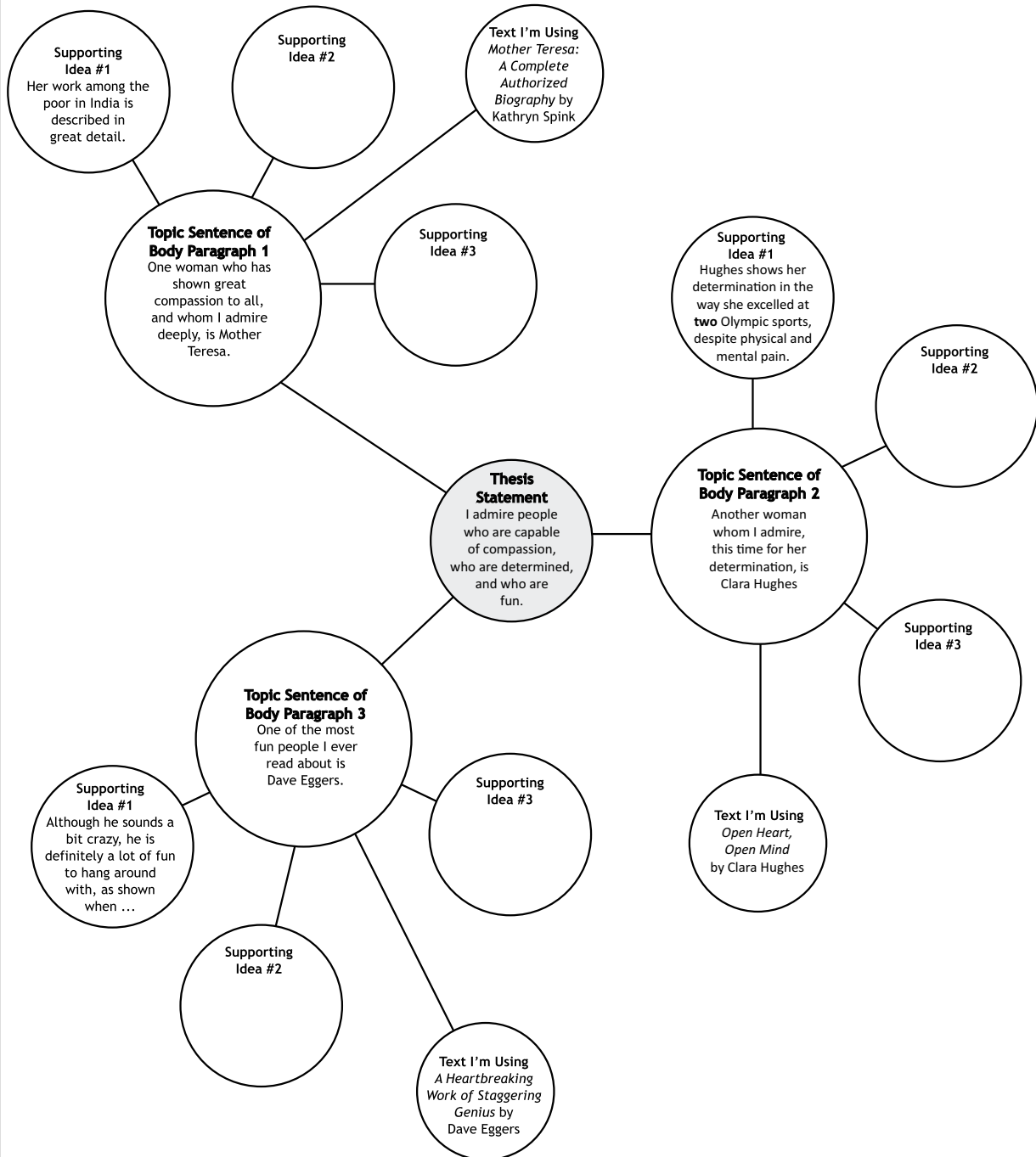
Remember that this is an outline and is to be used as a guide. As you begin the actual drafting of the essay, your ideas may change. You may also add more details or effective examples to support each of your ideas. As long as you maintain focus and clarity, changes are always possible.

Although the sample bubble outline provided on page 50 of this sequence is not on the same topic as your essay, you should find it useful in identifying how to create this pattern.



File your completed bubble outline.

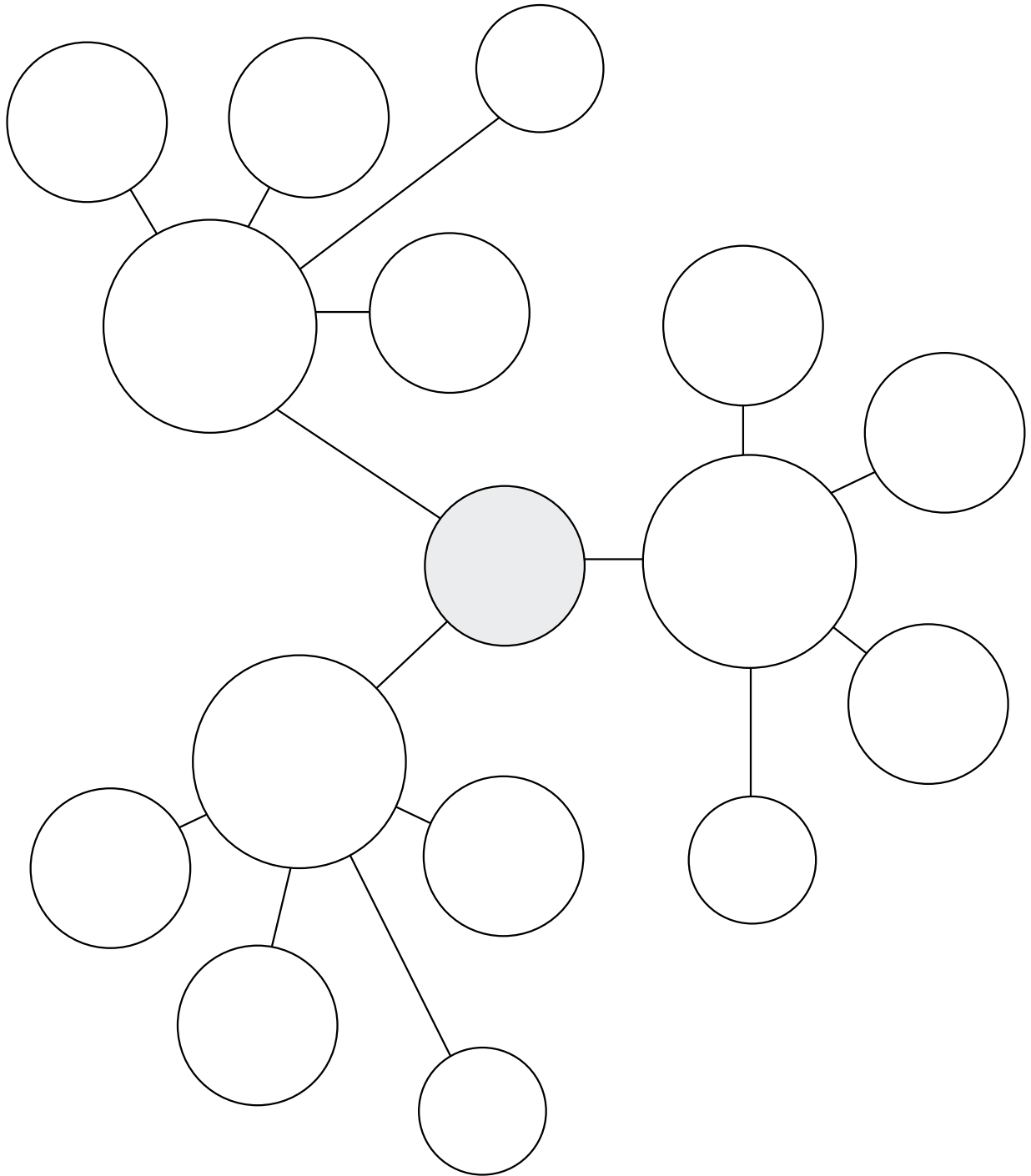
Sample Bubble Outline



Assignment 6.1A

Step 5

Bubble Outline



NOTES

Step 6: Adding Examples, Incidents, Anecdotes

Now, you must make sure you have enough information and ideas to create fully developed paragraphs. In each of your paragraphs, you must maintain unity, coherence, and emphasis. **Unity** ensures that every piece of information and every idea that go into the paragraph relate to the topic or focus of that paragraph. **Coherence** relates to the way the information and ideas are presented, and **emphasis** is created by the techniques used to make the most important points stand out.

When selecting examples, incidents, and anecdotes to expand upon your topic, ensure that each of them adds to the understanding of the topic, and connects to the point of each paragraph.

For each of your body paragraphs, write down on the **Example/Incident/Anecdote Chart** on page 55 of this sequence the example, incident, or anecdote that you are going to use to expand the paragraph.

- **incident:** a real-life event that may have happened that relates to the topic
- **anecdote:** a short narrative that illustrates the point being made
- **example:** a thing, person, or situation that illustrates the main point of the idea being presented



File your completed chart.

NOTES

Assignment 6.1A

Step 6

Example/Incident/Anecdote Chart		
Paragraph Topic	Example/Incident/Anecdote	Reason for Selection

NOTES

LESSON 4: WRITING AN ESSAY TO EXPRESS YOUR IDEAS ABOUT THE INFLUENCES OF PEERS AND FRIENDS—DRAFT, ASSIGNMENT 6.1B



Assignment 6.1B: Writing the Essay—Draft

In this lesson, you will write your first draft of your essay, again following the suggestions given for each paragraph.



How effectively can you

- 4.1.1 combine information about the form and craft of an essay as you focus your writing on the influence of friends and peers
- 4.1.3 organize your ideas using the introduction, body, and conclusion structural pattern of the essay
- 4.2.4 use thesis statement, transitions, clinching sentence, repetition for emphasis, sentence variety, and effective word choice to convey your main point of the essay

These learning outcomes include many of those outlined in **Self-Assessment of Assignment 6.1: Essay** chart at the beginning of this sequence. Use them as a guide while working on your essay.



Write the draft of the essay in one sitting. However, the writing itself will be broken down into three steps.

Reminder:

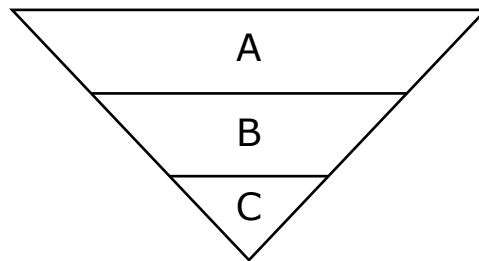
Be certain to save all drafts of your essay as they will be submitted to the Distance Learning Unit at the end of this sequence. If you are word processing, be sure to save a version of your draft before you begin revising and editing. If you are handwriting your essay, double-space your work and write on one side of the page only. This will allow room for making revisions and editing changes. **OR** Save your first and last draft only and complete a reflection piece that will be outlined for you later in this unit.

Step 1: Writing the Introductory Paragraph

Many writers find that a formula approach is useful in writing introductory paragraphs. Try this approach for this assignment.

The diagram below shows the parts of an introductory paragraph. Notice its shape: wide at the top, point at the bottom. It starts with a general introduction of the topic, and narrows it until the reader has a clear idea of the details that will be included in the body paragraphs.

- Part A begins with a general introduction, narrowing to a clear focus on the subject.
- Part B states the thesis statement.
- Part C indicates the material to be discussed in the body paragraphs. It provides some generalizations about each of the three points which will be expanded upon in the body of the essay.



Here is a sample introductory paragraph, based on the bubble outline sample given previously.

I am constantly amazed by people and read about them all the time. The people I most admire are ones who are very compassionate, very determined, and fun. Recently I've read biographies about three people who each have at least one of those admirable qualities – Mother Teresa, Clara Hughes, and Dave Eggers.

Notice that in this example, a very general introduction tells of the writer's interest in reading about people (Part A). The thesis statement (Part B) states, "The people I most admire are ones who are very compassionate, very determined, and fun." That is followed by a list of the material to be discussed (Part C) – "biographies about . . . Mother Teresa, Clara Hughes, and Dave Eggers."

Although this sample is not on the same topic as your essay, you can see how to follow the general structure of an introductory paragraph.

Write your introductory paragraph by stating the topic and narrowing the focus as you did in Step 2 of your prewriting, and then use the thesis statement you created in Step 3. Part C of the introductory paragraph will be the generalization of your three points.

Now, you are ready to progress to the body paragraphs.

Step 2: Writing the Body Paragraphs

The body of the essay follows the ideas and organization set up in the thesis statement and introduction. In the sample essay, the writer would follow his/her bubble outline and introduction. He/she would write three body paragraphs: one about the compassion of Mother Teresa, as described in her biography, one about the determination of Clara Hughes, as told in her memoir, and another about the fun nature of Dave Eggers, as shown in his book. He/she would develop the main idea with specific examples from the books that show the admirable characteristics.

Follow your bubble outline and begin each paragraph with your topic sentence. Then, insert your examples, incidents, and anecdotes, and reference to a text read. Be certain to include a direct quotation at least once in your essay. Be sure to connect everything you write about to the main point of the paragraph. End with a repetition of the main idea.

Although paragraph length will vary, a rule of thumb to follow to ensure you have enough information and have developed the paragraph effectively for coherence and emphasis is to have a minimum of five sentences: the topic sentence; three sentences supporting your ideas with examples, details, references, etc; and a summary statement of the point made at the end. Basically, each paragraph in itself is a mini-essay with an introduction, body, and conclusion. The summary statement is sometimes known as a clinching sentence.

Refer to page 91 of *ResourceLines 9/10* for a number of ways you can use emphasis.

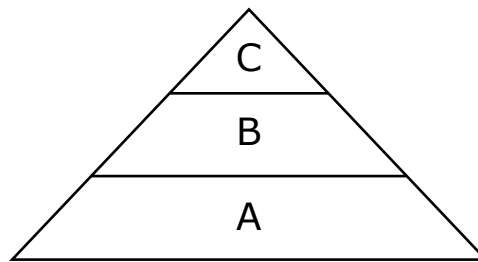
Step 3: Writing the Concluding Paragraph

The concluding paragraph may involve a formula approach using the same A, B, and C parts as the introductory one, but in a different order.

Examine the following diagram. This time the triangle is sitting the reverse way.

- Part C restates the content of the body paragraphs.

- Part B restates the thesis statement.
- Part A links the idea to the larger topic.



Here is a sample concluding paragraph from the same writer who wrote the previous samples. See if you can identify the C, B, and A parts.

I admire people like Dave Eggers, Clara Hughes, and Mother Teresa. I admire people with their qualities: a fun nature, a deep determination, and a sincere compassion for others. What I admire even more are people who have those three qualities combined.

You can also combine parts together, as this sample combined parts C and B. (You don't always have to follow a formula exactly.)

The zany humour of Dave Eggers, the determination of Clara Hughes, and the saintly compassion of Mother Teresa are all qualities that I admire in a person. What is truly amazing is how these qualities can sometimes combine in the most unexpected ways in people.

Now, you are ready to write your own conclusion. Reverse the order of the information you presented in your introduction. However, attempt to say what you wrote in the introduction in different words. Try to end with a zinger statement – a short sentence that sums everything up neatly and precisely. Remember, do not present any new information or ideas in the conclusion.

These five paragraphs are the first draft of your essay and will be submitted to the Distance Learning Unit at the end of this sequence. Set your five paragraphs aside for at least one day. You want to be able to pull yourself away from the task so that the next time you look at your essay, it will make sense for you, too.

LESSON 5: WRITING AN ESSAY TO EXPRESS YOUR IDEAS ABOUT THE INFLUENCES OF PEERS AND FRIENDS—FINAL PRODUCT, ASSIGNMENT 6.1C



Assignment 6.1C: Writing the Essay—Final Product

In this lesson, you will revise and edit your essay using the strategies you used when you wrote your letter in Sequence 1 and your short story in Sequence 4.



How effectively can you

- 4.2.2 add details and examples, delete any material not focused on your essay topic, and insert transitions to ensure completeness in your essay
- 4.2.3 use effective text font and size (if word processing), select an appropriate title, and create a cover page following the directions given in Step 4
- 4.2.4 use clear sentences and select vocabulary that will add to the main point of your essay
- 4.3.1 select and use appropriate words and grammatical structures to achieve your purpose
- 4.3.2 apply all spelling conventions and edit for correctness
- 4.3.3 apply all punctuation and capitalization conventions

These learning outcomes include many of those outlined in **Self-Assessment of Assignment 6.1: Essay** chart at the beginning of this sequence. Use them as a guide while working on your essay.

Step 1: Learning Partner/Self-Assessment



You have the option of having the draft of your essay reviewed by your learning partner to gain additional feedback and suggestions for revisions. Ask him/her to read the draft of your essay and complete the **Non-Narrative Writing: Observation Checklist** provided on page 63 of this sequence. Comments and suggestions for improvement should be focused on content (ideas and information) and organization (paragraph development, introduction, and conclusion) only. Alternatively, you may choose to go through the checklist on your own.

NOTES

Assignment 6.1C

Step 1

Non-Narrative Writing: Observation Checklist (Expository, Descriptive, or Persuasive Writing)			
Student: _____		Date: _____	
Learning Partner: _____		Text: _____	
Criteria	Self-Assessment Check if Observed	Learning Partner Check if Observed	Comment
– clearly establishes purpose of writing: to inform, explain, describe, or persuade			
– establishes a point of view or perspective for the piece, where appropriate			
– uses facts, authorities, statistics, and reasons to support main idea, where appropriate			
– appeals to the senses for effect in descriptions			
– elaborates using form appropriate to topic (e.g., example and illustration; cause and effect; process analysis; classification and division; comparison and contrast)			
– demonstrates an understanding of the issue			
– includes an effective title that suggests the purpose or main idea			
– includes an introduction that raises the topic, states the point of the piece, and catches the reader’s interest			
– uses signalling words appropriately to connect sentences and make easy transitions between paragraphs			
– uses paragraphs to highlight development, with each paragraph focusing on a distinct part of the main topic, and arranged in appropriate order (e.g., logical, chronological)			

(continued)

Assignment 6.1C

Step 1

Non-Narrative Writing: Observation Checklist <i>(continued)</i> (Expository, Descriptive, or Persuasive Writing)			
Criteria	Self-Assessment Check if Observed	Learning Partner Check if Observed	Comment
– includes a conclusion that emphasizes the main point, ties together the ideas developed, and leaves a final impression about the importance of the piece			
– follows conventions of spelling, grammar, punctuation, and usage			
– uses language and approach appropriate to purpose and audience			
– recognizes alternative or contradictory points of view and unresolved issues			
– uses technology to enhance the appearance of the final copy			

Step 2: Revising

Reminder:

If you are word processing your essay, print out your first draft now and label and file it. Then make your changes to the essay on the computer. If you are handwriting your essay, make major additions on a separate piece of paper. Indicate each addition with a number that corresponds to a number placed in the draft where the addition will be included during the next writing stage. Deletions may be crossed out on the original draft. Reorganization may be indicated with arrows. Make minor additions using a different colour pen from what you originally used. Be certain to save this draft.

Look at how you have linked your three body paragraphs. Make changes to the first sentence of each paragraph if necessary. Some ways to link include repeating a phrase or word used in the final sentence of the preceding paragraph, using a rhetorical question that repeats the main point of the essay, or developing a common image that threads throughout the essay. Transitional terms should also be used. Refer to pages 90 and 91 of *ResourceLines 9/10* for a list of common terms.

Step 3: Editing

Now, check for vocabulary, sentence variety and grammatical structure, capitalization and punctuation, and spelling. Use a thesaurus and a dictionary. Complete the **Editing Checklist** provided on page 67 of this sequence. Go over the draft in detail and make sure that each sentence is complete and makes sense. Be certain to use a variety of sentence structures (simple, complex, questions) for effect. Make all these changes on your original draft.

Step 4: Producing the Final Product

1. Either in your most legible handwriting, or using a word processing program, create the final polished copy of your essay. If word processed, your text should use Times New Roman font, size 12.
2. Prepare a cover page for the essay. Include the following information:
 - the title of the essay centred in the middle of the page
 - in the right bottom corner of the page, the course name, your name, and the date



Step 5: Reflection

If you decided to submit a first and final copy of your essay only, here are some areas to consider in your reflection. You may add any ideas of your own.

- The process of writing an essay is different from writing a short story because _____
- I found the essay writing process more/less challenging than writing a short story because _____
- The step I found most useful was _____
- The strongest paragraph in my body is _____ because _____
- What was good about my introduction was _____
- The reason I selected _____ for my title was _____
- When I do my editing and revising, I find the common error I make is _____
- If I were doing this assignment again, I would/wouldn't _____



You are now ready to put everything together from this sequence for submission to the Distance Learning Unit for assessment. The staff will forward your work to your tutor/marker.



You have now reached your final destination: Using the insights you have gained about positive and negative influences of peers and friends, your analysis of the essay form, and a step-by-step writing process, you have completed an effective and well-written essay.

Assignment 6.1C

Step 3

Editing Checklist	
Criteria	Self-Assessment: Have you done this?
– uses proper sentence format, including capitalization and periods	
– uses a variety of sentence types (exclamatory, interrogative, declarative, etc.)	
– presents each idea in well-developed paragraphs	
– presents ideas in a logical order	
– supports ideas with facts, evidence, and/or descriptive details	
– provides an effective opening and conclusion	
– shows agreement in use of verbs and pronouns	
– uses verb tenses properly	
– uses punctuation appropriately, including commas, quotation marks, periods, question marks, and exclamation marks	

Content/Organization Comments and Suggestions for Improvement

NOTES

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.

In this sequence, you have worked at acquiring and developing the knowledge, skills and strategies, and attitudes identified in the specific learning outcomes. These learning outcomes are the focus for self-assessment and assessment by your tutor/marker.



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 assignments are returned to you, file them in a safe place. In the final sequence of the course, you will choose work that you will analyze for your portfolio. You will look at ways in which you could now 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 your growth and development and a reflection of your understanding about your learning.

Assessment of Assignment 6.1: Essay

Remove the **Self-Assessment of Assignment 6.1: Essay** 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

To complete your assessment forms, rate your performance on each learning outcome as it relates to your assignments, using the five-point rating scale. Place a check mark in one box for each line.



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

Checklist: Sequence 6



Remove the **Checklist: Sequence 6.1: More Influential Factors in Our Lives – How the Values of Friends and Peers Affect Us** chart found at the beginning of this sequence. Complete the checklist to make sure you have completed all the required work required for Sequence 6.

Your tutor/marker will also check to make sure you have submitted all required work before marking Assignment 6.1.

Preparing for Submission of Sequence 6



Steps

- Review the Checklist for Sequence 6 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 Assignment 6.1: Essay
 Self-Assessment of Assignment 6.1: Essay
 - (bottom) Process work you would like to submit to receive feedback from your tutor/marker.
- 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 7

NOTES



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 7:
Changemakers of Today—People Who
Influence Our World

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 7 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 7.1: Changemaker Presentation</p> <p> <input type="checkbox"/> Process Work (optional as listed on the Checklist for Sequence 7)</p> <p> <input type="checkbox"/> Self-Assessment of Assignment 7.1: Changemaker Presentation</p>	<p>Attempt 1</p> <hr/> <p>Date Received</p> <p>_____ /76</p>	<p>Attempt 2</p> <hr/> <p>Date Received</p> <p>_____ /76</p>
<p>Sequence 7 Percentage Mark _____ /76 x 100 = _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p>		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. Also submit any process work with the ☒ 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 your process work to obtain feedback on your work and to support your tutor/marker's assessment of your assignment.

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

Checklist

Sequence 7: Changemakers of Today—People Who Influence Our World

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Selection of Your Changemaker of Today, Process Work 7.1			
Part 1: List of Changemakers			
Top 3 Choices			
Part 2: Selection and Focusing Topic (explanation) ☒			
Part 3: Activating Background Knowledge			
KWS Chart			
List of Questions			
Part 4: Focusing Inquiry and Guiding Ideas (Inquiry Information Organization Chart)			
Lesson 2: Finding the Information—Sources, Process Work 7.2			
Part 1: Creating a List of Sources			
Additions to KWS			
Gathering Materials or Interview Subjects			
Part 2: Creating a Bibliography (bibliography of sources)			
Lesson 3: Recording and Making Sense of Information/Evaluating Information, Process Work 7.3			
Part 1: Notes on Organization Chart			
Answers to Inquiry Questions			
Part 2: Evaluating Information (Checklist of Questions)			

(continued)

Checklist

Sequence 7: Changemakers of Today– People Who Influence Our World (*continued*)

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

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 4: Gathering Additional Materials			
Part 1: Gathering Additional Materials			
Sources			
Lesson 5: Reflection upon Learning: New Understanding, Process Work 7.5			
Reflections (answers to questions) ★			
Lesson 6: Presentation of Your Changemaker, Assignment 7.1			
Part 1: Selection of Form (explanation) ☒			
Part 2: Drafting of Presentation ☒			
Part 3: Optional Learning Conference Comment Sheet Changemaker Draft			
Part 4: Creating the Final Product ☒			
Bibliography ☒			
Part 5: Reflections ☒			
Assignment			
Assignment 7.1: Changemaker Presentation ☒			
Self-Assessment of Assignment 7.1: Changemaker Presentation ☒			

Self-Assessment of Assignment 7.1: Changemaker Presentation (Process and Product)

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 7.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 7.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
Inquiry Process					
• consider a variety of ideas as you reflect upon your changemaker to develop a position about your connection to and feelings toward him/her (1.1.1)					
• determine whether what you learned about changemakers built upon your previous knowledge and how this guided your inquiry (1.2.1)					
• explain your opinions about your changemaker by providing detailed reasons (1.2.2)					

(continued)

Assignment 7.1: Performance on Specific Learning Outcomes (*continued*)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
• explore ways that what you've learned about your changemaker has changed your understanding of him/her (1.2.4)					
• create an organizer to use as a guide for finding your information (3.1.4)					
• select relevant personal knowledge about your changemaker and determine what you knew and thought about the person (3.2.1)					
• identify specific information sources as they related to your inquiry focus on a changemaker of today (3.2.2)					
• organize the information on the chart you created into specific categories used to guide your inquiry (3.3.1)					
• record in point form and in your own words the information you found in the appropriate category of your chart; record direct quotations, paraphrase information, and summarize main ideas; correctly and accurately document the sources you used in a bibliography (3.3.2)					
• consider what you've learned about your changemaker and determine whether you have reached your inquiry goals; integrate any new materials into what you already have about your changemaker; draw conclusions about influences and how people affect others, based on your understanding of your changemaker (3.3.4)					

(*continued*)

Assignment 7.1: Performance on Specific Learning Outcomes (*continued*)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
Final Presentation Product					
<ul style="list-style-type: none"> experiment with a new or different form (speech, journal, report, PowerPoint presentation, video interview, docudrama, narrated documentary, or montage/artifact collection) (1.1.3) 					
<ul style="list-style-type: none"> think about, brainstorm, and combine ideas from your own knowledge about the topic, your strengths, and a variety of forms to focus on your changemaker and his/her influence in your presentation (4.1.1) 					
<ul style="list-style-type: none"> experiment with the form that best suits your purpose, the materials available, your strengths, and the information you gathered to connect most effectively with your audience (4.1.2) 					
<ul style="list-style-type: none"> organize your ideas following the specific structural pattern that matches the form you select; use an introduction, body, and conclusion to connect to your audience (4.1.3) 					
<ul style="list-style-type: none"> add information and materials to enhance your presentation for your audience (4.2.2) 					
<ul style="list-style-type: none"> use appropriate words and grammatical structures to achieve your purpose (4.3.1) 					
<ul style="list-style-type: none"> use correct spelling and check for errors during editing (4.3.2) 					
<ul style="list-style-type: none"> use appropriate capitalization and punctuation (4.3.3) 					
<ul style="list-style-type: none"> consider and explore how your changemaker challenged individual and community values (5.2.3) 					

(continued)

Assignment 7.1: Performance on Specific Learning Outcomes *(continued)*

Comments

SEQUENCE 7: CHANGEMAKERS OF TODAY— PEOPLE WHO INFLUENCE OUR WORLD

Sequence Overview

In this sequence you conduct an inquiry on a specific person, a changemaker. You will gather information using various sources. You will use this information to create an original form for the presentation of your person. The process and product are both assessed as **Assignment 7.1: Changemaker Presentation**.



Reminder:

When you receive Sequence 6 materials back from your tutor/marker, be sure to file them. Remember that you will be selecting materials for your Showcase Portfolio assignment in Sequence 8.

Introduction

The concept of influences continues in this sequence. You will be considering a person who has affected you in some way. You will select, research, and present one particular changemaker who has shaped your world.

There are six lessons in this sequence. The work you complete will be **Assignment 7.1: Changemaker Presentation**, which will be assessed by you and your tutor/marker. Both process work and the final product will be assessed. To complete this sequence, you may use magazines, newspapers, libraries, the Internet, and/or interviews with various individuals.

Who are changemakers? Changemakers come from all walks of life: they may be social activists, inventors, business people, musicians, or sports figures—individuals you’ve read about or seen because of media coverage. On the other hand, they may be your parents, grandparents, siblings, neighbours, friends, or teachers. Whether world famous or not, they have, in some way, inspired you to try to do something similar or to become involved in a specific cause. Perhaps due to their fame, they have changed the world, or maybe your changemaker has just changed you.

Don't confuse a changemaker with a celebrity. A celebrity's influence is brief and usually of little consequence to the lives of others. A changemaker's influence has a lasting effect upon the way you choose to live your life.

While you work your way through this sequence, you will learn about the inquiry process. Here are the steps you will follow:

- selecting a topic and planning
- determining where you will get the information required
- gathering the information
- organizing the information into presentation format



Your destination is to learn about your changemaker and then to create a presentation about him/her.

Here's how you will get there.

1. You will choose your changemaker and generate questions that will help focus your inquiry. (Lesson 1)
2. You will gather your information (the published resources and/or the individuals who will be able to help you). You will create a bibliography.
3. You will make notes on the material. (Lesson 3)
4. You will gather extra materials that may enhance your presentation. (Lesson 4)
5. You will reflect on your attitudes towards the person you selected as your changemaker. (Lesson 5)
6. You will choose the format for your presentation, draft it, and then make final revisions. (Lesson 6)



Final destination reached: By following steps 1 to 6, you should have created an interesting, informative, and effective presentation of a changemaker.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment form for assignments is used to assess your achievement during and after completion of the assignment. The tutor/marker will also use this form.

LESSON 1: SELECTION OF YOUR CHANGEMAKER OF TODAY

Learning Experience

One of the most important steps when you research or make an inquiry is establishing your focus. Some factors to consider are your interest in a topic and what you may already know about that topic. In this case, make sure you select a person to whom you have some connection—in other words, select a changemaker who has actually influenced you in some way. This may be someone well known to many people (such as an inventor or a professional athlete) or known to only a few (such as a family member or a member of your community).

Once you brainstorm ideas and select your person, you will be able to conduct your inquiry effectively.



You will choose your changemaker and generate questions that will help focus your inquiry.



Process Work 7.1



How effectively can you

- 1.1.2 use ideas from friends, peers, and others to expand your understanding of what a changemaker is and who would be considered a changemaker
- 1.2.1 show how what you understand about changemakers builds upon your previous knowledge and how this will guide your inquiry; connect your knowledge about the inquiry process to what you experience as you brainstorm and select a topic
- 3.1.1 use your current knowledge and interest of the changemaker to focus and conduct your inquiry; ask others for their ideas to select your changemaker

(continued)



(continued)

3.1.4 plan ahead by creating an organizer to use as a guide for finding your information

3.2.1 select relevant personal knowledge about your changemaker and determine what you know and think about the person

You will notice that some of these learning outcomes are similar to the ones outlined in **Self-Assessment of Assignment 7.1: Changemaker Presentation (Inquiry Process)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.

Part 1: Brainstorming/Activating and Building Background Knowledge



1. Create a list of people whom you consider changemakers. You may want to look at newspapers or magazines for ideas about well-known individuals. You may also want to give thought to people you know who had an impact on your life.
2. Ask your learning partner or people you know about other names and add to your list. Get their opinions on the people on your original list.
3. Beside the names, jot down what you already know about these individuals.
4. Narrow your focus to two or three individuals you might be interested in using for your presentation, and explain why they are your top choices for your presentation.



File your work in a safe place.

Part 2: Selection and Focusing Topic

In your presentation, you will want to focus on why you consider your individual a changemaker and exactly what his/her influence has been. You may have even included this in your explanation as to why a few individuals made it to your top choices. However, there are other areas of the individual's life that need to be included in a presentation. Look at the **Checklist of Inquiry Questions** on page 17 of this sequence. All the questions are not applicable to all changemakers and you are not expected to answer every one. However, you will need to find information for each of the areas. If you know your changemaker personally, you may have some of the information that you need. Will you be able to interview him/her to learn more? Are there other people you could contact who could fill in some of the gaps? If your changemaker is someone in the news, will you be able to access magazines, newspapers, libraries, or the Internet to find the information that you require? These are considerations to keep in mind as you narrow your focus to your changemaker.



1. Make your selection from your top choice list, keeping in mind how you will find the information you need. Contact your tutor/marker to explain your choice. If you are having difficulty making the decision, he/she may be able to help you.

Part 3: Activating Background Knowledge/Asking Questions

1. Begin filling in the **KWS Chart** on page 19 of this sequence. The K column is the information you already know or think you know about your changemaker. Don't worry at this point whether you are right or wrong—your inquiry will determine whether your information is correct.
2. In the W column, list two to three questions for each category of information. Refer again to the chart on page 17 of this sequence. Make these questions specific to the person you will be presenting. The categories are:
 - Biographical Background
 - Education
 - Career/Employment
 - Accomplishments/Awards
 - Personality Traits



File these questions.

Part 4: Focusing Inquiry and Organizing Ideas

To limit the focus of your inquiry, you will create an organizer in which you will record the information you will be gathering. You will use this to keep track of the information you have and what still must be done. It will also be a means of preventing plagiarism.

Create this organizer now. Use a separate sheet of paper for each area. Indicate the following categories:

- What Makes My Person a Changemaker
- Influence or Impact
- Biographical Information
- Education
- Career/Employment
- Accomplishments and Awards
- Personality Traits



File your organizer. You will be completing it in Lesson 3.

Process Work 7.1, Part 2

Checklist of Inquiry Questions	
Question	Check (✓) if Question Answered
<p>Biographical Background</p> <p>Where and when was this person born? <input type="checkbox"/></p> <p>Who were his/her parents? Does he/she have a family now? <input type="checkbox"/></p> <p>Where did this person grow up? Did he/she move during his/her early life? <input type="checkbox"/></p> <p>Where does he/she currently live? <input type="checkbox"/></p> <p>What significant events happened in this person's early life? <input type="checkbox"/></p> <p>What interests did this person have as a child? as a teen? as an adult? <input type="checkbox"/></p> <p>Who influenced this person? In what way? <input type="checkbox"/></p> <p>What hardships has this person encountered and how did he/she overcome them? <input type="checkbox"/></p> <p>When did this person die (if applicable)? <input type="checkbox"/></p>	
<p>Education</p> <p>How many years of schooling does this person have? <input type="checkbox"/></p> <p>What were his/her favourite subjects in school? <input type="checkbox"/></p> <p>Were there any significant moments that happened at school? <input type="checkbox"/></p> <p>Was there an influential teacher or mentor in his/her life? <input type="checkbox"/></p> <p>Did he/she attend university? Where? <input type="checkbox"/></p> <p>Does he/she have any degrees? <input type="checkbox"/></p> <p>How is learning a part of this person's life now? <input type="checkbox"/></p>	
<p>Career/Employment</p> <p>What was the person's first job? <input type="checkbox"/></p> <p>How did this job affect his/her life? <input type="checkbox"/></p> <p>What does this person currently do? <input type="checkbox"/></p> <p>How did this person become what he/she is today? <input type="checkbox"/></p> <p>Who influenced his/her decision to choose this career? <input type="checkbox"/></p> <p>What has contributed to the person's successes and failures? <input type="checkbox"/></p> <p>What role have others played in this person's life? <input type="checkbox"/></p> <p>What dreams or aspirations or goals does this person have? <input type="checkbox"/></p>	

(continued)

Process Work 7.1, Part 2

Checklist of Inquiry Questions (continued)	
Question	Check (✓) if Question Answered
<p>Accomplishments/Awards</p> <p>Has this person won any awards or been recognized in some way?</p> <p>What are these awards?</p> <p>What are the past successes of this person?</p> <p>What does this person consider his/her greatest accomplishment?</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p>Personality Traits</p> <p>What is this person like?</p> <p>What adjectives describe this person?</p> <p>What evidence (actions or statements) supports these traits?</p> <p>What have others said about this person?</p> <p>What does this person think are his/her “best” qualities?</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p>Changemaking Factors</p> <p>What has this person done that makes him/her a changemaker?</p> <p>What is the course of events that describe this achievement?</p> <p>Who else was involved in the achievement?</p> <p>What groups or affiliations does the person belong to that are connected to this achievement?</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>
<p>Influence</p> <p>Who has been affected by this person’s actions?</p> <p>How were people affected?</p> <p>Was this a positive or negative influence? Direct/indirect?</p> <p>What have been the immediate consequences of the changemaker’s actions?</p> <p>What are the long-lasting consequences?</p> <p>What is this person’s vision?</p>	<p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p> <p><input type="checkbox"/></p>

Process Work 7.1, Part 3

KWS Chart		
Name: _____ Date: _____		
My Changemaker: _____		
K What I already <u>know</u> (facts)	W What I <u>want</u> to know (questions)	S <u>Sources</u> where I can find out (magazines, newspapers, websites, interviews)

NOTES

LESSON 2: FINDING THE INFORMATION — SOURCES

Learning Experience

There are different ways to gather information. A primary source is surveying or interviewing individuals personally. A secondary source is using information from news articles, magazines, et cetera. Your sources for this presentation will depend upon the person you have chosen. If you selected a person whom you know (such as a family member or individual in your community), it is likely that your inquiry will be based on your personal knowledge and experiences as well as on interviews. You will then be using primary sources. If your changemaker is someone in the news, you will be using information from magazines, newspapers, the Internet, et cetera. You will be dealing with secondary sources.



You will gather your information, (the published resources and/or list the individuals who will be able to help you), and you will create a bibliography.



Process Work 7.2



How effectively can you

- 3.2.2 identify specific information sources as they relate to your inquiry on a changemaker of today
- 3.3.2 document the sources you use correctly and accurately in a bibliography

You will notice these learning outcomes are similar to the ones outlined in **Self-Assessment of Assignment 7.1: Changemaker Presentation (Inquiry Process)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.

Part 1: Creating a List of Sources

1. If you have chosen to research a changemaker who is in the news, read pages 289 to 290 of *ResourceLines 9/10* for a list of potential information sources. Select a few of these. List these sources in the Sources column of your KWS chart. Be specific. Is the magazine you will look for *Maclean's* or *Sports Illustrated*? Then collect these articles, magazines, et cetera. You are not yet taking notes on the collected material.

OR

2. If your inquiry is based on a changemaker whom you know personally, read page 157 of *ResourceLines 9/10* for hints about preparing for an interview and what to do during the interview. List the people you will contact to obtain your information in the Sources column of your KWS chart. Contact them to see if they are able to help get the required information. Note that you are not yet doing the actual interviews. You may also check local newspapers if your changemaker is well known in your community.

Part 2: Creating a Bibliography

In Sequence 6 you created a list of works cited to document the sources you referred to in your essay. You are now going to document the sources you intend to use for your changemaker presentation in a bibliography. Do you remember the difference between a bibliography and works cited? Works cited is a list of the sources actually mentioned directly or indirectly in a research or inquiry paper. A bibliography is a list of all the material you read, viewed, or listened to which may or may not be mentioned in your paper.

Refer to Sequence 6, Lesson 3, Step 4 for a reminder of how to document your sources in a bibliography. Refer as well to *ResourceLines 9/10* (page 304) and *Writers INC* (pages 260 to 264).

Remember that even if you do not directly mention your source material, it is still included in your bibliography.

If you are documenting an interview, use the following format:

Last name, First name. Personal/Telephone Interview. Date. You will fill in the date and whether the interview was in person or by phone after it actually occurs.

1. Title a page Bibliography and then record in alphabetical order each of the sources you expect to refer to. As you work through your presentation, you may be adding to this list. If someone you hoped to interview is unable to speak with you, remove him/her from your bibliography.



File your bibliography.

LESSON 3: RECORDING AND MAKING SENSE OF INFORMATION

Learning Experience

Sifting through all the information you have gathered to find what is relevant to your own inquiry is the next stage in preparing your presentation. The organizer you made in Lesson 1 will help you focus on relevant material.



If you are going to be conducting interviews, be certain to have your list of questions ready. Take notes on what the individual tells you. Consider asking the person if you may record the interview.

Whether you are obtaining your information from people or from written sources, you need to take effective notes. Nothing you record from your original sources should be written down exactly as you found it, unless you are going to use it as a quotation. Point-form notes are the most effective way to prevent plagiarism because you are then required to create your own sentences afterwards. Recording all information in your own words is also a way to check that you understand the information that you have.

Once you have completed your notes, you will have to determine if you have all the material you need. You may have to find additional sources to find the missing information.



You will make notes on the material.



Process Work 7.3



How effectively can you

- 3.2.4 find missing information required to complete the inquiry task by accessing more sources
- 3.2.5 read, view, and listen to the information gathered, and use the organizational structures of each to understand the material
- 3.3.1 organize the information on the chart you created into specific categories used to guide your inquiry
- 3.3.2 record in point form and in your own words the information you find in the appropriate category of your chart; record direct quotations, paraphrase information, and summarize main ideas
- 3.3.3 determine if you have gathered enough information to answer the questions necessary for your presentation
- 3.3.4 consider what you've learned about your changemaker and determine whether you have reached your inquiry goals

You will notice these learning outcomes are similar to the ones outlined in **Self-Assessment of Assignment 7.1: Changemaker Presentation (Inquiry Process)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.

Part 1: Recording Information

In Sequence 6 (Step 4 of Lesson 3) on page 43 there was a discussion about plagiarism. 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. Reread this information and the brochure that was reprinted on pages 45 to 46 before you go on.



1. Conduct your interviews and then record the information in point form in the appropriate category in the category organizer you created in Lesson 1. If you used secondary sources to research your changemaker, read the information you have and then record it in point form in the appropriate category in the category organizer you created in Lesson 1.



Be certain to file your work.

Part 2: Evaluating Information

1. Check over your organizer and determine if there are any gaps in the information you need to find. For example, perhaps you haven't found enough material on your changemaker's biographical background. Now, go back to find additional sources if necessary to get this missing information. Be sure to add any additional sources to your bibliography.
2. Add any information you find from these additional sources on your organizer.
3. Now, go through the **Checklist of Inquiry Questions** on pages 17 to 18 of this sequence. Make sure that some of these questions have been answered. If not, then you need to find additional sources to answer some questions.
4. Be sure to add any additional sources to your bibliography.



File all your materials.

NOTES

LESSON 4: GATHERING ADDITIONAL MATERIALS

Learning Experience

Your inquiry is not complete until you have determined whether there is any other additional material that may be gathered for you to create an effective presentation. This material may take the form of

- photographs, maps, charts, lists, timelines
- excerpts from material written or created by the changemaker (biography, letters, decrees)
- quotations by the changemaker
- background information
- video clips or audio texts (depending on the format of your presentation)



Photographs and maps are effective because they make your changemaker come alive for your audience. Timelines (listing important events in chronological order) are easier to read than large portions of text sequencing events. Excerpts from letters or decrees allow the reader/viewer to connect to the creator on a personal level and to interpret for themselves the underlying messages conveyed. Quotations from the changemaker may be used to focus on his/her impact and influence. Background information will assist in your audience's understanding of the changemaker's claim to fame. Audiovisual material involves the viewer by allowing him/her to relive the moment.

Sometimes the types of material that you find during this stage of the process will actually help you in choosing the format of presentation you will create. For example, if you find mostly print material, you may choose to create a written interview. If you find visual material, you may wish to create a montage, video collage, or even a documentary.



You will gather extra materials that may enhance your presentation.



Process Work 7.4



How effectively can you

- 3.2.4 find additional materials from a variety of sources that will enhance your presentation about your changemaker
- 3.3.1 organize the additional information into the appropriate categories on your chart
- 3.3.3 determine the usefulness of any additional material
- 3.3.4 integrate the new materials into what you already have about your changemaker; consider how the material will help you reach your goals

You will notice these learning outcomes are similar to the ones outlined in **Self-Assessment of Assignment 7.1: Changemaker Presentation (Inquiry Process)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.

Part 1: Gathering Additional Materials

Return to your sources and see what may be useful for your specific presentation. You may even need to go to different sources for this material. Remember to include all sources in your bibliography. What quotations, visual aids (photographs, maps), or recordings might add to your presentation?



File all additional materials.

LESSON 5: REFLECTION UPON LEARNING: NEW UNDERSTANDING

Learning Experience



Now you have gathered all the information and found additional source material for the presentation itself. Think about what you have learned about your topic – what have you come to understand about your changemaker and his/her influence upon others through his/her words or actions?

Reflect on what you have discovered about your person and whether this matches with what you thought you knew at the beginning of the process.



You will reflect on your attitudes towards the person you selected as your changemaker.



Process Work 7.5



How effectively can you

- 1.1.1 consider a variety of ideas as you reflect upon your changemaker to develop a position about your connection to and feelings toward him/her
- 1.2.2 explain your opinions about your changemaker by providing detailed reasons
- 1.2.3 make connections between the ideas represented by your changemaker and your past experience with these ideas as you gain understanding when responding to the information gathered during your inquiry
- 1.2.4 explore ways that what you've learned about your changemaker has changed your understanding of him/her
- 3.2.1 select relevant personal perspectives to reflect upon your changemaker
- 3.3.4 consider your understanding of the changemaker, and draw conclusions about influences and how people affect others

You will notice these learning outcomes are similar to the ones outlined in **Self-Assessment of Assignment 7.1: Changemaker Presentation (Inquiry Process)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.



Respond to **three** of the following under the title **Reflections**. All answers must be supported with reasons, examples, and details.

1. Support your choice of person. Provide three reasons why this person fits the category of Changemaker.
2. Explain whether you would make the same choice if you were beginning the project again and why/why not.
3. Identify three qualities you admire about this person and explain why each of these is important to you. Connect these to your own personal values.
4. List any pieces of information you thought you knew about the person that turned out not to be true or that are different from what you thought. Explain how this affected your opinion of the person.
5. Identify any qualities you dislike about the person and explain why.
6. Describe something you learned about the person that was a surprise to you.
7. Select and detail one piece of information that either reinforced your opinion about the person or changed your opinion of him/her.
8. Create five higher level questions you would ask this person if interviewing him/her. Questions should be opinion-based questions or explanations.



File your work.

LESSON 6: PRESENTATION OF YOUR CHANGEMAKER

Learning Experience

Now you are ready to create a presentation that will most effectively inform your audience about your Changemaker. This is **Assignment 7.1** and it will be submitted to the Distance Learning Unit for assessment. This production stage is also a process, one with which you are familiar from other assignments in previous sequences. Each step along the way entails some kind of decision making. You must take all factors into account when making these decisions.

When selecting the form of your presentation, think about the additional materials you have been able to gather and consider your own personal strengths and weaknesses. If you are a more effective speaker than a writer, choose an oral form. Consider your background knowledge about the specific form itself. See the following pages for options.



After making the selection of form, put all your material together and organize it into a unified whole. After this drafting stage, you may want to conference with a learning partner and determine whether you have been successful at accomplishing your goals for the presentation. Then, revise and create the final product.



You will choose the form for your presentation, draft it, and then make final revisions.



Assignment 7.1

Part 1: Selection of Form



How effectively can you

- 1.1.3 demonstrate a willingness to take risks by experimenting with a new or different form (speech, journal, report, PowerPoint presentation, video interview, docudrama, narrated documentary, or montage/artifact collection)
- 4.1.1 think about, brainstorm, and combine ideas from your own knowledge about the topic, your strengths, and a variety of forms to focus on your changemaker and his/her influence in your presentation

(continued)

How effectively can you

- 4.1.2 experiment with the form that best suits your purpose, the materials available, your strengths, and the information you gathered to connect most effectively with your audience
- 4.1.3 organize your ideas following the specific structural pattern that matches the form you select; use an introduction, body, and conclusion to connect to your audience
- 4.2.1 analyze your draft to make decisions about improvements
- 4.2.2 add information and materials to enhance your presentation for your audience
- 4.2.3 use text features (cover page, headings, underlining, etc.) in written text to enhance the understanding of your audience (where applicable)
- 4.2.4 use rhetorical techniques, figurative language, visuals, sound, dramatic elements, camera techniques, and/or objects to create the effect you intend (where applicable)
- 4.2.5 experiment with devices, such as sound effects, musical soundtrack, costumes and props, photographs, diagrams, et cetera, that will enable your audience to better understand the information you are presenting (where applicable)
- 4.3.1 use appropriate words and grammatical structures to achieve your purpose
- 4.3.2 use appropriate spelling and check for errors during editing
- 4.3.3 use appropriate capitalization and punctuation
- 4.4.2 use voice factors (volume, pitch, tone, enunciation, pronunciation, and pacing) to communicate effectively; use eye contact, stance, and gestures to connect to the audience (where applicable)
- 5.2.3 consider and explore how your changemaker challenged individual and community values

You will notice these learning outcomes are similar to those outlined in **Self-Assessment of Assignment 7.1: Changemaker Presentation (Final Presentation Product)** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your presentation.

1. Select from the following list of forms. Pay particular attention to the details of each selection and ensure you have available materials and equipment (e.g., an electronic recording device, video camera, computer, etc.). Refer to *ResourceLines 9/10* for additional information about each form. You will find page references in the index. Remember that you may submit this assignment electronically. All forms require a written bibliography.



- A *10–15 minute speech*—have an introduction, body, and conclusion. It should include the information you have gathered for each category, quotations, descriptions of events or specific actions, and a summary of the influence the person has exerted. A written copy of the speech must first be completed. Record your speech. Enhance the speech with a few visuals. Submit the written copy of the speech, the audio recording, and visuals used to the Distance Learning Unit at the end of this sequence.



- A *journal or diary with a series of journal or diary entries*—to be written in the voice/personality of the changemaker. Entries should span the person’s entire life and provide details from all categories of information you have gathered, but should focus on the changemaker’s character, attitudes, values, and opinions of events in which he/she has been involved. Submit the journal at the end of the sequence.



- A *written report*—to be at least five pages in length and organized with an introduction, body, and conclusion. Each category of information should be under a separate heading and accompanied with additional material such as photos, quotations, et cetera. There must be a cover page at the beginning and your bibliography at the end. Submit the report to the Distance Learning Unit at the end of the sequence.

A cover page includes

- The title of the report centred in the middle of the page.
- In the right bottom corner of the page, the course name, your name and the date.



- A *PowerPoint presentation*—with written text created by you on each of the categories of information, integrated with visuals. Save the presentation on disk and send it to the Distance Learning Unit or submit printed copies of each of the frames of the presentation as well as the audio recording to the Distance Learning Unit. Check with your tutor/marker for the most appropriate format for saving your audio recording.



- A *dramatized video interview*—as if the person were being interviewed on television. You may choose whether this is a news or entertainment show, depending upon the changemaker. You may require another person to be the interviewer. The interview must include an introduction to the person, a question-and-answer session, highlights from a

significant event, and a summary by the interviewer. Be certain to provide details from all categories of information you collected. You must also include musical background and appear in character with costumes and props. Submit the written transcript of the interview as well as the video recording. Check with your tutor/marker for the most appropriate format for submitting your video recording.



- A *docudrama* – or an acting-out of significant scenes from the life of the changemaker. Connect scenes with a narrator filling in with the information from each of the categories you have researched. You must include dramatic elements such as costume and props, musical background, et cetera. You may also wish to use the voice-over technique. Submit the **storyboard** of scenes, the narrator’s dialogue, and the video recording to the Distance Learning Unit. A storyboard is a sequence of drawings showing the action and camera angles of the scenes of a film. Check with your tutor/marker for the most appropriate format for submitting your video recording.



- A *narrated documentary* – in which information about your changemaker is presented by using a variety of different types of material, including footage of where events took place, clips from other sources such as news articles and photographs, and interview clips with voice-over narration. Visuals from other sources may be incorporated into the text by filming them. Interviews may be of people affected by the changemaker. You, as the filmmaker, may appear on screen or not. Soundtracks of relevant music may be used to highlight the focus or point of view of the film. Techniques to be used include variety of pacing, use of high or low camera angles, slow motion, zoom, freeze frame, and juxtaposition of images. Submit the video recording to the Distance Learning Unit. Check with your tutor/marker for the most appropriate format for submitting your video recording.



- A *montage/artifact collection* – to include visuals, text, and objects to represent your changemaker. All categories of information must be covered in some way, whether through photos, recordings, visual clips, displays, et cetera. Objects may already exist or may be created by you. Submit a photograph of the display as well as an audio recording of the oral part of the presentation to the Distance Learning Unit. Check with your tutor/marker for the most appropriate format for saving your audio recording.



2. Write an explanation for your selection.



File this explanation.

Part 2: Drafting of Presentation

Prepare any written materials by drafting the text. Organize the information depending upon the form you have selected, but be sure to cover all categories of information researched. Be sure to include any narration, interview questions and answers, et cetera. Organize all other additional material into the form you have chosen for your presentation. Create any original text required, such as video recording of scenes, et cetera.

Part 3: Learning Partner Conference (optional)/ Revisions



1. You may wish to have your learning partner give you ideas and suggestions. Ask him/her to complete the **Changemaker Presentation (Draft) Comment Sheet** on page 37 of this sequence. Comments are to be based on how well the form itself has been completed, how ideas and information have been put together and structured, and what techniques have been used to enhance the presentation.
2. Review the Comment Sheet and revise your presentation according to suggestions.
3. If you do not have a learning partner, take a one-day break from your presentation. You will be able to assess it more objectively the next day and make revisions.



File all materials.

NOTES

Assignment 7.1, Part 3

Changemaker Presentation (Draft) Comment Sheet (Optional)

What Has Been Done Well (Format, Organization, Enhancement):

1. _____

2. _____

3. _____

4. _____

5. _____

What Could Still Be Done (Format, Organization, Enhancement):

1. _____

2. _____

3. _____

4. _____

5. _____

NOTES

Part 4: Creating the Final Product

Complete all final touches to the presentation. Depending upon the form you have chosen, this may include such things as editing and proofreading written text, viewing video and editing and clipping scenes, adding music or visuals, refilming or adding scenes, or reorganizing objects or visuals.

Be certain to update and revise your bibliography. This should be on a separate piece of paper.

Part 5: Reflection

In Lesson 5 you reflected on your changemaker. Now you will be reflecting on the process of creating your presentation and the final product.

You may use any of the following statement starters or create your own.

1. The most challenging part of creating my presentation was_____.
2. The most enjoyable part of creating my presentation was_____.
3. If I were doing the same presentation again, I would _____.
4. I think someone reading/watching/listening my presentation would be impressed by_____.
5. Another form that might have been interesting to use for this presentation (look at the list on pages 33 to 34 for the ones you didn't choose) would have been _____ because _____.



File this reflection.

You are now ready to gather together all the materials required from this sequence for submission to the Distance Learning Unit. The staff will forward your work to your tutor/marker.



Final destination reached: By following steps 1 to 6, you have created an interesting, informative, and effective presentation on a changemaker.

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.

In this sequence, you have worked at acquiring and developing the knowledge, skills and strategies, and attitudes identified in the specific learning outcomes. These learning outcomes are the focus for self-assessment and assessment by your tutor/marker.



Note: When your assignments are returned to you, file them in a safe place. In the final sequence (which is the next one!) of the course, you will choose work that you will be analyzing for your portfolio.

Assessment of Assignment 7.1

Remove the **Self-Assessment of Assignment 7.1: Changemaker Presentation (Process and Product)** 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

To complete your assessment forms, rate your performance on each learning outcome as it relates to your assignments, using the five-point rating scale. Place a check mark in one box for each line. Note that, depending on your presentation, some learning outcomes may not apply. These are noted as optional.



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

Checklist: Sequence 7



Remove the **Checklist: Sequence 7: Changemakers of Today – People Who Influence Our World** chart found at the beginning of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 7.

Your tutor/marker will also check to make sure you have submitted all required work before marking Assignment 7.1.

Preparing for Submission of Sequence 7



Steps

- Review the Checklist for Sequence 7 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 - Assignment 7.1: Changemaker Presentation
 - Self-Assessment of Assignment 7.1: Changemaker Presentation
 - (bottom) Process work from this sequence that has 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 8



GRADE 10 ENGLISH
LANGUAGE ARTS (20F)

Sequence 8:
The Showcase Portfolio

GRADE 10 ENGLISH LANGUAGE ARTS (20F)

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	
<p>Sequence 8 Assignments</p> <p>Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.</p> <p><input type="checkbox"/> Assignment 8.1: The Showcase Portfolio</p> <p style="padding-left: 20px;"><input type="checkbox"/> Process Work (optional)</p> <p style="padding-left: 20px;"><input type="checkbox"/> Self-Assessment of Assignment 8.1: The Showcase Portfolio</p>	<p>Attempt 1</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /64</p>	<p>Attempt 2</p> <hr style="width: 80%; margin: 0 auto;"/> <p>Date Received</p> <p>_____ /64</p>
<p>Sequence 8 Percentage Mark _____ /64 x 100 = _____ %</p> <p>Sequence Assignments _____ /85</p> <p>Midterm Progress Test _____ /15</p> <p>Full Summative Mark for Grade 10 ELA _____ %</p>		
For Tutor/Marker Use		
<p>Remarks:</p> 		

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. Also submit any process work with the ☒ 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 your process work to obtain feedback on your work and to support your tutor/marker's assessment of your assignment.

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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	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 choose to submit some of your process work as well, either to obtain feedback on your work or to support your tutor/marker's assessment of your assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Gathering and Selecting Pieces of Work, Assignment 8.1, Part 1			
Step 1: Gathering Materials			
Step 2: Selecting Materials			
Lesson 2: Writing Reflective Notes for Each Individual Piece, Assignment 8.1, Part 2			
Drafts of Reflective Notes			
Lesson 3: Self-Reflections, Assignment 8.1, Part 3			
Draft of Self-Reflections			
Lesson 4: Goal Statement and Action Plan, Assignment 8.1, Part 4			
Step 1: Goal Statement			
Step 2: Draft of Action Plan/ Action Plan (chart)			
Lesson 5: Organizing the Portfolio/Table of Contents, Assignment 8.1, Part 5			
Table of Contents <input checked="" type="checkbox"/>			
Lesson 6: Cover Design, Assignment 8.1, Part 6			
Cover <input checked="" type="checkbox"/>			
Lesson 7: Sharing/Assessing Your Portfolio, Assignment 8.1, Part 7			
Step 1: Portfolio Assessment Guide/ General Comments Sheet			

(continued)

Checklist

Sequence 8: The Showcase Portfolio (*continued*)

Remember, you must submit your assignment for this sequence to the Distance Learning Unit for assessment. You may choose to submit some of your process work as well, either to obtain feedback on your work or to support your tutor/marker's assessment of your assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Assignment			
Assignment 8.1: The Showcase Portfolio <input checked="" type="checkbox"/>			
8 Selected Pieces with 5 Individual Self-Assessments and Tutor/Marker Sheets for the Assignments <input checked="" type="checkbox"/>			
8 Reflective Notes <input checked="" type="checkbox"/>			
Self-Reflections <input checked="" type="checkbox"/>			
Goal Statement and Action Plan <input checked="" type="checkbox"/>			
Table of Contents <input checked="" type="checkbox"/>			
Cover <input checked="" type="checkbox"/>			
Self-Assessment of Assignment 8.1: The Showcase Portfolio <input checked="" type="checkbox"/>			

Self-Assessment of Assignment 8.1: The Showcase Portfolio

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 8.1. In the form below, place a check mark (✓) 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 10, 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 10; work is below the range of expectations for Grade 10.
- 2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.
- 3** Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.
- 4** Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.

Assignment 8.1: Performance on Specific Learning Outcomes

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
<ul style="list-style-type: none"> • consider different ideas as you reflected upon the learning evident in the pieces you selected to develop your position about your language arts skills (1.1.1) 					
<ul style="list-style-type: none"> • experiment with new forms—Reflective Notes, the Goal Statement and Action Plan, the Cover, and the Showcase Portfolio itself (1.1.3) 					
<ul style="list-style-type: none"> • expand your interest in yourself as a language arts learner by sharing your preferences for styles and approaches of learning, and set goals for improving your skills as a language arts learner (1.1.4) 					

(continued)

Assignment 8.1: Performance on Specific Learning Outcomes (continued)

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
<ul style="list-style-type: none"> show how what you've learned about language arts processes, skills, and strategies built upon your previous knowledge and how this helped you understand the work you did during the course and yourself as a language arts learner (1.2.1) 					
<ul style="list-style-type: none"> make connections between ideas about the various language arts processes you've learned, your previous knowledge, and your past experience as you gained understanding when selecting and reflecting on work that you did during the course (1.2.3) 					
<ul style="list-style-type: none"> explore ways in which your new knowledge about various language arts processes has changed your understanding of language arts and the work you created in the course (1.2.4) 					
<ul style="list-style-type: none"> examine the appropriateness of various forms for various purposes as you reflected upon each piece that you select (2.3.1) 					
<ul style="list-style-type: none"> think about, brainstorm, and combine ideas from your knowledge about creating a final product and the purpose of specific forms to focus on your presentation of yourself as a language arts learner to your audience (tutor/marker) (4.1.1) 					
<ul style="list-style-type: none"> use the form of a Showcase Portfolio to celebrate your achievements (focusing on your learning, setting goals, and sharing your personal growth as a language arts learner) with an audience (tutor/marker) (4.1.2) 					
<ul style="list-style-type: none"> follow a specific organizational structure for the portfolio and create a Table of Contents that illustrates that structure (4.1.3) 					
<ul style="list-style-type: none"> analyze your Showcase Portfolio and assess its effectiveness (4.2.1) 					

(continued)

Assignment 8.1: Performance on Specific Learning Outcomes *(continued)*

Specific Learning Outcomes	Performance Rating				
	0	1	2	3	4
In this assignment, how effectively did you					
<ul style="list-style-type: none"> add details and examples to your reflective notes, self-reflections, and action plan to enhance the presentation of your learning so that your audience (tutor/marker) would have a good understanding of you as a language arts learner (4.2.2) 					
<ul style="list-style-type: none"> use text features (headings, borders, underlining, etc.) in the final copy of your reflective notes, self-reflections, and goal statement and action plan to improve the understanding of an audience (tutor/marker) (4.2.3) 					
<ul style="list-style-type: none"> use visuals (designer paper, photos, drawings, etc.) to add to visual impact and to individualize your portfolio (4.2.4) 					
<ul style="list-style-type: none"> reflect upon the effectiveness of your portfolio in achieving its purpose (5.2.1) 					
<ul style="list-style-type: none"> celebrate your accomplishments in this course by creating the Showcase Portfolio and sharing it with an audience (your tutor/marker) (5.2.4) 					

Comments

NOTES

SEQUENCE 8: THE SHOWCASE PORTFOLIO

Sequence Overview

In this sequence, you gather previous work, and select materials to analyze and reflect upon your learning. You determine areas which need improvement and examine your goals as set out in your letter from Sequence 1. You assess your development of specific skills, set new goals, and prepare a portfolio of materials as a final product that “showcases” your learning (Assignment 8.1).



Reminder:

When you receive Sequence 7 materials and assignments back from your tutor/marker, be sure to file them. Remember that you will be selecting materials for your Showcase Portfolio, which is the assignment for this sequence.

Introduction

In the previous sequences, you completed process work and assignments that were submitted to the Distance Learning Unit for assessment. After the assessment of each sequence, you were reminded to keep the materials for the work that must be completed in this sequence. You explored a variety of different print and non-print texts. You have also experimented with a variety of different processes, including reading, writing, and research. In this sequence, you will reflect on past work, determine strengths and areas needing improvement, and set new learning goals as you think about what you have learned.

There are **seven** lessons in this sequence, each one leading you a step further toward the completion of a **Showcase Portfolio – Assignment 8.1**.

The **Showcase Portfolio** provides you with the opportunity to celebrate the work you have done and your achievements in this course. You will select some of your best work to show your skills and abilities to the Distance Learning Unit. Sometimes you will select work that did not receive high marks but that illustrates a breakthrough in learning or a skill you improved in over the year. Representative work of personal growth is fundamental to creating a portfolio that really reflects who you are as a language arts learner.



The other purpose of a **Showcase Portfolio** is to take the opportunity to reflect upon and assess the specific learning that you have demonstrated. You must think about which skills, strategies, and knowledge, are your strengths, and which need to be worked on. This is the process of **metacognition – the act of thinking about thinking**. By identifying those areas which require improvement, you will be able to set goals; this, in turn, allows you to take control of your future learning.



Assessment of the portfolio is not based on the marks you received on past assignments. It is based on your ability to reflect on those assignments, identify learning, and set goals; it is also based on the effectiveness of the final product itself as you create a piece of work to be shared with your tutor/marker.

A portfolio is a concrete product – a binder and plastic sleeves are recommended. A presentation folder (available from a stationery store) may be used instead.



You may wish to buy or gather decorative paper, stickers, pictures, photographs, design features, et cetera, to enhance your portfolio presentation.

Most students enjoy creating a portfolio. The process really shows how much work they have done and how much they have learned. It also provides students with the opportunity to be creative. So try to produce a piece of work that really shows who you are as an individual.



Your destination is to create a portfolio showcasing your learning and outlining your goals for future language arts studies.

Here's how you will get there.

1. You will select the materials you will use for the portfolio. (Lesson 1)
2. You will write reflective notes, using guided questions, on the materials that you have chosen for your portfolio. (Lesson 2)
3. You will write self-reflections identifying your strengths in language arts and areas needing improvement. (Lesson 3)
4. You will create a goal statement and an action plan as a guide for future language arts learning. (Lesson 4)
5. You will organize your portfolio and create a table of contents. (Lesson 5)
6. You will create the cover design for your portfolio that reflects your individuality and creativity. (Lesson 6)
7. You will reflect on the process of creating a portfolio and complete a self-assessment. (Lesson 7)



Destination reached: By following steps 1 to 7, you will create a unique portfolio and have an opportunity to reflect on all that you accomplished in this course and on the strategies you have for moving forward in language arts.



Sequence Checklists and Assessment Forms

There are checklists and forms at the beginning of this 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. Complete the checklist as you work through the sequence.
3. The Self-Assessment form for Assignment 8.1 is used to assess your achievement during and after completion of the assignment. The tutor/marker will also use this form.

NOTES

LESSON 1: GATHERING AND SELECTING PIECES OF WORK

Learning Experience

This is one of the most important stages of the process, because if you are going to reflect upon your learning, you must make sure that you have selected materials that represent learning in different ways. You want to select assignments (written, represented, and spoken) as well as process work that demonstrates your skills in reading, listening, and viewing. You will also want to include materials that show specific processes.

An artifact collection would be difficult to put into a portfolio, but this doesn't mean you can't choose this assignment; take a photograph of your assignment and include it with the assessment sheet. Since your tutor/marker has already heard or viewed recordings you have made, you don't need to include these, but be sure to use the assessment sheet and any other print material you may have also done to show what you learned with these type of assignments.

Each chosen piece will have a different purpose for being included. This will help you choose a wide representation of your abilities.



Assignment 8.1



You will select the materials you will use for the portfolio.

Review the criteria for assessment outlined in the **Assessment of Assignment 8.1: The Showcase Portfolio** chart found at the beginning of this sequence.

Part 1



How effectively can you

- 1.2.1 show how what you've learned about language arts processes, skills, and strategies builds upon your previous knowledge and how this helps you understand the work you did during the course
- 1.2.3 make connections between ideas about the various language arts processes you've learned, your previous knowledge, and your past experience as you gain understanding when selecting work that you did during the course
- 1.2.4 explore ways in which your new knowledge about various language arts processes has changed your understanding of language arts and the work you created in the course

You will notice these learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your portfolio.

Step 1: Gathering of Material

Place your work from this course in front of you and separate the materials into process work and sequence assignments. Be sure to attach self-assessments and tutor/marker assessment sheets to assignments.

Step 2: Selecting Materials

1. From your Assignments, gather the following five selections:
 - a. your letter (Sequence 1) in order to demonstrate your ability to reflect upon yourself as a learner and to set goals
 - b. your short story (Sequence 4) including all process work – to demonstrate your ability to write creatively using story grammar, techniques, and figurative language, and to follow the stages in the writing process
 - c. your Response Journal for the novel (Sequence 5) to demonstrate your ability to use reading comprehension strategies

- d. your essay (Sequence 6), including all process work – to demonstrate your ability to follow specific organizational patterns, use specific techniques, and follow the stages in the writing process
- e. one visual or oral representational piece – autobiographical (Sequence 2), poster (Sequence 3), or changemaker presentation (Sequence 7) – to demonstrate your ability to use specific artistic or dramatic techniques



Note: All these assignments will include your self-assessments and the tutor/marker assessments.

From your Process Work, choose three additional pieces:

- f. one piece of work of which you are particularly proud – to demonstrate preferences, skills, development, personal growth, or achievement
- g. one piece that illustrates some new learning – to demonstrate development in understanding about language arts concepts, ideas, or processes
- h. one piece that needs improvement – to demonstrate ability to appraise your own work



- 2. Put away everything else that has not been selected.
- 3. Be sure you have all materials attached to each assignment. **Include all self-assessments and tutor/marker assessment sheets with each assignment, if applicable.**
- 4. Place all work that is to be included in your portfolio into the binder that you are using for this purpose. You are now ready to begin the next step.



Note: You should have eight pieces of work selected. The more diverse the selections, the more valid and meaningful your reflections will be.

NOTES

LESSON 2: WRITING REFLECTIVE NOTES FOR EACH INDIVIDUAL PIECE

Learning Experience



Look over each piece of work that you did and determine what each shows about your thinking when you were completing the piece. This is the **metacognitive** stage of the process. Looking at the work now, with more understanding, should enable you to identify what the piece shows you learned at the time you did it and what you still needed to learn at that point.

You will write drafts of the reflections first, but then you must think about how you want each reflection to enhance the overall look of your portfolio. This is when you will want to use designer paper, and so on. Your final copies may be handwritten or word processed.



Assignment 8.1



You will write reflective notes, using guided questions, on the materials that you have chosen for your portfolio.

Part 2: Reflective Notes



How effectively can you

- 1.1.1 consider different ideas as you reflect upon the learning evident in the pieces you select to develop your position about your language arts skills
- 1.2.1 show how what you've learned about language arts processes, skills, and strategies builds upon your previous knowledge and how this helps you understand the work you did during the course and yourself as a language arts learner
- 1.2.3 make connections between ideas about the various language arts processes you've learned and your past experience as you gain understanding when reflecting upon the work that you did during the course
- 2.3.1 examine the appropriateness of various forms for various purposes as you reflect upon each piece that you select

(continued)

(continued)

- 4.2.2 add details and examples to your reflective notes to enhance the presentation of your learning so that your audience (tutor/marker) will have a good understanding of you as a language arts learner
- 4.2.3 use text features (headings, borders, underlining, etc.) in the final copy of your reflective notes to improve the understanding of your audience (tutor/marker)
- 4.2.4 use visuals (designer paper, photos, drawings, etc.) to add visual impact and individualize your portfolio

Once again, these learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use them as a guide while working on your portfolio.

1. Answer each of the following questions in complete sentences for **all eight of your pieces**. When you are finished this lesson, you will, have **eight detailed reflections** written about your learning. Remember that these are your drafts. Think about as many details as possible related to the content of each question. Eight forms for your draft copies of the reflective notes are on pages 23 to 38 of this sequence.

- *Selection* – Why did you select this specific piece? What skills, strategies, and strand does the piece of work demonstrate you have practised?

Strands refer to the six areas of study in English language arts: reading, writing, listening, speaking, viewing, and representing.

- *Purpose/Context* – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?
- *Decisions* – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

- *Learning Demonstrated* – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.
 - *Appraisal* – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?
2. Now, transfer each of your **Reflective Notes** to a separate piece of paper for each piece of work. Use your designer paper, photos, coloured pens, et cetera, at this time. Be sure to revise, edit, and proofread each Reflective Note, as your final product will be assessed for **grammar, spelling, punctuation and capitalization, and legibility**.
 3. Attach the original piece of work, the assessment sheets for it, and the Reflective Note together with staples or a paper clip. Then place each piece with the attached note in a plastic sleeve.



Note: When you have completed this lesson, you will have eight plastic sleeves containing each selected piece, the assessment sheets for the assignments, and the eight Reflective Notes to demonstrate your learning.

NOTES

Reflective Notes 1: Sequence 1 Letter

Selection – What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 2: Sequence 4 Short Story

Selection – What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 3: Sequence 5 Response Journal

Selection – What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 4: Sequence 6 Essay

Selection – What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 5: Sequence 2 Autobiographical Presentation or Sequence 3 Poster or Sequence 7 Changemaker

Selection – Why did you select this specific piece? What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 6: A Piece of Work You are Proud of

Selection – Why did you select this specific piece? What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated—What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal—What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 7: A Piece That Illustrates New Learning

Selection—Why did you select this specific piece? What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context—What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions—What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made—what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

Reflective Notes 8: A Piece of Work That Needs Improvement

Selection – Why did you select this specific piece? What skills, strategies, and strand does the piece of work demonstrate you have practised?

Purpose/Context – What knowledge, processes, and skills and strategies were you learning by completing this assignment? What was the focus of the sequence and lesson, and how did the piece of work fit into the ideas and content being learned?

Decisions – What decisions did you make as you created this piece? How did you choose your particular topic? How did you select the specific form and why? What revisions were made – what was added and what was deleted? What other factors were involved in each decision?

Learning Demonstrated – What specific knowledge does the piece demonstrate you have learned? What does it show you have learned about different processes? You may wish to refer to your tutor/marker’s assessments and comments to guide you.

Appraisal – What would you do differently today with this piece and why? What would you change? What would you improve upon and why?

LESSON 3: SELF-REFLECTIONS

Learning Experience

Now, you are ready to think about yourself as a language arts learner. In this lesson you will first identify your strengths to give you an understanding of what you are capable of doing. Knowing your strengths also allows you greater choice when selecting specific forms for assignments. You must also identify which skills and abilities require improvement. Only by knowing this will you be able to improve your language arts skills. Areas that require improvements become the focus of your own individual action plan.

A strength may be your ability to use a variety of different reading strategies, especially visualizing or predicting. An area needing improvement may be making additions and deletions to drafts when in the revision stage of the writing process.

Look at the goals you set for yourself at the beginning of the course and determine whether you achieved them. For this purpose you will require **Assignment 1.1: Letter**. You will be using the letter to reflect upon your learning style and what you have come to understand about your skills. You will also be determining how successful you were with your original goals.



Assignment 8.1



You will write self-reflections identifying your strengths in language arts and areas needing improvement.

Part 3: Self-Reflection



How effectively can you

- 1.1.4 expand your interest in yourself as a language arts learner by sharing your preferences for styles and approaches of learning, and various skills, strategies, and processes as you write self-reflections on your learning
- 1.2.1 show how what you now understand about language arts processes, skills, and strategies builds upon your previous knowledge and how this helps you understand yourself as a language arts learner
- 1.2.3 make connections between ideas about the various language arts processes you've learned and your past experience with these ideas as you gain understanding about yourself as a language arts learner
- 4.2.2 add details and examples to your self-reflections to enhance the presentation of your learning to your audience (tutor/marker) and to add to the understanding of you as a language arts learner
- 4.2.3 use text features (headings, borders, underlining, etc.) in the final copy of your self-reflections to improve the understanding of your audience (tutor/marker)
- 4.2.4 use visuals (designer paper, photos, drawings, etc.) to improve visual impact and individualize your portfolio

These learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use them as a guide while working on your portfolio.



1. Begin by rereading the letter you wrote in Sequence 1. **Assignment 1.1: Letter** was used to help you focus on how you learn, what your present English language arts skills were, and what goals you had for the course. Use the information from the letter in this lesson to compare/contrast with your current knowledge, skills, and goals.
2. What goals that you set for yourself do you believe you achieved? How did you accomplish them? You may use point form as you create your responses.
3. What goals didn't you reach? Can you explain why? Once again, you may use point form.



4. Go to each of the individual pieces of work you have included in your portfolio and read over the assessment sheets for them. Select the **three** areas you consider your greatest strengths.
5. For each of the three areas you have selected, use point form to detail how you know it is a strength, in which work it is evident, and how you use or demonstrate the skill.

A sample analysis of a strength is provided as a model for you. Notice the specific detail in reference to texts and work done.

Strength: connecting with characters

- Response Journal for *The Chocolate War* (Chapter 18) "In the shoes of Jerry Renault"
 - Related to the bullying incident I had
 - Let me be sympathetic to Jerry

6. Now, go back to your portfolio pieces and indicate **three** areas you need to improve in.
7. For each of the three areas you have selected, use point form to detail how you know it is an area needing improvement, in which work it is evident, and what difficulties you currently have with the skill.

A sample analysis of an area needing improvement is provided as a model for you. Notice the specific detail in reference to texts and work done.

- Difficulty with revisions
- In Peer Influence Essay (Sequence 6) had trouble adding references and details
- Couldn't come up with examples to use
- Learning Partner tried to help me by telling me to use examples of how peers influence us positively but couldn't think of any
- Maybe I'm wanting to rush the revision part and just be finished with an assignment

8. Jot down how you learned throughout the course. Consider the following:
 - favourite assignments
 - least favourite assignments
 - time management
9. With the notes from questions 2, 3, 5, 7, and 8, create a Self-Reflections page for your portfolio. Use designer paper and/or other materials to enhance the text for your final product. Place this in your portfolio.

NOTES

LESSON 4: GOAL STATEMENT AND ACTION PLAN

Learning Experience

The only effective way to learn how to become a more skilled language arts student is to determine what actions must be taken to improve. This means selecting the strategies that you think will work for you and planning how you will practise these skills. You will use the action plan that you create in this lesson as a guide to your learning. It provides you with the ability to take control over your own learning.



Assignment 8.1



You will create a goal statement and an action plan as a guide for future language arts learning.

Part 4



How effectively can you

- 1.1.3 take risks by experimenting with a new form – the Goal Statement and Action Plan
- 1.1.4 assess your personal language learning skills and abilities and select strategies to improve your skills as a language arts learner
- 1.2.1 show how what you now understand about language arts processes, skills, and strategies builds upon your previous knowledge and how this helps you understand yourself as a language arts learner
- 4.2.2 add details and examples to your action plan to enhance the presentation of your learning to your audience (tutor/ marker) and to improve the understanding of you as a language arts learner
- 4.2.3 use text features (headings, borders, underlining, etc.) in the final copy of your goal statement and action plan to improve the understanding of your audience
- 4.2.4 use visuals (designer paper, photos, drawings, etc.) to improve visual impact and individualize your portfolio

You will notice these learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your portfolio.

Step 1: Goal Statement

1. Write a goal statement by listing the three areas that you have identified in Lesson 3 as requiring improvement. You may use the following template:

My goal is to improve in these specific areas (list strands or processes) by working on the following: (list your three here). I plan on making improvements by practising the specific strategies identified in my Action Plan.

2. This Goal Statement should be placed in a text box and highlighted in some way using specific text features. You may place it in front of your Action Plan or attached to it in some way.

Step 2: Action Plan

1. Fill in the **Action Plan Chart** on page 45 in point form to complete your **Action Plan**.
2. Once you have filled in the chart, you may either create a polished chart or a series of paragraphs as your **Action Plan**. Remember, you are focusing on what should be improved, what you plan to do, who and what you will need as resources, when you want to see improvements, and what you will do after that time period to continue working on improving.

Read the following sample to make sure you have completed this part of the lesson correctly.



Student Exemplar

I need to work on using a variety of different reading comprehension strategies to help me understand the “deeper meaning” of texts, in particular poetry and short stories. Right now I have trouble because I usually just read for the plot line or story and I don’t take time to think about other elements. What I plan to do is reflect on the title and make predictions, reread for identification of techniques like repetition, and search for and interpret figurative language. I will use my notes on these elements to make sure I understand them. If I can I will ask a learning partner or a teacher to clarify any figures of speech I don’t understand. I will try these three strategies every time I read a poem or short story and hope to see improvements after four or five practice sessions. If I am still having trouble after this I will continue to practise these strategies as well as add visualization as a strategy. I will visualize by drawing images and descriptive passages.

3. Place your polished Goal Statement and Action Plan in your portfolio.

Action Plan Chart	
Action Plan	
Areas Requiring Improvement	
Strategies to Be Used (What I Plan to Do)	
Resources (People and Materials)	
Timeline for Improvement and What I Will Do Next	
Backup Plan	

NOTES

LESSON 5: ORGANIZING THE PORTFOLIO/ TABLE OF CONTENTS

Learning Experience

Now, it is time to put all the parts together and create the actual **Showcase Portfolio**. You need to think about what will work most effectively in terms of allowing your reader to experience the sharing process. Think about specific text features like headings and borders that will enhance the presentation. Creating a **Table of Contents** lets your reader know ahead of time exactly what he/she will encounter in the rest of the portfolio. This is also the time to add visuals, photos, diagrams, et cetera, to create a final product that is uniquely yours.



Assignment 8.1



You will organize your portfolio and create a Table of Contents.

Part 5



How effectively can you

- 1.1.3 take risks by experimenting with a new form – the Showcase Portfolio
- 4.1.1 think about, brainstorm, and combine ideas from your knowledge about creating a final product and the purpose of specific forms to focus on your presentation of yourself as a language arts learner to your audience (tutor/marker)
- 4.1.2 use the form of a Showcase Portfolio to celebrate your achievements (focusing on your learning, setting goals, and sharing your personal growth as a language arts learner) with an audience (your tutor/marker)
- 4.1.3 follow a specific organizational structure for the portfolio and create a Table of Contents that illustrates that structure

(continued)

(continued)

4.2.3 use text features (headings, borders, underlining, etc.) in the Showcase Portfolio to improve the understanding of your audience (tutor/marker)

4.2.4 use visuals (designer paper, photos, drawings, etc.) to improve visual impact and individualize your portfolio

These learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your portfolio.

1. Begin with your Self-Reflections page. Then, it is up to you in which order you want to place each of your **eight individual pieces of work** with attached Reflective Notes. Place your Goal Statement and Action Plan after your selected pieces of work.
2. You may add any photographs or visuals or diagrams that enhance the understanding of the materials you have selected and created for your portfolio.
3. Create the **Table of Contents**. You may list materials by number or letter or page number. This is to be a separate piece of paper and is the first page of the portfolio. The first item in the Table of Contents is your Self-Reflections. Be sure to take time to enhance this page as well, for an overall creative effect. The last item in your Table of Contents is your Goal Statement and Action Plan.
4. Place all your materials in your portfolio in the order in which you have organized them. Remember that the Table of Contents is at the top of the pile.

LESSON 6: COVER DESIGN

Learning Experience



By creating a cover design for your Showcase Portfolio, you will be able to clearly show who you are, not only as a language arts student, but also as an individual. This also provides you with the opportunity to demonstrate what you have learned about the use of artistic elements and design features such as focus, balance, shape, line, et cetera. The focus of the cover is to be a message about you, whether in print or visual format, or both. The cover must provide your reader with insights into your personality, individuality, and creativity. Since it is the first thing that your reader sees, you will also want it to be compelling and interesting, a way to grab your reader's attention and draw him/her into the pages of your portfolio.

As you know, creating a collage, montage, poem, or combination of all three takes planning, gathering, and revising. Leave yourself with enough time to complete this assignment effectively.

Have fun and express yourself!



Assignment 8.1



You will create the cover design for your Showcase Portfolio that reflects your individuality and creativity.

Part 6



How effectively can you

- 1.1.3 take risks by experimenting with a new form – the Showcase Portfolio Cover
- 1.1.4 expand your interest in yourself as a language arts learner by sharing your preferences for specific forms of expression and stylistic approaches
- 4.1.1 think about, brainstorm, and combine ideas from your knowledge about creating a representational piece of work and the purpose of specific forms to focus on your presentation of yourself as a language arts learner to your audience (tutor/marker)

(continued)

(continued)

- 4.1.2 use the form of the Showcase Portfolio Cover for the specific purpose of sharing your knowledge about yourself as a language arts learner with an audience (tutor/marker)
- 4.2.4 use visuals (designer paper, photos, drawings, etc.) to improve visual impact and individualize your Portfolio Cover

Remember these learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use these learning outcomes as a guide while working on your portfolio.

1. First, you must decide what form you want your cover to take. Choose one of the following or a **combination** of the forms listed:
 - a collage (visuals from other sources, including computer graphics)
 - a montage (a combination of visuals and print text)
 - a collection of drawings or pieces of art (found or created)
 - a collection of sayings or adages or quotations (found)
 - a collection of poems (found or created)
 - a collection of photographs (taken by you)



Note: If you have chosen a form that requires materials from other sources, find this material. Remember to credit all work that is not your own.

2. After you have gathered or created all material, play with the arrangement of the materials on the page before you paste anything together. Make changes and add/delete materials if necessary. Also, experiment with the paper that will be used as the background to your cover. Make sure your name is on the cover.
3. Create the cover.

Your Showcase Portfolio is now complete! Congratulations!

LESSON 7: REFLECTING ON YOUR PORTFOLIO

Learning Experience

Now, you are ready to see if you have accomplished what you intended when creating your Showcase Portfolio.



Complete a self-assessment of your portfolio. Assessing your portfolio as a whole reinforces the whole concept of **metacognition**. Only by reflecting on what skills you were trying to demonstrate and whether you did so effectively will you be able to improve your skills.



Assignment 8.1



You will reflect on the process of creating a portfolio and complete a self-assessment.

Part 7: Self-Assessment



How effectively can you

- 4.2.1 analyze your Showcase Portfolio and assess its effectiveness
- 5.2.1 reflect upon the effectiveness of your portfolio in achieving its purpose
- 5.2.4 celebrate your accomplishments in this course by creating the Showcase Portfolio and sharing it with an audience (your tutor/ marker)

You will notice these learning outcomes are among those outlined in **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart at the beginning of this sequence. Use these learning outcomes as a guide while assessing your portfolio.

1. Complete the **Portfolio Self-Assessment Guide** found on pages 53 to 54 of this sequence. Be sure to provide specific evidence to support your assessment for each rating category. Remember, you are assessing the **Showcase Portfolio**, not the pieces of work going into it.

2. Complete the **General Comments** sheet on page 55 of this sequence by focusing on the process of creating the portfolio itself. What did you learn by creating this portfolio? What might you do differently the next time you create a Showcase Portfolio? What do you think you did really well?
3. Gather your Showcase Portfolio and your assessment sheets.



You have now reached your final destination in this course: creating a unique Showcase Portfolio and having an opportunity to reflect on all that you accomplished in this course and strategies you have for moving forward in language arts.

Congratulations!!!

Assignment 8.1, Part 7

Portfolio Self-Assessment Guide

Rating Scale

- 5 = Excellent
- 4 = Very Good
- 3 = Satisfactory
- 2 = Fair
- 1 = Weak

Overall presentation (cover, design, folder) 5 4 3 2 1

Comments and Specific Evidence

Evidence of personal style, voice, and creativity 5 4 3 2 1

Comments

Success in achieving learning outcomes 5 4 3 2 1

Comments and Specific Evidence

Evidence of sense of pride in achievements 5 4 3 2 1

Comments

(continued)

Portfolio Self-Assessment Guide *(continued)*

Ease of reading—content and organization 5 4 3 2 1

Comments and Specific Evidence

Ease of reading—style and mechanics 5 4 3 2 1

Comments and Specific Evidence

**Depth of analysis—reflective notes,
self-reflections, and goal statements** 5 4 3 2 1

Comments and Specific Evidence

Overall effort—care, work, and time 5 4 3 2 1

Comments and Specific Evidence

(continued)

NOTES

SEQUENCE 8: ASSESSMENT

Congratulations! You have now completed the eighth – and final – sequence of the course. You are ready to submit your materials to the Distance Learning Unit and have your tutor/marker assess your understanding.

In this sequence, you have worked at acquiring and developing the knowledge, skills and strategies, and attitudes identified in the specific learning outcomes. These learning outcomes are the focus for self-assessment and assessment by your tutor/marker.

Assessment of Assignment 8.1

Remove the **Self-Assessment of Assignment 8.1: The Showcase Portfolio** chart from 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 10, or 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 10; work is below the range of expectations for Grade 10.	25%–49%
2	Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 10.	50%–74%
3	Work meets the expectations identified in the specific learning outcome for Grade 10; work demonstrates the specific learning outcome.	75%–84%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 10.	85%–100%

To complete your assessment form, rate your performance on each learning outcome as it relates to your assignment, using the five-point rating scale. Place a check mark 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 found at the beginning of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 8.

Your tutor/marker will also check to make sure you have submitted all work before marking Assignment 8.1.

Preparing for Submission of Sequence 8



Steps

- Review the Checklist for Sequence 8 to make sure all your work is complete. (Note that the items required for submission are indicated with this symbol: ☒.)
- Make sure your pages are correctly labelled.
- Assemble your work as follows:
 - (top) Cover Sheet
 Assignment 8.1: The Showcase Portfolio
 Self-Assessment of Assignment 8.1: The Showcase Portfolio
 - (bottom) Any other process work from this sequence that you would like to submit to receive feedback from your tutor/marker
- 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.



GRADE 10 ENGLISH LANGUAGE ARTS (20F)

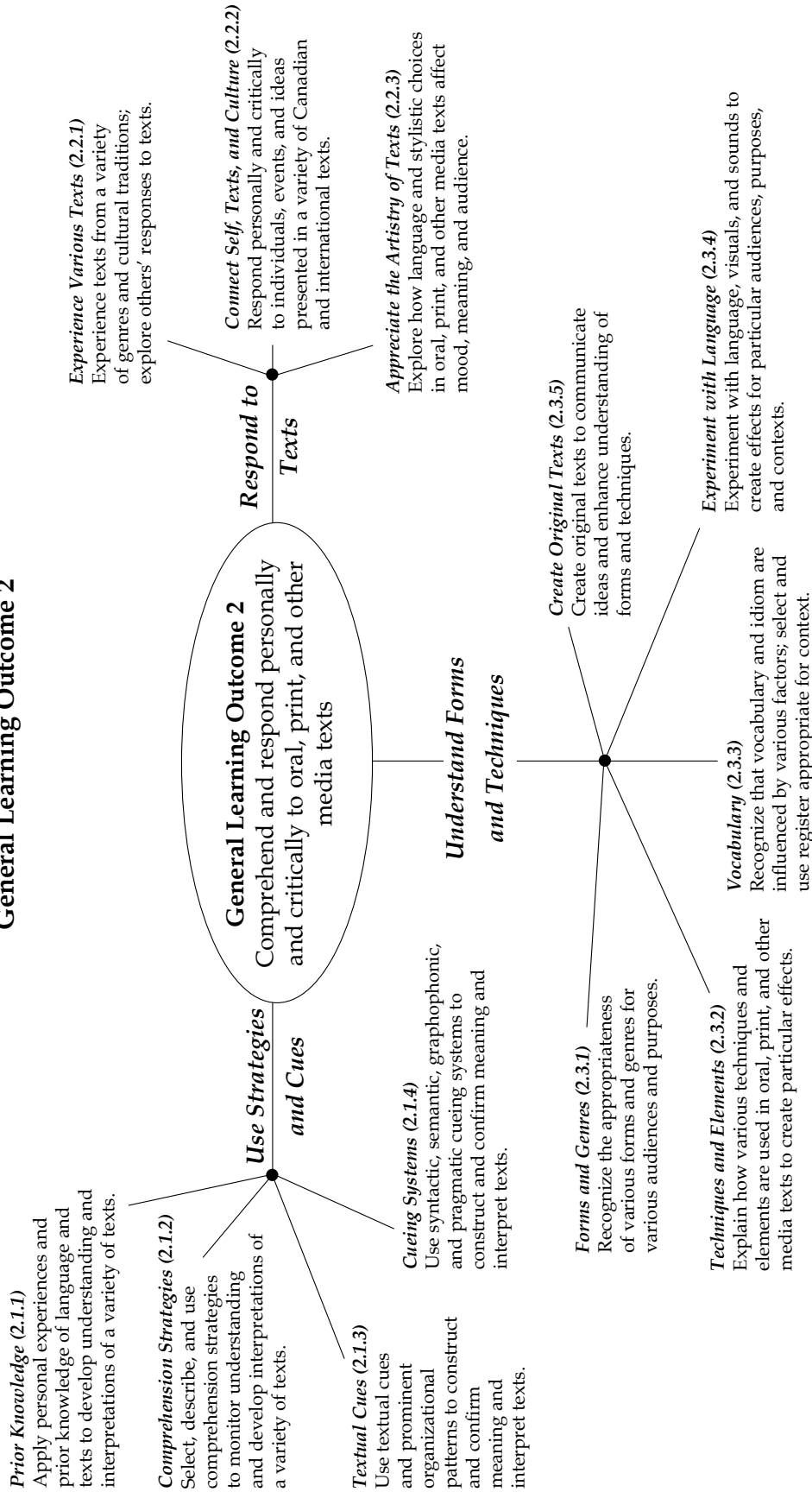
Appendices

- Appendix A: General Learning Outcomes
- Appendix B: How to Cite References

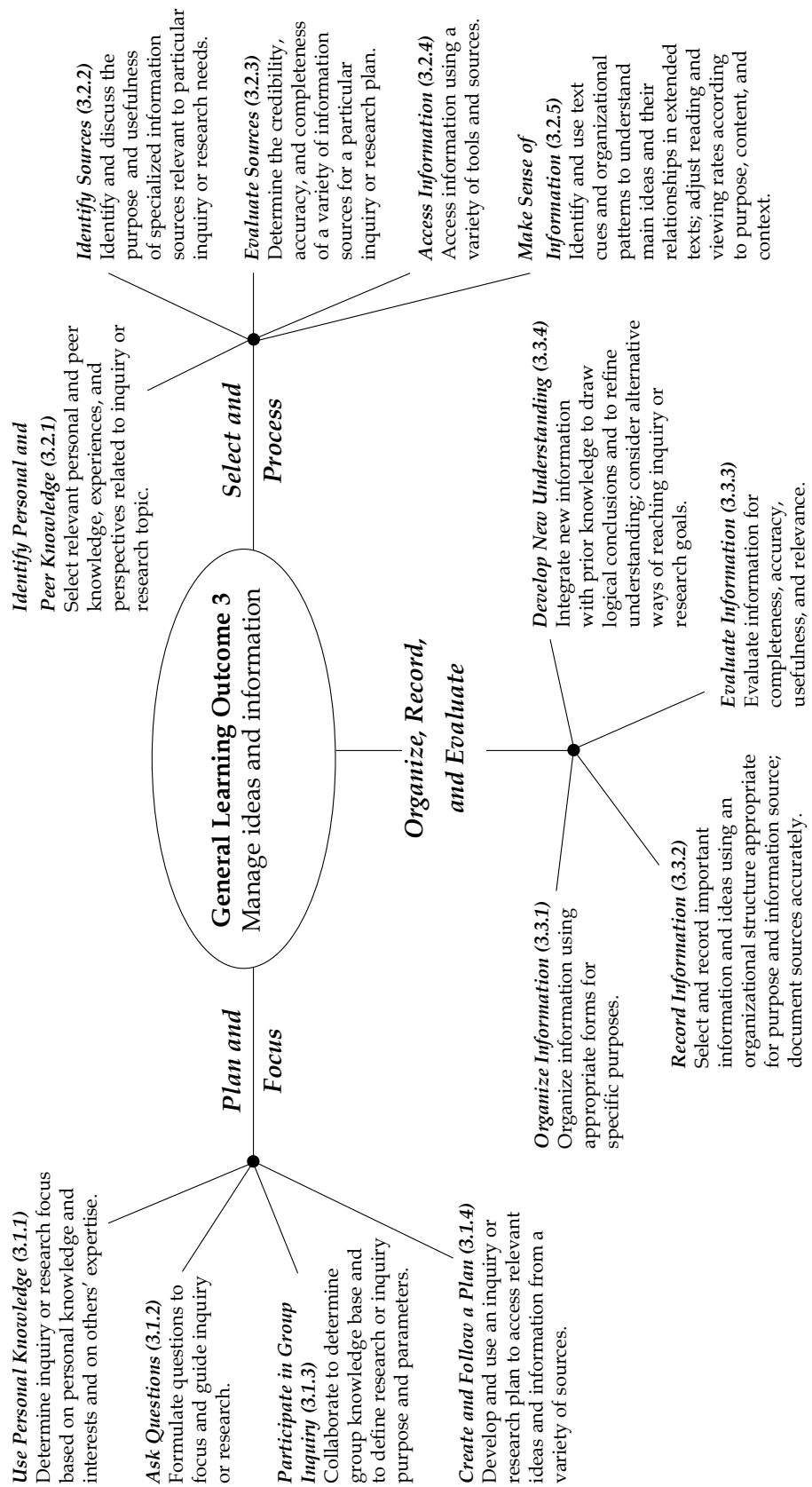
Grade 10 English Language Arts
General Learning Outcome 1



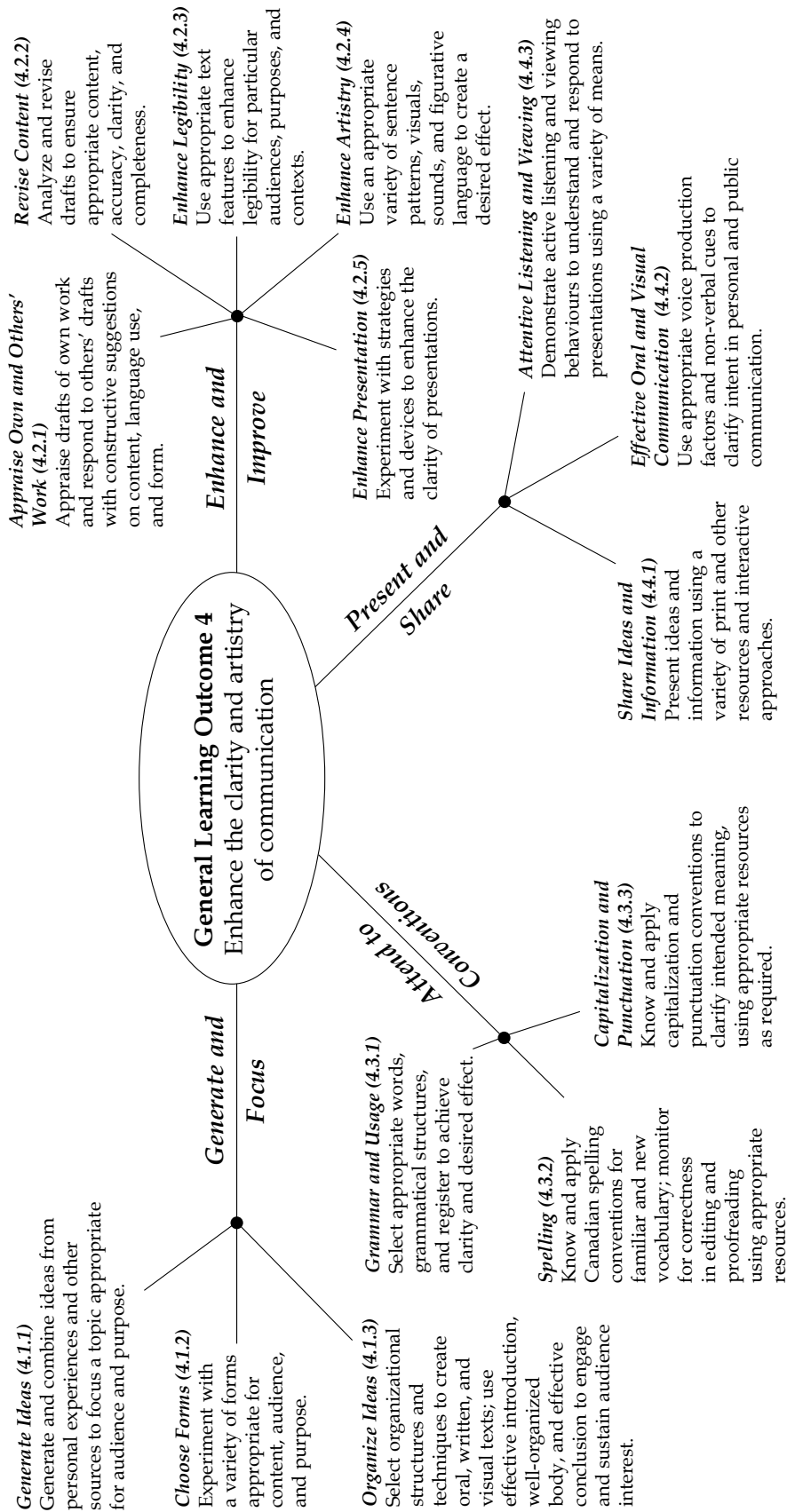
Grade 10 English Language Arts General Learning Outcome 2



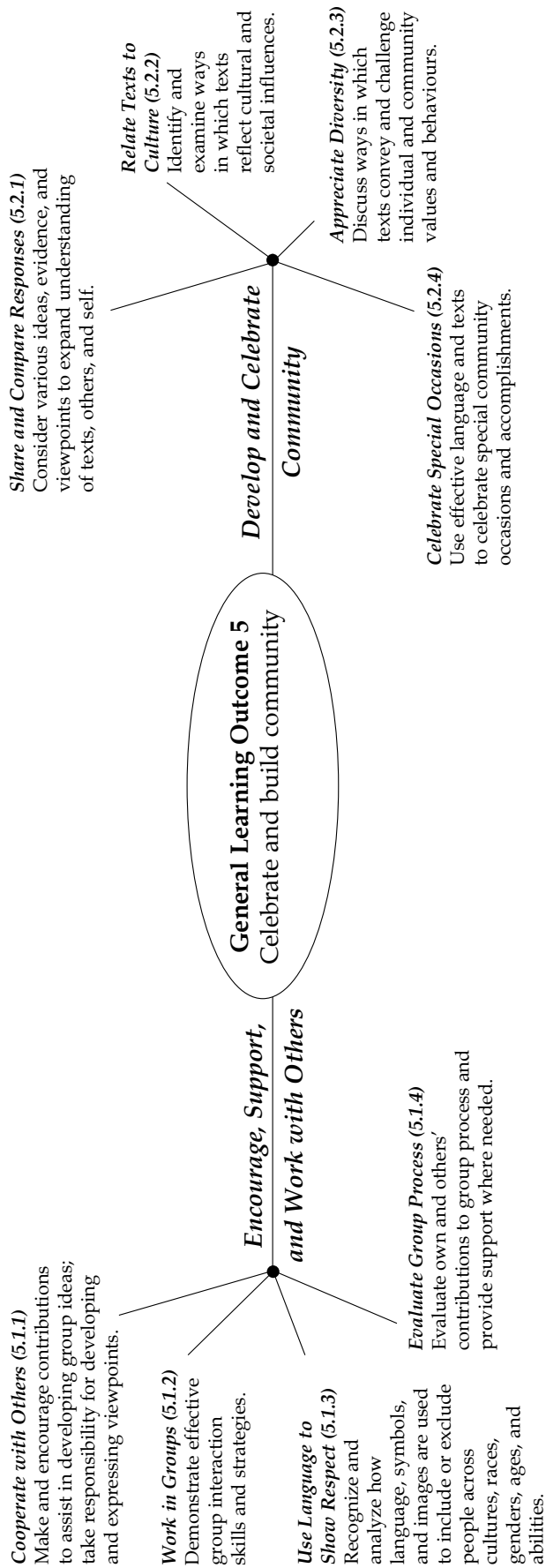
Grade 10 English Language Arts General Learning Outcome 3



Grade 10 English Language Arts General Learning Outcome 4



Grade 10 English Language Arts General Learning Outcome 5



APPENDIX B: HOW TO CITE REFERENCES

The following citing method is from a style called MLA, which is outlined in detail in the book *MLA Handbook for Writers of Research Papers*, published by the Modern Language Association. There are several different citation styles. If your tutor/marker tells you to cite differently, please respect this.

Quotations

When you want to use information or ideas that are written concisely and clearly and maybe even artfully (in especially vivid or inventive language) in the original source, you may quote the passage word for word.

Pretend that you want to use the underlined section of the following text in your essay. The text is found on page 439 of *Geographic Issues of the 21st Century*, by Bruce Clark and John Wallace.

Although you could survive without food for several weeks, you could not survive without water for more than a few days. Humans require about 2.5 litres per day of drinking water to remain healthy. In fact, two thirds of the human body is made of water.

In dry areas of the world, people view water as a resource more valuable than gold. In Canada, most people take water for granted. Studies show that the average Canadian uses about 330 litres per day for personal use.

If you use the exact words found in the book, you put quotation marks at the beginning and end of the text you are quoting. Write a lead-in to the quotation or integrate it into your sentence. After the quoted text, put an opening parenthesis, the author's name, a space, the page number on which the writing was found, and a closing parenthesis. Note the location of the period in the example below.

Example (from the above text):

Water is so important to human survival that "in dry areas of the world, people view water as a resource more valuable than gold" (Clark and Wallace 439).

Paraphrasing

You can also paraphrase, or write this information in your own words. Paraphrasing is appropriate when you want to follow the basic ideas of a source, but you don't think the exact words are especially worth quoting.

After your paraphrase, you cite the author and page number in parentheses, as you do with quotations.

Example:

People need about two and a half litres of drinking water every day to stay in good health. People who live in dry areas of the world recognize the value of water, whereas in Canada, many people use vast amounts of water without even thinking about it (Clark and Wallace 439).

Bibliography

Each source (book, article, website, etc.) you use when writing your paper must be included in a bibliography.

- The bibliography is a section by itself.
- The sources are listed in alphabetical order by the last name of first author/editor.
- All book/journal/website names are in italics.
- All titles from sections (articles, chapters, poems, stories, etc.) within a larger work are in quotation marks (“ ”).

How to Cite Different Sources

Books: (example below by author Bruce Clark and John Wallace)

Author’s/Editor’s Last Name, First Name. *Title of the Book*. Publishing city, abbreviated province or state: Publisher Name, year published. Print.

Article: (example below by author Laura Snyder)

Author’s/Editor’s Last Name, First Name. “Article Title.” *Title of the Journal or Newspaper*. Date published: page number(s) if available. Web/Print. Date you looked up the article (if it was on the web). URL.

Website: (The example below has a corporate author. It is an article on water scarcity.)

Author’s/Editor’s Last name, First Name. *Name of Site*. Name of Publisher/Sponsor of site, day month year of creation: pages of the article. Web. Date you looked up the article. URL.

Bibliography

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Snyder, Laura. "Water Scarcity Will Create Global Security Concerns."
Medical News Today. 7 Oct. 2009: Web. 31 Aug. 2012.
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United Nations. *Water Scarcity*. United Nations, 2012. Web. 31 Aug. 2012.
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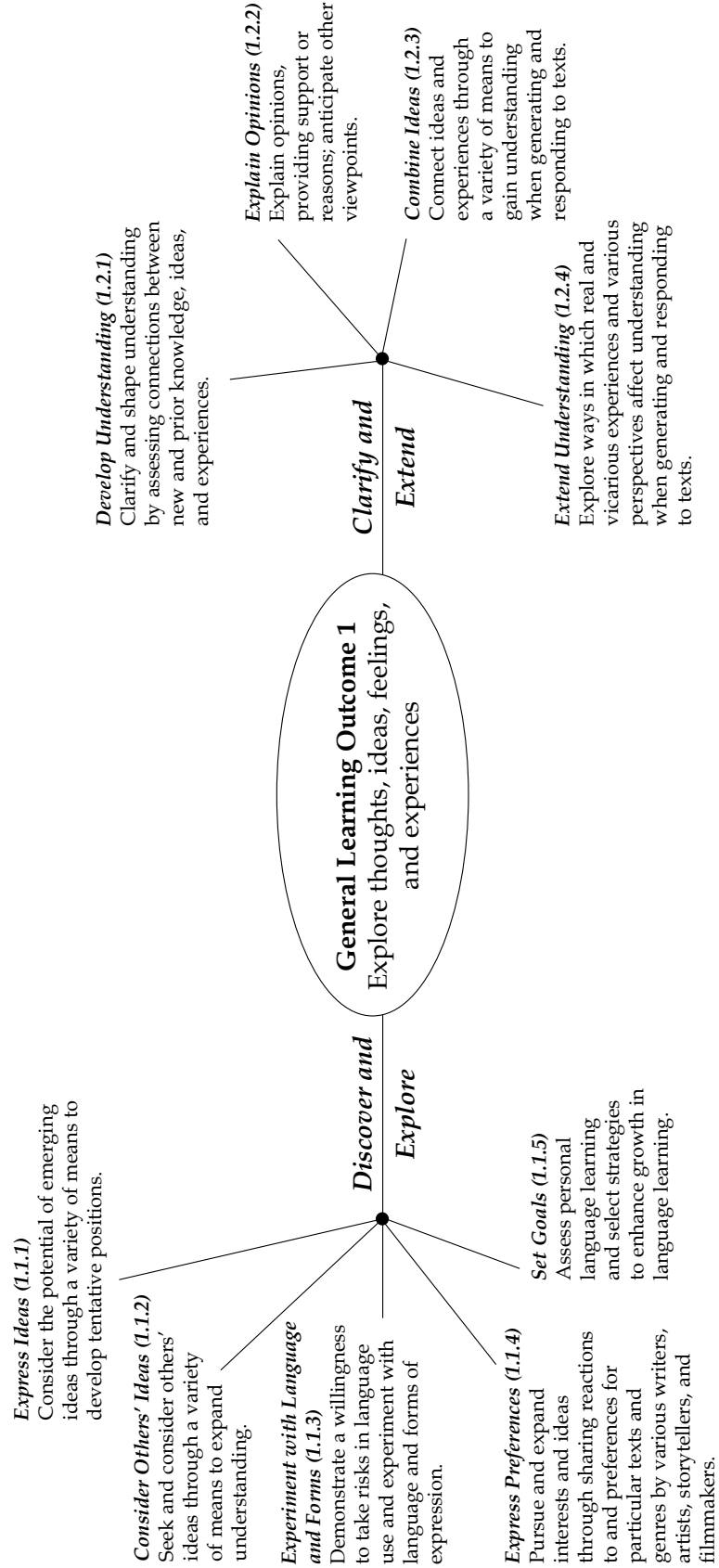
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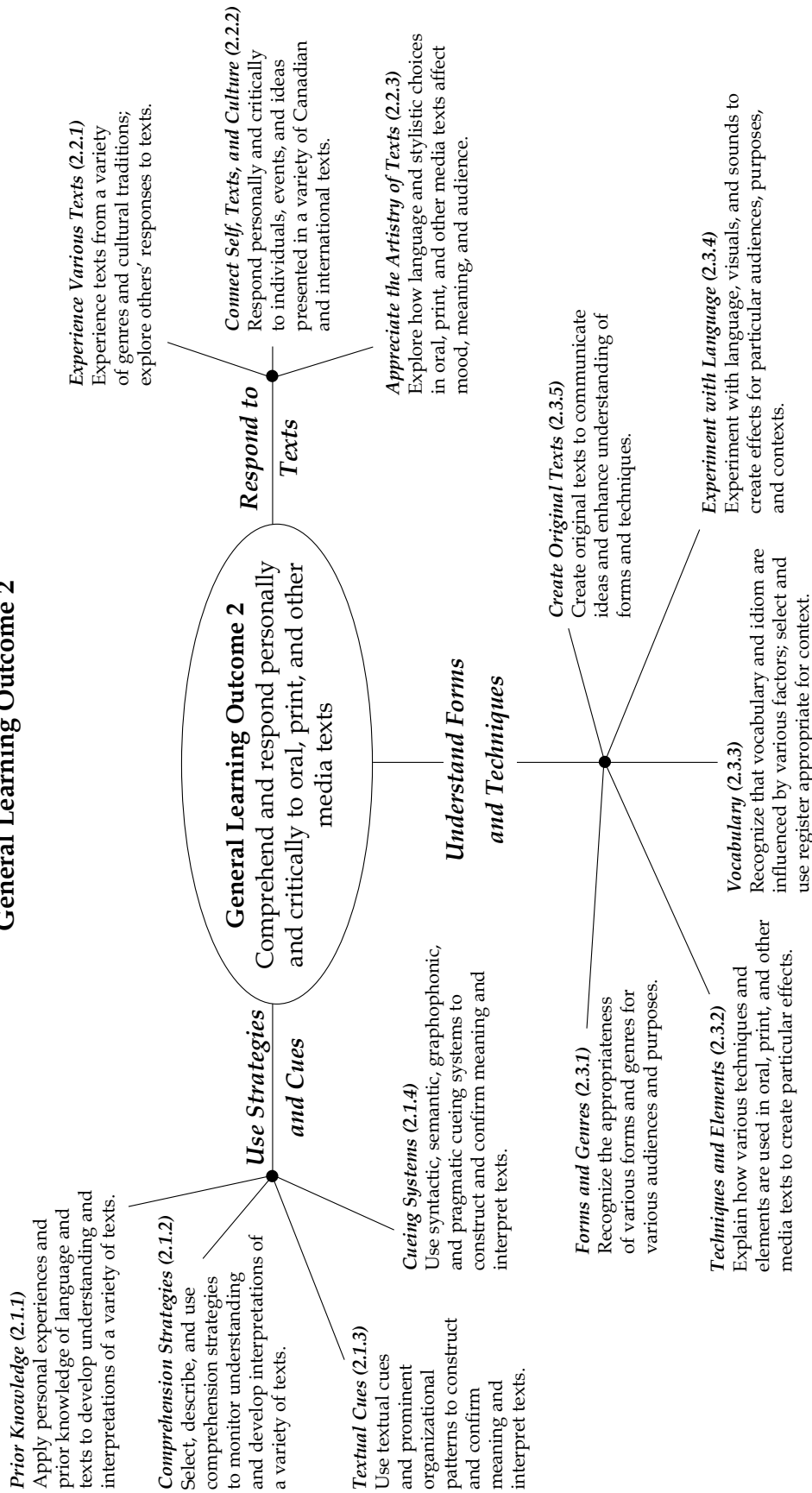
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APPENDIX A: GENERAL LEARNING OUTCOMES

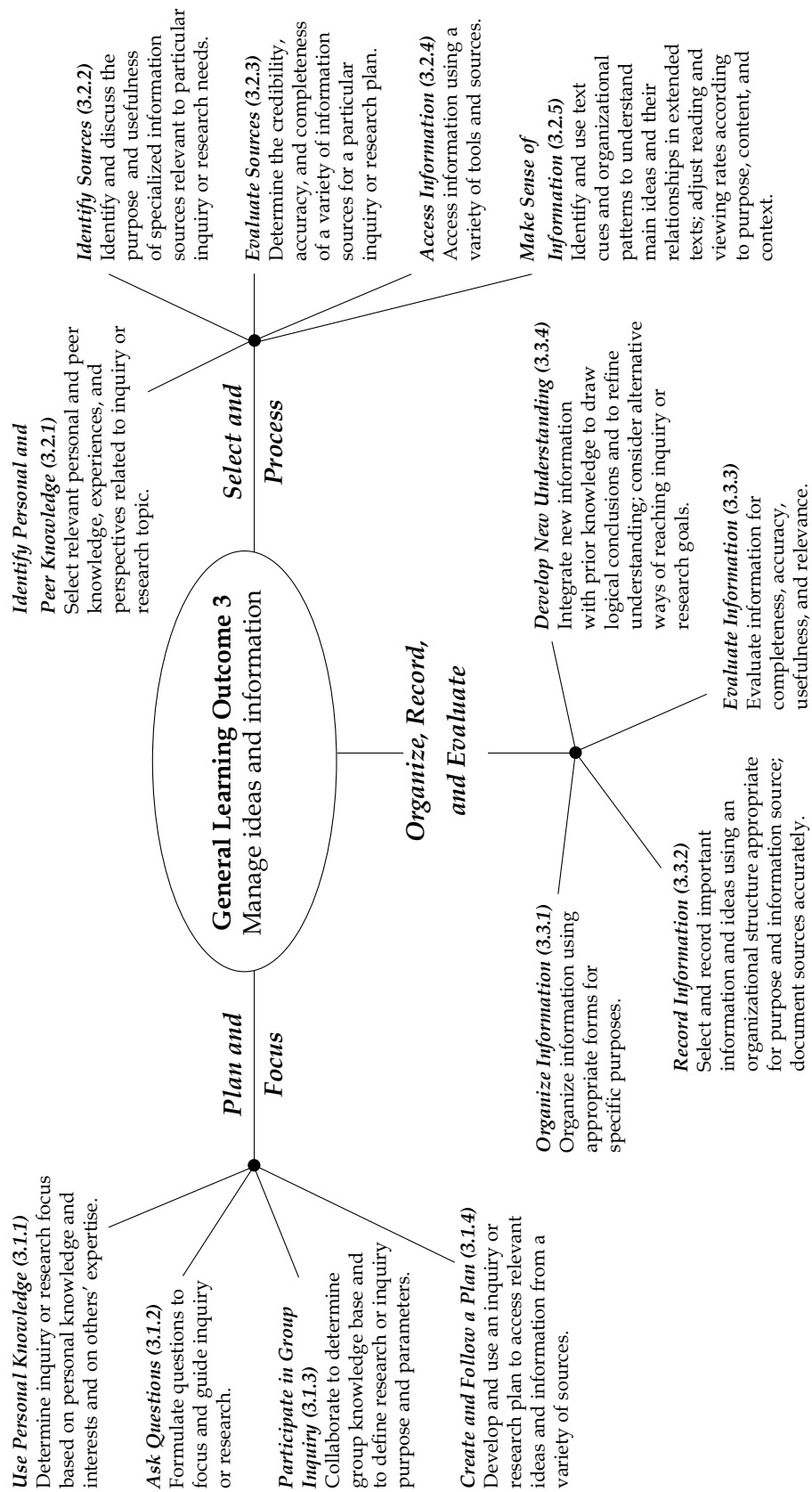
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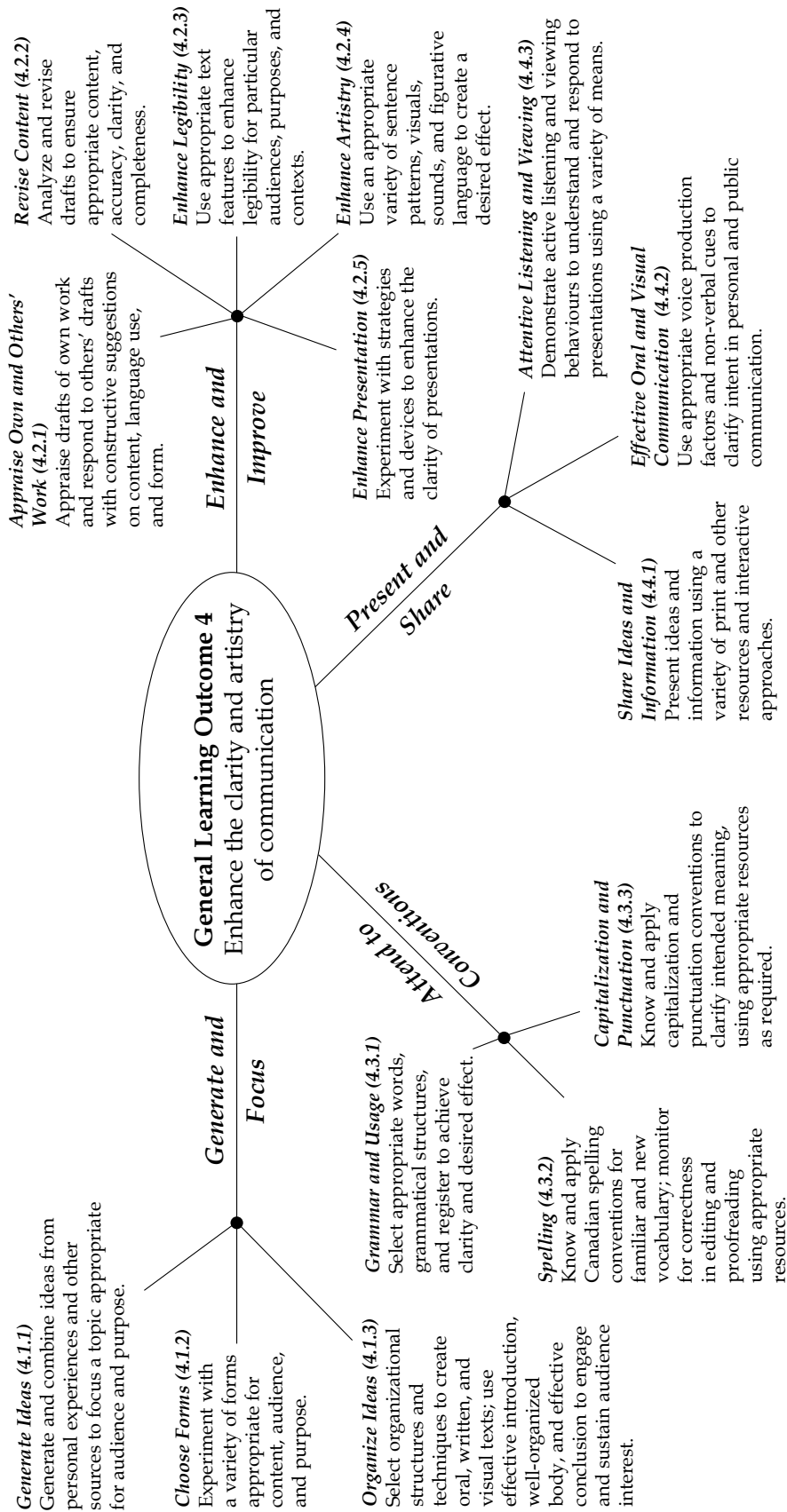
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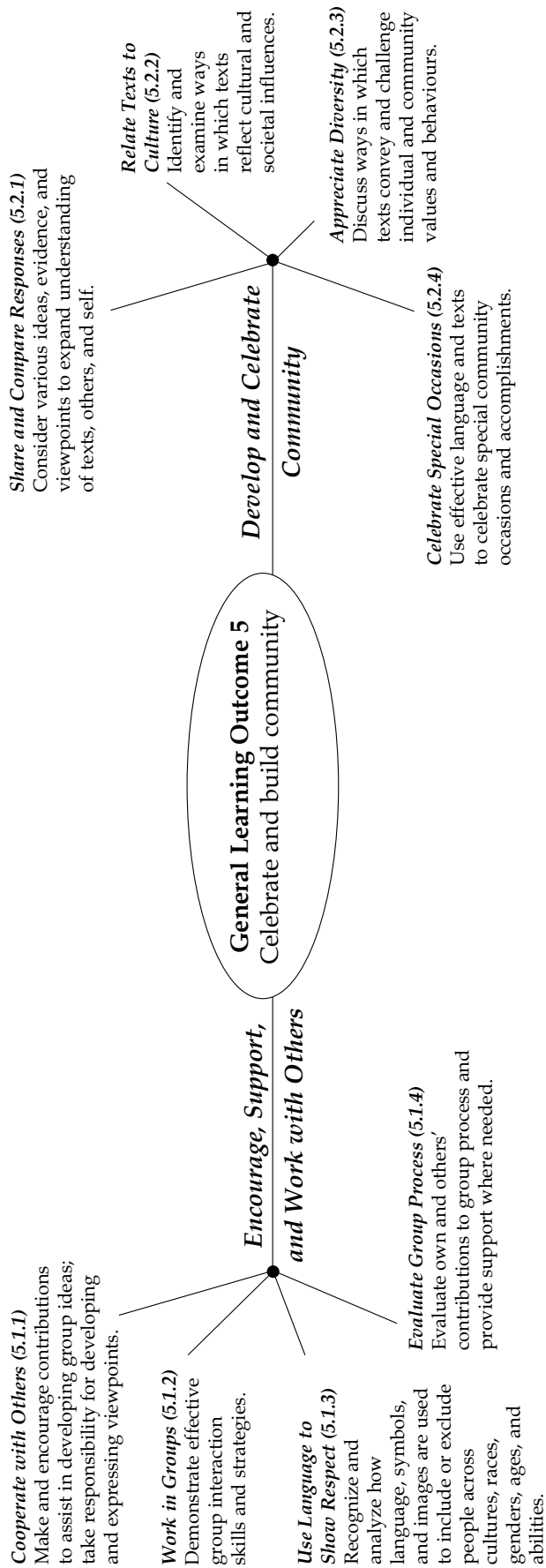
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LANGUAGE ARTS (20F)

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