Grade 11
English Language Arts:
Transactional Focus (30S)

A Course for Independent Study

Manitoba 🐃

GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

A Course for Independent Study

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Introduction

INTRODUCTION

Overview

Welcome to *Grade 11 English Language Arts: Transactional Focus (30S).*

This course is designed to help you gain 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 a distance learning 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?

Unlike English language arts courses in previous grades, Grade 11 courses offer different specializations based on the purposes for listening to, speaking, reading, writing, viewing, and representing texts.

- The **Comprehensive Focus** course gives equal emphasis to working with texts for pragmatic (50%) and for aesthetic (50%) purposes.

- The **Literary Focus** course gives more weight to experiencing texts for aesthetic (70%) purposes than for pragmatic (30%) purposes.

- Finally, this course, the **Transactional Focus**, places more emphasis on working with texts for pragmatic (70%) purposes than for aesthetic (30%) purposes.

Each of these three courses is different from, but equivalent to, the others and you can complete any or all of the three for credit.

What are Aesthetic and Pragmatic Purposes?

The differences between aesthetic and pragmatic purposes can be illustrated by the following examples:

- Walking for **aesthetic** purposes could include listening to the birds sing, checking out your neighbours' yard work, smelling the lilacs, and so

on. Generally, you take your time and appreciate various aspects of the experience.

- On the other hand, walking for a **pragmatic** purpose such as to get to school or work, you probably walk more quickly and pay more attention to obstacles like puddles to walk around, instead of which trees are budding yet.

Like walking, the six language arts of **listening, speaking, reading, writing, viewing,** and **representing** can be done for different purposes.

When you engage with a text for **aesthetic** purposes, you expect to take pleasure in being in the world of that text, and will take the time to appreciate various aspects of the craft and overall experience of it.

You may value experiences that relate to your own, experiences that challenge your way of thinking and feeling, or experiences that have the power to take you into an imaginary world. For example, you may view a film, read a novel, or listen to a song in order to understand people and their feelings and experiences by "living with" them through their imagined life. You may create a sculpture or write a poem to capture an experience, feeling, or vision.

When you engage with a text for **pragmatic** purposes, you expect to take some knowledge and information from the text. A pragmatic text will express information in a clear, direct, and organized manner. For example, you may read newspapers, view television commercials, or listen to radio programs to become more informed about current events, products, or issues so that you can make decisions. You may write a business letter, draw diagrams for science presentations, or give a speech to inform or persuade others or to analyze information to understand it better. In fact, you are reading this introduction for pragmatic purposes to help you make a final decision about whether to take this course.

You can combine aesthetic and pragmatic purposes when engaging with texts. When you read a text, you may read for the fun of the experience or to take away some information. Even if you are reading to understand some new concept, you can still enjoy the language as you read.

So, **aesthetic** purposes for listening to, speaking, reading, writing, viewing, or representing a text are to experience being in the world of the text, whereas **pragmatic** purposes are often to convey information or knowledge.

How Is This Course Organized?

The *Grade 11 English Language Arts: Transactional Focus* course consists of the following six sequences:

- **Sequence 1: Getting Acquainted**
- **Sequence 2: Media and Advertising**
- **Sequence 3: From Fiction to Fact: Self-Directed Inquiry**
- **Sequence 4: Online Communication**
- **Sequence 5: Messages in the Workplace**
- **Sequence 6: The Showcase Portfolio (Samples and Reflections)**

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

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

- **Targeted Specific Learning Outcomes:** 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 and course. These connect to **general learning outcomes (GLOs)**, which identify the knowledge, skills and strategies, and attitudes that run through all English language arts learning and courses.

- **Lesson:** The main body of the lesson is made up of the content that you need to learn. It contains explanations, exemplars, and selections to read or view.

- **Process Work:** The lessons include process work that will help you achieve the learning 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 you may choose to submit some of it for further input from your tutor/marker.

- **Reflections on Lesson:** The conclusion of the lesson may include a writing prompt for you to complete an entry in your Reflective Journal based on your learning experience. Please read the section below for more information on the Reflective Journal.

- **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.

Key Words: The key words are highlighted in bold within the text and are identified by key word icons. They are defined in the Glossary at the end of the course.

This course also includes the following sections:

- **Appendices:** At the end of the course, you will find the "How to Cite References" appendix, which provides information that will help you to cite resources properly for your assignments. There is also an appendix mapping out the general and specific learning outcomes for the course.

- **Glossary:** The Glossary at the end of the course provides definitions for an alphabetical list of the terms identified by key word icons throughout the course. You can use the Glossary to review terms used in the course.

- **Bibliography:** This list contains all of the resources that were used in developing this course. You can refer to this list if you are interested in learning more about a topic or strategy you explored in the lessons.

Writing Process

Each writer has his or her own unique way of writing and may follow many different processes depending on what works best for his or her writing circumstances.

With this in mind, *Writers INC* (see Required Resources, page 8) provides a general guide of what a basic writing process may look like. Refer to pages 3 to 8 in *Writers INC* to review the possible steps and description of a writing process.

For your convenience, this information has been condensed into the **Writing Process** chart, which is located in each of Sequences 1 to 5. Refer to this chart as you complete process work, assignments, and Reflective Journal entries.

Reflective Journal

You will keep a **Reflective Journal** as you work through the course to add to your learning experiences in each sequence. Your journal entries are separate from the process work and assignments that you submit to the Distance Learning Unit.

You will be prompted to write in your Reflective Journal at the end of several lessons throughout the sequences.

Your Reflective Journal could be a notepad, diary book, or a series of digital entries. You may choose to include several of your journal entries into your Showcase Portfolio. Be sure to identify which lesson and sequence your entry corresponds to, and note which portfolio category it would fit best in.

Refer to pages 144 to 146 in *Writers INC* (see Required Resources, page 8) for journal writing guidelines and tips.

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

The required and optional resources for this course are identified below.

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 your tutor/marker.

Audio-Recording Equipment:

For Assignment 5.1 (Sequence 5), you will need access to audio-recording equipment. You will be audio recording a speech and submitting it to the Distance Learning Unit for assessment. If you do not have access to this resource, contact your tutor/marker.

Required Books:

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) or a supplier of your choice.

> **LRC Contact Information**
> Website: www.manitoba.lrc.ca
> Toll-Free Telephone: 1-866-771-6822
> Fax: 1-204-483-5041

Note: The LRC stock number is provided for the texts listed.

The following language handbook will provide you with information regarding structure, style, and usage conventions, as well as a variety of common strategies and terms used in English language arts.

- *Writers INC: A Student Handbook for Writing and Learning* by Patrick Sebranek, David Kemper, and Verne Meyer. (LRC #72090)

Required Novel:

You will choose one of the following novels (or a novel of your choice, with the approval of your tutor/marker) to read in Sequence 3. The novels are likely available at local schools or libraries. They can also be purchased from bookstores or from the Manitoba Learning Resource Centre.

- *Animal Farm* **by George Orwell (LRC #21570):** Orwell's satire of the Communist Party takeover in Russia in 1917 presents a group of pigs taking control of a farm and the other farm animals.

- *Brave New World* **by Aldous Huxley (LRC #21575):** Huxley's novel shows what could happen when technology takes over the world and human thinking, and when emotions are programmed and predetermined at birth.

- *The Handmaid's Tale* **by Margaret Atwood (LRC #5120):** Offred is one of the "handmaids" who, in this futuristic society, has one purpose only: to breed. This society prevents women from holding jobs, reading, or having friends, but Offred very clearly remembers life before this new social order came into being.

- *The Hunger Games* **by Suzanne Collins (LRC #14813):** The Hunger Games takes place in the future in Panem, the remains of a place once known as North America. There is a yearly lottery where two young people from 12 districts participate in the televised "Hunger Games," a fight to the death where the winner receives food and supplies for his/her district.

- *The Great Gatsby* **by F. Scott Fitzgerald (LRC #21588):** This novel is an account of the Roaring Twenties in the United States, an exploration of "The American Dream," and a love story of a lost generation.

- *Obasan* **by Joy Kogawa (LRC #21603):** Set in Canada during the Second World War, *Obasan* tells the story of the treatment and internment of Japanese Canadians.

- *A Separate Peace* **by John Knowles (LRC #21611):** Knowles's coming-of-age story is set in a New England private boys' school prior to World War II.

- *The Stone Diaries* **by Carol Shields (LRC #21615):** Set in Manitoba, this story portrays an ordinary woman's life through diary entries and other artifacts.

Reference Books:

These reference texts will be useful for all English language arts courses and are recommended.

- **Thesaurus:** Recommended text: Pratt, T. K., ed. *Gage Canadian Thesaurus* (LRC #104280)
- **Dictionary:** Recommended text: Dodds de Wolfe, G., et al., eds. *Gage Canadian Dictionary* (LRC #6204)

Electronic Resources:

For this course, you will need the following electronic resource(s). If you do not have access to the Internet, or if you need a copy of the resource(s), contact the Distance Learning Unit at 1-800-465-9915.

- **Images:** This course contains a number of images that are best viewed in colour. Colour versions of these images in PDF format are available in the learning management system (LMS). If you do not have access to the Internet, or you need a copy of the images, contact the Distance Learning Unit at 1-800-465-9915.

Optional Resources

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

- **Photocopier/scanner:** With access to a photocopier/scanner, you can make a copy of your process work and assignments before submitting them so that if your tutor/marker wants to discuss a piece of work you have submitted 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 have a copy in case the originals are lost.
- **Content Experts:** Individuals with a lot of experience or knowledge about English language arts, such as teachers, school counsellors, and librarians, can 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 herself 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 process work 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

You may find it helpful to have a learning partner although this is not a requirement. 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, you 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. Refer to the appendix at the end of the course for information on how to cite references.

■ 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 five-point rating scale will be used to assess your achievement of the targeted specific learning outcomes identified in relation to your process work and assignments.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	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 6.

Midterm Progress Test Preparation Lesson

In order to help you prepare for your Midterm Progress Test, you will complete a preparation lesson after Sequence 3.

To do well on the Midterm Progress Test, you should review all the work you have completed from the first three sequences, including all progress work and assignments.

Midterm Progress Test

This course includes a Midterm Progress Test, which you write after you complete Sequence 3. The Midterm Progress Test is worth **15 percent** of your final course mark. This test consists of **two parts**, including

- an At-Home Session
- a Supervised Session (that will be 2.5 hours long)

Before the Supervised Session, you will be provided with the topic for the test and At-Home Session booklet to complete at home.

It is important that you read the selections very carefully **before** you write the supervised part of the test. There will be no time during the test to do so. You may even choose to read the selections a few times.

You will use your At-Home Session booklet **during** the Supervised Session of the test, so make notes and underline important sections in preparation. Be certain to **complete** the responses, as they are a part of your final assessment. You will **submit** the At-Home Session booklet to the supervisor after you write the Supervised Session of the test.

During the supervised portion of the test, you will be required to consider the topic as it relates to various texts. You will also be writing a short text based on the test's topic. You may bring a dictionary and thesaurus with you to the supervised part of the 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 1C4
  Fax: 1-204-325-1719
  Toll-Free Telephone: 1-800-465-9915
  Email: distance.learning@gov.mb.ca

Showcase Portfolio

Sequence 6 is the **last** sequence of this course. In this sequence, you will put together a portfolio for your tutor/marker to demonstrate your achievement of the general and specific learning outcomes. This will involve selecting process work and assignments you have **completed** in order to show your progress throughout this course. You will also be required to reflect on the reading, writing, viewing, representing, speaking, and listening you have done for these pieces.

As you go through Sequences 1 to 5, it is important for you to **file all of your work** (including process work, assignments, and Reflective Journal entries) in a safe place for your portfolio. In order to do this, you should create a Draft Portfolio.

A **Draft Portfolio** could be a binder with dividers, an accordion file, or organized files on your computer. This will be a place where you can file your work in preparation for your final portfolio in Sequence 6. When

putting away your work, you should file your pieces into one of the four following categories:

Evidence of Goal Setting	Include work that demonstrates ■ thoughts on learning experiences ■ any reference to goal setting ■ action taken in achieving goals
Evidence of Reading Processes	Include work that demonstrates how you respond to texts of various kinds.
Evidence of Writing Processes	Include work that demonstrates ■ use of your writing process ■ thoughts on editing and revising
Celebration of Achievement	Include work that demonstrates your (in your opinion) best work.

Note: As you go through this course, you will find that a lot of your work may fit into more than one category. You are the judge of your own work. File your pieces where you think they go best. Keep in mind that at first you are only putting away work for your Draft Portfolio. Once you get to Sequence 6, you can review your pieces and re-categorize if necessary.

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	End of September
Sequence 2	Middle of October
Sequence 3	Middle of November
Midterm Progress Test	End of November
Sequence 4	End of December
Sequence 5	Middle of January
Sequence 6	End of January

Chart B: Semester 2

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

Module	Completion Date
Sequence 1	Middle of February
Sequence 2	End of February
Sequence 3	Middle of March
Midterm Progress Test	Third Week of March
Sequence 4	Beginning of April
Sequence 5	Middle of April
Sequence 6	Beginning of May

Chart C: Full School Year (Not Semestered)

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

Module	Completion Date
Sequence 1	End of September
Sequence 2	End of October
Sequence 3	End of November
Midterm Progress Test	End of January
Sequence 4	Beginning of March
Sequence 5	Beginning of April
Sequence 6	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.

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 six times. The following chart shows exactly what assignments you will be submitting.

Submission of Assignments	
Submission	**Assignments You Will Submit**
1	**Sequence 1: Getting Acquainted** Sequence 1 Cover Sheet Assignment 1.1: My Finished Zine Self-Assessment of Assignment 1.1
2	**Sequence 2: Media and Advertising** Sequence 2 Cover Sheet Assignment 2.1: Advertisement Analysis and Voicing My Opinion Self-Assessment of Assignment 2.1
3	**Sequence 3: From Fiction to Fact: Self-Directed Inquiry** Sequence 3 Cover Sheet Assignment 3.1: Novel Responses Assignment 3.2: Visual Presentation Assignment 3.3: Discussion with My Tutor/Marker Self-Assessments of Assignments 3.1, 3.2, and 3.3
4	**Sequence 4: Online Communication** Sequence 4 Cover Sheet Assignment 4.1: From My Perspective Assignment 4.2: Research Project: What's the Problem? Self-Assessments of Assignments 4.1 and 4.2
5	**Sequence 5: Messages in the Workplace** Sequence 5 Cover Sheet Assignment 5.1: Formal Speech Assignment 5.2: Workplace Message Self-Assessments of Assignments 5.1 and 5.2
6	**Sequence 6: The Showcase Portfolio (Samples and Reflections)** Sequence 6 Cover Sheet Assignment 6.1: Showcase Portfolio Self-Assessment of Assignment 6.1
✉	Remember to check for the mail-in icon indicating when you are required to submit some of the process work leading up to the sequence assignment.

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 5.1, 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.

How Will You Learn about Changes to Policies and Procedures?

The Distance Learning Unit strives to ensure the materials are current. Nevertheless, in light of continually evolving technology, some policies and procedures related to requesting and writing examinations, contacting your ISO tutor/marker, submitting assignments, registering for courses, dealing with course expiration, and paying for courses may have changed since this course was produced. Please refer to the learning management system (LMS) for the most current policies and procedures.

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.

File Work: File your completed process work (if required) and assignments in your Draft Portfolio until you have finished this course.

Audio Recording: Use a recording device to record your response.
OR
Audio record an oral component of your coursework.

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.

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, unless asked to or unless you arrange to.

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

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

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

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

Reminder: Remember this important point or remember to do this task.

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

Reading: Set aside some time for reading.

Test: Take your Progress Test at this time.

Viewing: Take time to look at this.

Reflective Writing: Reflect on your learning.

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!

Sequence 1
Getting Acquainted

> ## Sequence Overview
>
> In Sequence 1, there are nine lessons. The work you complete in each of these lessons will become part of **Assignment 1.1: My Finished Zine**. The purpose of this sequence is to experiment with different writing forms and to introduce yourself as a writer to your tutor/marker. It is also a chance to show your interests, opinions, and personality.

Introduction

This course is filled with opportunities for you to become a better writer and communicator. You will learn to write with purpose and you will work on developing your voice. Your writing style should reflect your personality and a good place to start is by creating something that is a reflection of you. A popular form for self-reflection is a zine.

A **zine** is a self-published, personal magazine that focuses on specialized subject matter—in this case, you, the writer. Your zine will present your personal identity by showing your specific perspectives on various topics. An interesting way to learn about a person is to read his or her zine.

Outline of Sequence 1

Sequence 1 consists of nine lessons and one assignment.

Lesson 1: Preparing for Your Zine—You will learn what you need to prepare and what you need to include in your zine.

Lesson 2: Writing Your Best/Worst Review—You will write a best/worst review on a topic based on your personal preference.

Lesson 3: Communicating with Numbers—You will create a data bank for your finished zine that includes researching numerical statistics.

Lesson 4: Expressing Frustration—You will compose a rant that describes an issue that bothers you.

Lesson 5: A Memorable Place—You will write a piece describing a personal special place.

Lesson 6: Bringing Back Memories through Photographs—You will examine an old photograph and explain what is happening in the photograph at that specific moment.

Lesson 7: The Beginning and End of Your Zine—You will design a front/ back cover, and write an introduction that shows your personal identity and explains to your audience why they should read through your zine.

Lesson 8: Table of Contents—You will put together a table of contents in order to organize the written pieces in your zine.

Lesson 9: Assignment 1.1: My Finished Zine—You will compile your pieces and put the finishing touches on your complete zine that will be submitted to the Distance Learning Unit.

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 use a similar form to assess your achievement.

LESSON 1: PREPARING FOR YOUR ZINE

Learning Experience

Your first assignment in this course is to create a personal zine using yourself as the theme. In this lesson, you will learn what you need to prepare and what you need to include in your zine, and you will begin to think about the pieces you will create.

In this lesson you will

1.1.1   connect ideas, opinions, and emotions to develop a train of thought and form positions about how you want to present yourself in a zine

1.1.2   seek the ideas of friends, family, and your Learning Partner when thinking about how to present yourself in your zine

4.1.1   generate ideas and information to include in your zine, with the specific audience being your tutor/marker

What Do I Need to Prepare a Zine?

In this sequence, you will produce a zine in one of the following standard formats:

Option 1: digest format (8½" x 11" paper stapled into booklet form)

Option 2: half-legal format (8½" x 14" paper folded in half and stapled)

The following tools and supplies will be useful for preparing your zine:

- access to a photocopier, printer, and/or scanner
- 8½" x 11" or 8½" x 14" photocopy paper
- old magazines to cut up for text and pictures
- heavy paper for the front and back covers
- pens/pencils, stapler, scissors, glue/tape, ruler
- any desktop publishing software you are familiar with, such as Microsoft PowerPoint, Microsoft Word, Adobe Acrobat, Adobe InDesign, or QuarkXPress.

What Do I Include in My Zine?

Your zine will include the following:

- a front and back cover
- a table of contents
- an introduction
- a best/worst review
- a data bank
- a rant
- a personal photograph and story

Note: Each lesson in this sequence will help you create pieces for your personal zine. However, you will **not** be putting your zine together into its final form until Lesson 9. If you are using pen and paper, write on one side of the page, as you may find that you want to cut and paste parts for your final product. If you are working on the computer, be certain that you save your work because you may want to reformat it for your final presentation.

There are samples of the various parts of zines included in this sequence. These examples will give you ideas about how a zine could be put together and how the form of a zine can have an impact on the reader. As you work through the lessons, keep your audience and purpose clearly in mind. Remember that your finished zine will be sent to the Distance Learning Unit to enable your tutor/marker to learn more about you.

Process Work 1.1: Brainstorm Ideas

Now that you know the kinds of pieces you will be creating for your zine, spend some time thinking about what aspects of your personality and character you wish to include in your zine. Brainstorm and record some possibilities and ask your friends, members of your family, and your Learning Partner for suggestions.

Note: Refer to the following **Writing Process** chart throughout the sequence as you complete your process work and assignments. You will also find this information helpful when writing assignments throughout the entire course.

Writing Process

Part 1: Defining Your Topic

Choose a topic and gather details.

- Use a *selecting strategy* to search for a meaningful writing idea.
- Learn about the topic and develop your focus (thesis).
- Develop a plan to organize your writing.

Part 2: Writing the First Draft

Write the first draft.

- Set the right tone in your opening paragraph.
- Refer to your writing plan but be flexible.
- Concentrate on developing your ideas.
- Save copies of your draft.

Part 3: Revising and Improving Your Writing

Review your first draft.

- Check ideas, organization, and voice of writing.
- Ask a peer to read, react to, and revise your work.
- Edit your work (add, cut, change, etc.).
- Pay close attention to the effectiveness of your opening and closing paragraphs.
- Look for opportunities to make your writing meaningful and interesting.

Part 4: Editing and Proofreading

Check for style and accuracy.

- Check sentence structure, grammar, and word choice.
- Check for errors in punctuation, spelling, and capitalization.
- Refer to a dictionary/thesaurus when needed.
- Ask a peer to read, react to, and edit your work.
- Prepare a neat final copy.
- Proofread the final copy before submission.

Part 5: Publishing

Share your work.

- Share the finished product with others.
- Decide if you will include the writing in your Showcase Portfolio.

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L ESSON 2 : W RITING Y OUR B EST / W ORST R EVIEW

Learning Experience

In this lesson you will learn what a review entails, and then proceed to write your own review based on your own personal preferences.

> In this lesson you will
>
> 1.1.1   connect ideas and opinions to develop a train of thought and form positions
>
> 1.2.2   consider personal viewpoints that you wish to include in your review
>
> 2.3.2   consider ways that various techniques and elements can be used to accomplish your purpose
>
> 3.2.1   select ideas and information that are appropriate for your purpose, your audience, and your form (a review)
>
> 4.1.1   generate, evaluate, and select ideas and information to present your opinion
>
> 4.1.3   select and use appropriate organizational structures, techniques, and transitions to communicate ideas clearly and effectively
>
> 4.2.1   consider your audience and purpose when choosing content for your review
>
> 4.2.4   use effective language and arrange ideas for emphasis and desired effect, considering your audience
>
> 4.3.1   use clear and effective words and grammatical structures
>
> 4.3.2   apply Canadian spelling conventions
>
> 4.3.3   apply capitalization and punctuation conventions to clarify your intended meaning

Note: Refer back to your course introduction for more information about specific learning outcomes (SLOs).

Writing a Review

Have you ever read a book review? What about a restaurant review? Do you check the movie reviews before you go to the theatre? Have you ever told someone your opinion about a particular TV show? If you have, then you have given an informal **review**.

However, a review is not just your opinion: it is your educated opinion. For example, people who write movie reviews require some knowledge of film techniques in order to write a convincing review. The reviewers need to provide information that will allow their readers to make a decision about whether or not to see the movie.

Below is a student sample of a review called "The Five Best Winnipeg Restaurants." Before writing your own review, study this student sample and look for other examples of reviews in newspapers and magazines and on the Internet. As you read, consider the range of ideas and viewpoints, as well as the various techniques used. Make sure to jot down what makes the reviews you read effective.

The Five Best Winnipeg Restaurants

Everyone loves to eat at different restaurants. But what makes any restaurant a really good place? If you rate them according to food, atmosphere, and price, I pick The Olive Garden, Applebee's, Moxie's, Boston Pizza, and Perkins. These are not really "upscale" places, but they appeal to teenagers.

The Olive Garden is my favourite restaurant. I love going there because the Italian food is delicious. They always start you with delicious warm garlic bread sticks. I could eat those bread sticks as a meal in themselves. Then, you can choose entrees of almost any Italian food. They serve everything including delicious pizza, pasta, salads, and tasty meat dishes. Dinners include all you can eat soup or salad. Because their portions are large, you never leave The Olive Garden hungry. When you first walk into the restaurant the diner sees chalk pictures of olive trees on the walls. The tables are always clean and done up in a classy style. Price is a little high, but after dinner you know it was worth the extra expense!

(continued)

My second favourite is Applebee's. The restaurant is more casual in style, but is still very nice. Their walls are covered with movie posters, sports gear, and merry-go-round ponies. The center of the restaurant is a bar. This type of bar is a great place to have a drink and appetizer before you go into dinner. They play great music in the bar and the restaurant. Applebee's serves everything from pasta to steak and burgers and fries. The food here is good, but the portions are not as big as at The Olive Garden. The prices are not too high.

Boston Pizza has the best pizza in town. They specialize in pizza, but serve pastas and salads. Their pizza is good because it is not greasy. You never dab grease off the cheese topping of a Boston pizza! The Boston Pizza décor is great. The walls are covered with photographs of movie stars and posters. They also have beer ads made from fluorescent light. Televisions hang from different parts of the ceiling and show various sport programs. The prices at Boston Pizza are competitive with other pizza places. Boston Pizza is a cool place to go with a couple of friends and share a pizza.

Moxie's is my fourth choice. The food here is really great, especially the salads. Like the other restaurants, Moxie's menu has a wide variety of entrees. I love the different desserts served in this restaurant. They have delicious white chocolate and "to die for" brownies. Moxie's is clean, has an old-fashioned décor, and the staff is very friendly. The prices are very affordable. Most meals come with your choice of potatoes, which are usually a good size. Moxie's is one of the best places to go for an appetizer or dessert.

Perkins is my last choice, even though I go there most often. The food here is good, but after a while is all starts to taste the same. The fries are not all that good, and they never have all the desserts that are on the menu. Perkins is clean and the décor is standard stuff. The best thing about Perkins is the fact that it stays open all night. This is the reason Perkins is so popular. After leaving the bar, lots of people go to Perkins. It's nice to have a decent restaurant open late at night. Perkins gives teenagers a better option than an all night fast food place. The prices at Perkins are good. Nothing seems really expensive, but the portions are not that big. Perkins, while a good restaurant, is not my favourite.

Process Work 1.2: Write a Review

Note: Refer back to the course introduction for more information on how to complete process work.

Part 1: Define Your Topic

Your review must be on the topic of either **the five best or the five worst** on a subject of your choice. Consider the following ideas:

- movies or TV shows
- social media websites
- video games
- songs
- vacation spots
- sports or sports teams
- books
- clothing stores

The topic you choose should be something that demonstrates your personality and interests. It should reflect who you are as a person in terms of your likes or dislikes.

Note: Refer to pages 221 to 226 of *Writers INC* for guidelines on and samples of book reviews.

Part 2: Write a Draft

Write at least one quick draft to record basic ideas for your review.

1. Explain exactly what you are going to review. Make sure to include how you are going to compare the five things in your review. What factors will you base your comparison on? Also, consider the personal viewpoints you wish to express.

   For example: If you are writing about the five best restaurants, begin with an outline of what you would look for in a restaurant and why you chose the ones you did. Writing a review requires that you have some knowledge of your topic.

2. Be specific as to why something is one of your favourites or why you really dislike something.

3. Write one paragraph for each of the five items you are reviewing.

File your work in your Draft Portfolio.

Part 3: Revising and Focusing on Organization

1. Examine your draft to see if you can organize your topic into five related paragraphs. Consider how you might organize each paragraph and also how you might organize the entire review for maximum effect.

   For example: If your review is about restaurants, you may begin each paragraph by writing about your first impressions of the atmosphere of as you enter and you may end with a conclusion about the overall service. A review can build to a climax. Consider saving the "best of the best" or "worst of the worst" until the end.

2. Because you will be reviewing five items, each paragraph should focus on a single item or topic. However, all of your paragraphs must contribute to the main idea of the review. Here are five ways to organize a paragraph:

   ▪ start with the main idea within the paragraph and support it with details

   ▪ describe a sequence of events in the order in which they occur

   ▪ pose a question and then answer it

   ▪ build up to your main idea through a series of facts and examples

   ▪ describe a place by setting the scene with a general image, and then add details

3. Check to see if you need words and phrases to transition between sections. A **transition** is a word, phrase, or sentence that signals to the reader that a new idea is coming up. Transitions explain how and why you are connecting ideas, and help your reader to follow your pattern of thought. Without clear transitions, your writing will seem choppy. The relationship from one part of writing to the next connected by transitions can be based on time, space, or cause and effect.

Here are three examples with the transitions **bolded** for you:

Time	**All of a sudden**, the cat ran around the corner.
Space	He stopped in the hallway. **From a distance**, I could see that the cat had caught a mouse.
Cause and Effect	**Because the** mouse was not harmed, I gave the cat a treat **in order to** distract him. He let the mouse go.

Now read the three examples that follow and **locate** the transitional words yourself:

Time	A few hours later, we decided to move onto the next Folklorama pavilion.
Space	The dancers were up on the stage. Below them, the band played some Canadian folk songs.
Cause and Effect	Because of the crowds and the lack of parking, we decided to take the shuttle bus.

Note: For more information on writing paragraphs, refer to pages 95 to 104 of *Writers INC*.

File your work in your Draft Portfolio.

Part 4: Revising and Focusing on Style

Style refers to the way various elements such as words, phrases, sentences, and images are presented. Style also includes the use of techniques such as repetition, contrast, patterns, questions, anecdotes, and so on. These various elements combine to produce an effect, such as serious or humorous.

Revise your draft further and look for stylistic changes you may be able to make in order to improve your review. Look for ways to make your writing entertaining and engaging for the audience.

Note: See pages 125 to 132 of *Writers INC* for more information on stylistic techniques.

File your work in your Draft Portfolio.

Part 5: Follow Conventions

Edit and proofread your current draft, making sure to follow Canadian conventions of sentence structure, word usage, punctuation, capitalization, grammar, and spelling.

Note: Use the Editing and Proofreading Checklist on page 79 of *Writers INC*.

Once you have finished revising, editing, and proofreading, you may write a final copy of your review.

File your work in your Draft Portfolio.

Reminders:

- Did I incorporate the five steps when drafting and revising my review?
- Does each of my paragraphs contribute to the main idea?
- Did I check carefully for transitions between paragraphs?
- Did I succeed in providing my reader with useful information?
- Is my style or voice engaging?
- Have I proofread my text for appropriate use of capital letters and spelling?

Reflections on Lesson 2

Extend and reflect on your Lesson 2 learning experiences by writing a Reflective Journal entry, responding to the following questions:

- What are some important things you included in your review to influence your audience?
- What did you learn that was new to you?
- What did you learn about writing reviews by consulting *Writers INC*?
- What goals will you set for yourself the next time you use the writing process?

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LESSON 3: COMMUNICATING WITH NUMBERS

Learning Experience

In this lesson, you will focus your attention on numbers and create a data bank of statistics for your zine.

In this lesson you will

1.2.1   examine your initial ideas for your zine and add new materials, ideas, and experiences

1.2.2   consider others' viewpoints and revise some of your own viewpoints

1.2.3   combine ideas from multiple sources and consider a variety of perspectives

1.2.4   clarify your understanding by considering multiple perspectives and research data

2.1.3   use textual cues and prominent organizational patterns to confirm meaning and interpret texts

2.2.2   examine ideas, issues, and values in a variety of texts

3.3.2   summarize and record important information and ideas from a variety of sources and document sources accurately

What is a Data Bank?

A **data bank** is a collection of statistics, on a particular topic, often expressed in the form of ratios or percentages. Using data banks is a powerful way to present information and stimulate others' thinking. Statistics can be found on the Internet, and in newspapers and magazines. Some magazines, such as *Harper's*, present a data bank of thought-provoking statistics in each issue. If you have access to a recent copy of *Harper's*, or the Internet, search for and read the "Harper's Index" section to get an idea of a good data bank's effect.

The following are examples of statistics you might find interesting:

- 99% of students have access to the Internet outside of school in Canada (Steeves 2).

- 39% of students admit to sleeping with their cell phones beside them just in case they receive calls or messages during the night (Steeves 6).

To get some ideas of what a data bank should look like, read the sample data bank about smoking and the sample about motor vehicle safety and infractions provided below:

Smoking, 2012, Data Bank

Trend over time

- In 2012, 20.3% of Canadians aged 12 and older, roughly 5.9 million people, smoked either daily or occasionally—23.1% of males and 17.5% of females. The rates of smoking in 2012 are about the same as in 2011, but are significantly lower than in 2008. For males, the rate in 2008 was 24.3%, and for females the rate was 18.5%.

Amount smoked

- Of the 5.9 million smokers in 2012, the majority, nearly 4.5 million, smoked cigarettes on a daily basis. Daily smokers can be classified as heavy, moderate or light smokers based on how many cigarettes they smoke per day. Light smokers were the most common type of daily smoker (53.0%) followed by moderate (28.6%) and then heavy smokers (18.5%). In 2012, males were more likely to be heavy or moderate smokers while females were more likely to be light smokers.

Age of smokers

- Overall, the percentage of daily or occasional smokers was highest for Canadians in the 20 to 34 age group. Males were more likely than females to smoke either daily or occasionally in the 20 to 34, 35 to 44, and 45 to 54 age groups. There was no significant difference between the sexes for the other age groups.

- Although the lowest smoking rates were at both ends of the age spectrum, the types of smokers were different. Seniors (aged 65 and over) were more likely to smoke daily (85.8%) compared to youth aged 12 to 17 (51.7%). Non-smokers in these age groups were different as well: 61.5% of senior non-smokers were actually former smokers, compared with 5.7% of non-smokers aged 12 to 17.
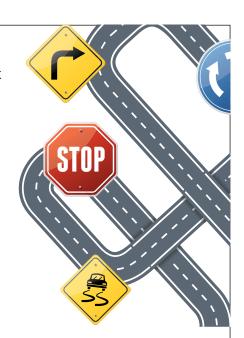
Smoking rates by location

- The percentage of residents who smoked daily or occasionally was **lower** than the national average (20.3%) in
  - Ontario (19.0%)
  - British Columbia (14.5%)
- The percentage of residents who smoked daily or occasionally was **higher** than the national average in:
  - Newfoundland and Labrador (26.1%)
  - Nova Scotia (23.7%)
  - New Brunswick (23.7%)
  - Quebec (23.8%)
  - Yukon (29.4%)
  - Northwest Territories (35.8%)
  - Nunavut (54.3%)
- Residents of the other provinces reported rates that were about the same as the national average.

Source: Statistics Canada. *Smoking*, 2012. 27 Nov. 2015. www.statcan.gc.ca/pub/82-625-x/2013001/ article/11844-eng.htm (29 Mar. 2018). Reproduced and distributed on an "as is" basis with the permission of Statistics Canada.

Driving Safety and Infractions Data Bank

1. In Manitoba in 2016, there were 66,063 vehicles involved in traffic collisions.

2. In 2016, nearly 25% of all collisions in Manitoba were due to distracted driving.

3. In Winnipeg in 2016, Mobile Photo Radar captured 98,793 vehicles in violation.

4. In 2016, a total of 10,098 red light offences and 35,411 speeding offences were captured by Intersection Safety Cameras in Winnipeg.

5. In Canada in 2015, the number of motor vehicle fatalities was 1,858.

Sources:

- Data for 1 and 2 is from *2016 Traffic Collision Statistics Report*, Manitoba Public Insurance, available at https://www.mpi.mb.ca/en/PDFs/TCSR2016.pdf.

- Data for 3 and 4 is from *Winnipeg Police Service Photo Enforcement Program Annual Report 2016*, available at www.winnipeg.ca/police/safestreets/docs/2016_photo_enforcement_ar.pdf.

- Data for 5 is from *Canadian Motor Vehicle Traffic Collision Statistics: 2015*, Transport Canada, at https://www.tc.gc.ca/eng/motorvehiclesafety/tp-tp3322-2015-1487.html.

Before you begin the process work, discuss these statistics with your Learning Partner. Talking with others will stimulate your thinking and will help you to reach conclusions. What statistics surprised you? Did you notice any trends?

Process Work 1.3: Data Bank

Now that you have seen some samples, it is **your turn** to create your own data bank:

1. Find five statistics in newspapers, magazines, or on the Internet that strike you as surprising, interesting, or curious. The statistics that you choose should represent a theme or trend (such as social media trends or a specific health issue, like smoking), and reflect something you are interested in. Combine ideas from multiple sources and consider multiple perspectives. You may present your statistics in the way you consider most effective. Some options are using a table, graph, or chart format. Other options include sentences and paragraphs.

2. At the end of your data bank, indicate where you found the sources.

Note: For this process work, you will state your sources like the example on the "Driving Safety and Infractions Data Bank." This will get you used to keeping track of your sources. Later on in this course you will be required to use proper MLA citation rules.

File your work in your Draft Portfolio.

Reminders:

- Did I incorporate the two steps when researching and composing my data bank?
- Did I succeed in providing my reader with useful information?
- Have I proofread my text for correct use of capital letters and spelling?

Reflections on Lesson 3

Extend and reflect on your Lesson 3 learning experiences by writing a Reflective Journal entry on the following questions:

- What did you find interesting about writing your data bank?
- What did you learn that was new to you?
- Did you notice any interesting patterns in your data?

LESSON 4: EXPRESSING FRUSTRATION

Learning Experience

In this lesson, you will learn about a form of expression known as a *rant*. You will produce a rant about an issue or event that bothers you.

In this lesson you will

1.2.2   explore and consider the consequences of viewpoints—your own and others'

2.3.1   analyze how form and genre are used for audience and purpose

2.3.5   create an original rant to communicate your ideas and show your understanding of the rant form

4.2.2   revise your rant to ensure appropriate content for your audience

4.2.4   use effective language and arrange ideas for emphasis and desired effect, considering your audience

4.3.1   select appropriate words and grammatical structures for your audience and purpose

4.3.2   apply Canadian spelling conventions

4.3.3   apply punctuation conventions to make your meaning clear when editing and proofreading

Looking at Rants

A **rant** is an oral or written text about something you really dislike.

You may be familiar with the rant that Molson Canadian beer used in an advertisement featuring Joe the Canadian. "I Am Canadian" was a series of Canadian television commercials that aired in the early 2000s. The commercials advertised the Canadian brand of Molson beer in Canada, as well as the United States. Joe gave a speech about what a Canadian is, and what a Canadian is not, as some aspects get confused with the culture of the United States.

The advertising campaign was a huge success for Molson, winning an advertising industry Gold Quill award in 2001. It was performed by actor Jeff Douglas, who said the following:

I Am Canadian

Michael Smith and David Swaine

I'm not a lumberjack or a fur trader
and I don't live in an igloo, eat blubber, or own a dog sled.
I don't know Jimmy, Suzie, or Sally from Canada,
although I'm certain they're very nice.
I have a prime minister, not a president.
I speak English and French, not American.
And I pronounce it "about," not "a-boot."
I can proudly sew my country's flag on my backpack.
I believe in peacekeeping, not policing; diversity, not assimilation.
And that the beaver is a truly proud and noble animal.
A tuque is a hat, a chesterfield is a couch.
And it's pronounced "zed." Okay? not "zee." Zed.
Canada is the second-largest land mass, the first nation of hockey,
and the best part of North America!

My name is Joe and I am Canadian!

Another Canadian known for his rants is Rick Mercer. On his TV show *The Rick Mercer Report* on CBC Television, he performed a rant every week. The rant often deals with political issues. If you have Internet access, check out some of these rants on YouTube.

Rants use **informal language**, which is language that speaks to the reader in a straightforward style. Informal language is written in the first person, using *I*, *we*, or *us*. This may include **contractions** or **colloquial expressions**. Contractions are two words combined into one (e.g., *is not* becomes *isn't*). Colloquial expressions are words used in everyday speech. Slang is also considered informal language, but should be used carefully.

Here are some additional specific characteristics of a good rant:

- brief (about 200 to 300 words)
- focuses on one item, individual, event, place, or person
- uses a tone that is passionate, assertive, and opinionated
- uses direct and precise language
- can be humorous
- reflects the writer's character and values

Read the following student rant on dress codes as an example:

I'm sorry. But could someone REALLY explain to me the point of a dress code? Can someone point me to the data that says as a young teenage girl, if my tank top strings are not at least 3 fingers thick, my male classmate's grades will suddenly plummet? How if my shorts, when I'm standing straight as a board, are not as long as when I place my hands by my side, are distracting my male classmates from writing the exam? Please, show me this data. Show me this proof that the way I am dressing is somehow affecting another student's education. Where you, the teachers, the administrators, the school board, came to that conclusion. Because you want to know what it says when you send us to the office because of the way we dress? Or worse, when you send us home after we've "broken" the dress code? It says that our education, the young women that you shame, is not as important as the young men you should be teaching to know better. Know that it's none of their business how we dress. Know that how we dress is not an indicator to who we are and how they can act. And also—since we are all about "equality," stop teaching the young men that they have no control over how they behave. That because a girl wears a pretty sundress, that they are now too animalistic to realize that it shouldn't matter what we wear. Because they do not own our bodies. You do not own our bodies. So stop acting like you own our bodies.

Before you begin, think about the rants you have just read. Why do you think the writers of these rants chose that specific topic? What do you think makes these rants so effective? What elements were used to get the point across (humour, passion, etc.)?

Process Work 1.4: Writing a Rant

Part 1: Think and Discuss

After reading and thinking about the rant as a form of writing, answer the following questions:

1. Rant on dress codes:
   - What do you like and dislike about the rant on dress codes?
   - What feature(s) would you like to try in your own rant?
   - What do you think about rants as a form of expression?
2. Think about the things in life that drive you crazy! Some common "pet peeves" include traffic jams, annoying siblings, TV commercials, or waiting in line. Make a list of possible rant subjects.

3. Discuss your pet peeves with friends, family, or your Learning Partner.

4. Record any additional ideas.

File your work in your Draft Portfolio.

Part 2: Write

Using informal language, write a rant about something that really "bugs" you. Use the voice you would use when complaining to a friend.

For example: You may use contractions, sentence fragments (a phrase written as a sentence but lacking a subject or a verb), or run-on sentences (a written sequence of two or more main sentences that are not divided by a period or semicolon) to achieve particular effects, such as excitement.

File your work in your Draft Portfolio.

Part 3: Revise

Once you have written the first draft of your rant, you can begin revising to improve your piece. You will use this revised version for your second draft.

Note: Refer back to the **Writing Process** chart in the introduction of this sequence or to pages 59 to 68 in *Writers INC* for more information on this process.

File your work in your Draft Portfolio.

Part 4: Follow Conventions

Use the following checklist to edit your contractions before writing and completing your final copy of your rant:

- Use an apostrophe to show where letters have been left out:

  She + had = *She'd* better be more prompt next time.

  Could + have = I *could've* driven here instead.

  I + have = *I've* been looking for you

  They + will = I bet *they'll* get married.

  Should + not = You *shouldn't* be angry with her.

  It + is = *It's* unfortunate that he missed his bus.

- Remember the difference between *it's* and *its*. *It's* is the contraction for *it is*. *Its* means *belongs to it*.

Note: For further examples, or if you are uncertain about how to spell a contraction, refer to page 472 in *Writers INC*.

File your work in your Draft Portfolio.

Reminders:

- Do I use informal language clearly and effectively?
- Does my rant have a focus?
- Do I use words that create an opinionated, passionate, or aggressive tone?
- Does the rant reflect my character and values?
- Have I edited my rant for contractions?

Reflections on Lesson 4

Reflect on and extend your Lesson 4 learning experiences by writing a Reflective Journal entry responding to the following questions:

- What was your previous knowledge of rants prior to this lesson?
- What did you find easy or difficult about finding a topic for your rant?
- What did you do to revise and edit your rant?

N O T E S

L ESSON 5: A M EMORABLE P LACE

Learning Experience

In this lesson, you will reflect on a memorable place in your life that is important to you, and write a short piece that will share ideas, experiences, and feelings associated with that special place.

In this lesson you will

1.1.3   experiment with language to discover its impact on audience and purpose

2.1.1   examine connections between your personal experience and prior knowledge to develop understanding

2.3.4   use creative combinations of language to communicate clearly and effectively

3.2.1   select ideas and information from prior knowledge appropriate to sharing an experience and associated feelings with your audience

4.1.1   generate and select ideas, information, and data to write a descriptive piece

4.2.2   consider your audience and your purpose (to recreate and share an experience and/or feeling) when revising your draft to ensure appropriate content and language

4.3.1   use clear and effective words and grammatical structures

4.3.2   use Canadian spelling conventions

4.3.3   use the conventions of capitalization and punctuation to clarify intended meaning

Memorable Places

Do you often meet your friends at a particular location? Is there an old movie theatre in town? Are there businesses that have been there for what seems like forever? Is there a place or object in your community with historical significance? Is there somewhere you go to rekindle memories or just to "watch the world go by"?

Here is an example of a student remembering her bedroom. Consider the descriptive phrases that you find to be effective. Why are they meaningful?

I am the youngest of three girls in my family. From the beginning, all my clothes were hand-me-downs and while my eldest sister had her own room, I was forced to share a room with my middle sister. Just like many older siblings, she had rules about sharing the space and so I found it hard to find a place when I wanted to be alone. When I turned 15, one of my sisters got married while the other went off to university, leaving me with the choice of either bedroom. And if that wasn't good enough, I was over the moon when my mom told me that the room I chose would be redone especially for me! I opted for a total change and moved into my eldest sister's room.

It took a few days until I could decide the colour scheme of my room, but I finally landed on powder blue walls and a white ceiling. I got the neatest light pine modular furniture that included a wall unit with a built-in desk that had room for my computer, CDs, DVDs, and books. There were no words to describe how it felt to have everything brand new and chosen especially for me. I loved spending time in my new room, enjoying the place that was finally my own to be alone in. It was great to read as late as I wanted to and listen to my own music.

But after a week or so, I started to miss my older sister. We used to talk about our dreams, disappointments, and guys. She really understood me and I knew all my secrets were safe with her. It was true that it was really nice to have a room of my own; I was finally able to gain the space and privacy I had wanted all those years. But at the end of the day, it was who I came home to that made that room so memorable.

Process Work 1.5: Memorable Place

Part 1: Think about a Place*

The most effective descriptive writing often comes from your own experiences, feelings, and prior knowledge. Now that you have read an example, you can reflect and write about your own memorable place.

1. Think about a place that is special to you. Try to recall it in detail, using your emotions and each of your senses. Draw on your own experiences and memory.

2. Select ideas and information about this memorable place to share in descriptive detail.

3. Record your ideas in quick notes or as a web. For a web, put the location in the middle of the page and put five bubbles around the location to represent

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* Adapted from "Focus On: Descriptive Writing." *Identities 9: Endless Possibilities*. Don Mills, ON: Oxford University Press (Canada), 1998. 20–21. Copyright© 1998 by Oxford University Press (Canada). Adapted with permission of the publisher.

the different senses—sight, sound, touch, smell, and taste. Or you could use a chart like this:

I see	I hear	I smell	I touch	I taste

- What does your special place feel like? Are there soft, comfortable areas to sit? Or hard, unyielding edges?
- What smells and/or tastes do you associate with this place?
- What does it look like? What is the most prominent object you see when you think of this place? What shapes and colours do you see? What details catch your eye?

File your work in your Draft Portfolio.

Part 2: Write a Draft

1. In this draft, you should experiment with different ways of using language for effect—or an aesthetic purpose. You may remember from the course introduction that the purpose of aesthetic language is to help your readers become part of an imagined world.

   Note: Using **imagery** is a technique for helping the reader create a mental picture of the physical details of a situation or place. You can create images by using a direct description that appeals to the reader's five senses. Think about the images you want to create for your readers. In your draft, work on creating an overall picture or impression by "showing" your reader the place.

   Example: Compare the following two descriptions. In which passage does the writer create an image that you can "see"? Use it as a model for your own writing.
   - I remember the day my family got our first dog: he was only a puppy then, maybe 6 weeks old. He wasn't fluffy, but was still very soft. He had brown fur everywhere except for his paws! His paws were white and it made him look as if he were wearing boots. He had crystal blue eyes that started to turn grey and eventually turned brown. He was the cutest thing!
   - I remember my first dog. It was very cute.

   Note: Please refer to pages 156 to 157 of *Writers INC* for guidelines for and a sample of descriptive writing.

2. Try to use figures of speech, such as **metaphors, similes, hyperbole**, and **personification** to create images for your reader. Using these figures of speech creates **figurative language**. Figurative language can also help to make abstract or general ideas more concrete, add emotion, and show the writer's feelings.

A **simile** is a comparison of two different things, using the words *like* or *as*.

Example: *The wasp sting felt like a hot needle in my arm.*

A **metaphor** compares two things that are not actually similar by associating one with the other, or substituting one for the other. It is similar to simile, but metaphors do **not** use the words *like* or *as*.

Example: *Her heart was stone cold.*

Example: *Jim was a tornado on the ice.*

Hyperbole is an exaggerated statement meant to create emphasis.

Example: *Frances had a heart attack when she found out her relatives were coming to visit.*

Personification gives human traits to non-human things.

Example: *The stream jumped over the rocks.*

Note: For more examples of figures of speech, refer to page 236 in *Writers INC.*

File your work in your Draft Portfolio.

Part 3: Revise

After you have written the first draft of your memorable place piece, revise it to ensure it uses the right details.

1. Think about the following:
   - What details might add to the power of your description?
   - Are there areas where you are "talking" about the place instead of "showing" the place?
   - Are there areas where you can change your sentence structure to add variety or create rhythm by repeating the pattern?

2. Try using the following revision techniques:
   - Read your draft carefully, and sketch the scene you wrote. Be careful to include only the details you described in your writing. Look at your sketch. Does it convey the picture you had in mind? Does it enhance an understanding of your writing?

- You may ask your Learning Partner, a family member, or a friend to read your draft carefully, and then to describe the scene without looking back at your draft. Does the reader's description match the scene and impression you are trying to convey? Notice which features seem to stand out in the reader's description.

File your work in your Draft Portfolio.

Part 4: Edit and Proofread

Once you have done some revisions to your memorable place piece, edit and proofread it to make sure you are following grammar, spelling, punctuation, and capitalization conventions. You may also want to make an additional draft during this process.

Note: Refer to pages 75 to 79 of *Writers INC* or to the **Writing Process** chart in the introduction to this sequence to guide you.

File your work in your Draft Portfolio.

Reminders:

- How well have I used descriptive writing to create images for my reader?
- Did I try to use figurative language for effect?
- Did I carefully revise, edit, and proofread my draft before creating the final copy?

Reflections on Lesson 5

Reflect on and extend your Lesson 5 learning experiences by writing a Reflective Journal entry responding to the following questions:

- What did you find easy or difficult about focusing on a topic for your memorable place?
- What did you find easy or difficult about using the stages of the writing process (drafting, revising, editing, and proofreading)?
- What goals do you have for the next time you use figurative language?

N OTES

Lesson 6: Bringing Back Memories through Photographs

Learning Experience

In this lesson, you will examine personal photographs and write a "story behind the photograph" for one of them.

Note: To assist you in completing this lesson, you will need access to a personal photograph. If you are unable to locate a photograph, either past or recent, contact your tutor/marker to make alternative arrangements.

In this lesson you will

1.1.1   connect ideas, observations, and emotions to develop a train of thought

3.2.1   choose ideas and information that you think will be effective for your "story behind the photograph"

4.1.1   generate ideas and information that will be suitable and effective for your audience

4.3.1   use sentence structures that are appropriate for your audience, purpose, and context

5.2.4   use your "story behind the photograph" to acknowledge accomplishments, celebrate significant events, and create your desired effect

The Story behind the Photograph

There is usually a story behind every photograph, a moment in time that is captured and frozen for the future. Examine some of your favourite photographs. Do they bring back memories? Do you remember when they were taken? What were you or other people in the photographs doing? Were you at a party? at a wedding? on a holiday? spending the day with friends?
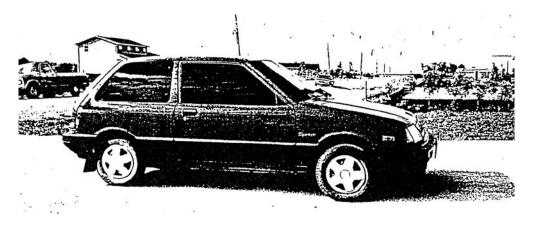
As you look through your photograph albums or your phone, study the faces, the clothes, and the hairstyles. Are the people posing, or were they interrupted in the middle of doing something when the photo was taken? What might they have been feeling or thinking about at that moment?

Examine the student story behind the photograph in the example below.

Behind the Photo

In this photograph you see a 1988 Chevrolet Sprint, a fine example of American engineering. This, however, is not just any Sprint. This was my Sprint and the very first car I ever owned. When I first got it, it had a "two-tone" paint job. By "two-tone" I mean it had two orange doors, an orange hood, and an orange hatch. However, $500.00 later it was all red. Then it got some hubcaps, tire-flaps, a chrome tip for the exhaust pipe, and windows tinted so dark they were illegal. Yeah! It was a cool ride. But what is a ride without bass?

And $300.00 later it was finally ready for the eighteen-hour trip to Calgary, Alberta, my hometown. Unfortunately, it didn't run as well as it looked, and I ran into a slight problem. The car was an automatic and the speedometer told the car when to shift into higher gears. The speedometer broke and I was stuck in first gear going 20 km down the Number 1 Highway until I got to Brandon. After hundreds of hard earned summer spending dollars were swallowed by that evil city, I was on my merry way.

Well, I made it to Calgary. The day I got there I realized I had no brakes and it took another $100.00 before I was free to enjoy the summer. I made it home two months later with one hubcap, a cracked windshield, and a broken radio antenna. No doubt the work of thieves and vandals.

Needless to say, I am never leaving home again. The Sprint survived until around New Year's Eve 1999. I applied the brakes on a patch of ice and hit the curb. Everything seemed fine, until a few days later when I noticed the front wheel was leaning at an outward angle. I continued to drive until the Sprint would move no more.

This sample tells a story about not only what we see in the photograph, but also about what we do not see. The story is told using a **narrative** style. A narrative tells a story by sharing the details of an event or experience. A narrative also usually answers the questions: who, what, when, where, why, and how?

Process Work 1.6: Narrating a Memory

Part 1: Think about a Photograph

1. Choose one of your favourite photographs. The photograph can be from any stage of your life and should show a significant event, accomplishment, or moment. Try to make sure the photograph you choose is high definition and will photocopy/print clearly. Often black and white photos copy better than coloured ones.

2. Carefully examine the photograph, and respond to the following prompts:
   - What was happening?
   - Who was doing what?
   - Where and when was the action taking place?
   - If you are in the picture, how were you feeling?
   - How are you feeling now as you examine the picture?
   - Think about how this photograph evokes or stimulates ideas and emotions.

3. Think about giving the photograph a title. If the photo has more than one person in it, consider making up some dialogue. Notice the facial expressions, gestures, and postures. You might consider what happened just before and just after the photograph was taken. If you are not in the photo, you might wish to assume the role of one of the people in the picture and think about what might be on this person's mind.

Part 2: Write a Draft

Write a narrative about what we see in the photograph and what we do not see. In other words, tell the story behind the photograph.

Note: Refer to pages 147 to 149 in *Writers INC* to review guidelines for and a sample of personal narrative.

File your work in your Draft Portfolio.

Part 3: Revise

To make your writing more interesting, refer to the following section titled "Conventions."

Conventions

You can make your writing more interesting by arranging the words in your sentences in different ways or by using different types of sentences and sentence structures.

- Vary your sentence types.
  Use questions **(interrogative)**, exclamations **(exclamatory)**, statements **(declarative)**, and commands **(imperative)**.
- Vary sentence length.
  A long piece of writing consisting of a series of **simple** sentences can become difficult to read. For this reason, writers often combine two sentences that have related ideas. The result is a **compound** sentence. You can also do this by using **complex** sentences.
- Avoid **run-on** sentences and **sentence fragments**, unless you are trying to create a special effect.

Note: For information and examples of the bold-faced words related to sentences, refer to pages 83 to 84 and 522 to 523 of *Writers INC*.

Be sure to include the photograph in your zine. **Remember** that you will be submitting only a photocopy or scan of your zine—you will keep the original photograph.

File your work in your Draft Portfolio.

Reminders:

- Is my story written in a narrative style?
- Does my narrative explain the events behind the photograph?
- Have I provided enough details?
- How well did I answer who, what, when, where, why, and how?
- Did I check for run-on sentences, sentence fragments, and sentence variety?

Reflections on Lesson 6

Reflect on and extend your Lesson 6 learning experiences by writing a Reflective Journal entry responding to the following questions:

- What did you find easy or difficult about the narrative form?
- What goals do you have for the next time you write in a narrative style?

LESSON 7: THE BEGINNING AND END OF YOUR ZINE

Learning Experience

You have completed most of the tasks for your zine. In this lesson you will be designing the front and back covers for your zine and writing the introduction. Keep in mind that the covers and your introduction are the first impression your reader will have of your zine.

In this lesson you will

1.1.1   connect ideas and observations from the zine examples with your own ideas to develop your zine, so that it reflects your personality and perspective

1.1.3   describe in your introduction how you experimented with various forms of expressions in your zine (covers and various pieces) to reflect your personality and have an impact on your audience

2.2.3   use visuals and language to communicate ideas about your personality and to capture a reader's attention

2.3.1   analyze how characteristics of a zine cover are used to appeal to an audience and to reflect your personality

2.3.4   use creative combinations of language and visuals to communicate your ideas clearly and effectively

4.4.2   use effective visuals to enhance artistry

Process Work 1.7: Cover Design and Introduction

Part 1: Front and Back Covers

The front and back covers of your zine should be designed using a collage of items that represent you, such as the following:
- photographs
- art
- wrappers from favourite items
- ticket stubs
- stickers
- magazine cut-outs

- hand-drawn illustrations
- clip art

Artwork that is provocative and carefully designed has great appeal. Look at the pieces you have written to give you some ideas of visuals you may want to include.
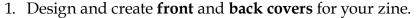
Printed text should be used for emphasis and be kept to a minimum, but you will need a title. Many zines are intended to appear on newsstands where they are stacked behind other magazines. Therefore, for the title to be visible it should appear near the top of the cover.

For a student example of a zine cover, see the sample below:

Now it is your turn:

1. Design and create **front** and **back covers** for your zine.

2. Write a Reflective Journal entry about your front and back covers. Explain why you selected the images you did and why you arranged them as you did. How does each image or part represent you? How does the arrangement of these different images communicate ideas and information about you? How will your cover grab the attention of possible readers?
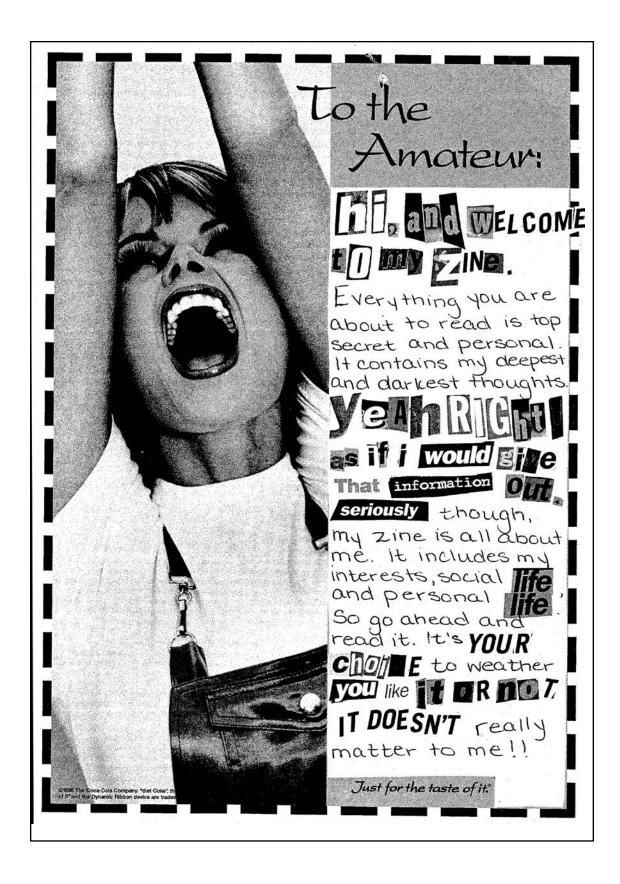
File your work in your Draft Portfolio.

Part 2: Introduction
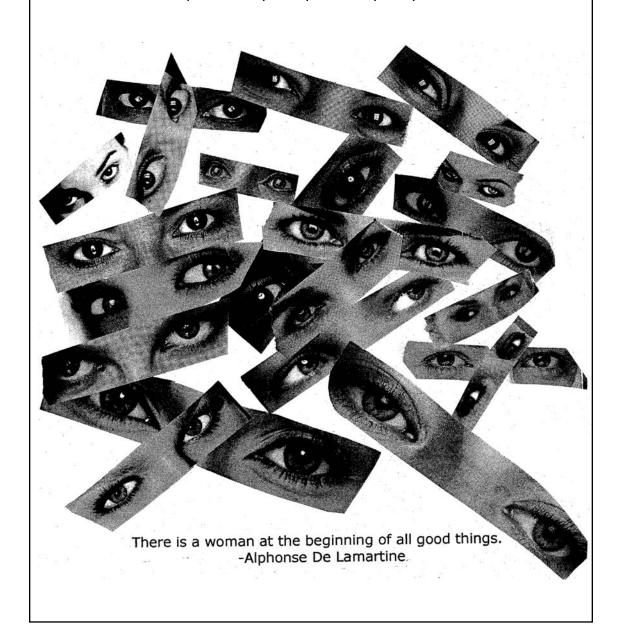
In the introduction to your zine, you need to tell your readers what your zine is all about, why it was written, and why they should read it. Your introduction will include information about the author—you! The following samples will give you some ideas:

To the Amateur:

hi, and WELCOME tO my zINE. Everything you are about to read is top secret and personal. It contains my deepest and darkest thoughts. yeAh RIGht! as if i would give That information out. seriously though, my zine is all about me. it includes my interests, social life and personal life. So go ahead and read it. It's YOUR choice to weather you like it or not, IT DOESN'T really matter to me!!

Just for the taste of it.

A Journey Through my Life

I have but 5 sentences for you. Buckle up and get ready
to enter my mind. It is very complex and you will see but
a fraction of it, even so, it will be a bumpy ride. A lot of
time went into this and I hope you enjoy what you see. And
remember, I can get a little crazy when there's a full moon so
please stay away from my "boys."

There is a woman at the beginning of all good things.
-Alphonse De Lamartine

1. Using what you have learned about introductions from reviewing the samples, write the introduction for your zine. Think about your zine's purpose. Think about how you can create an imaginative and interesting way to introduce yourself. You may choose to highlight a few of the pieces you have included.

Note: Please refer to pages 163 to 165 in *Writers INC* for guidelines for and a sample of how to write a profile of a person. In may help you in writing about yourself.

2. Revise, edit, and proofread your introduction, and write a final copy.

File your work in your Draft Portfolio.

Reminders:

- Does my front and back cover represent me?
- Does my introduction tell my audience why they should read my zine?
- Does my introduction pull my audience in and set the tone for what they are going to read?

Reflections on Lesson 7

Reflect on and extend your Lesson 7 learning experiences by writing a Reflective Journal entry responding to the following prompts:

- Explain how the samples of covers and introductions you viewed established the zine's purpose and grabbed the reader's attention.
- What did you find interesting about creating your covers and introduction?

L ESSON 8: T ABLE OF C ONTENTS

Learning Experience

In this lesson, you will organize your zine and create a table of contents.

> In this lesson you will
>
> 4.1.3   use organizational structures and techniques (such as table of contents, page numbers) to communicate your ideas clearly and effectively

Table of Contents

Now that you have completed the material for your zine, it is time to prepare a **table of contents**. A table of contents is an important organizational tool for your readers. It not only lets the readers know what is included in the zine, but also makes it easier to locate specific items without having to flip through the entire zine.

Refer to the student exemplars of tables of contents below:

CONTENTS	
Step by Step	1
Statistics	6
Most Talked about Celebrities	11
Quiz: What's your fragrance personality?	14
EAT	17
Behind the Picture	19
Rant: Think Before you Speak	20

Table of Contents
1. Table of Contents
2. Introduction
3. Autobiography
4. Rant
5. Behind the Picture
6. Statistics
7. Best/Worst

Note: The first sample uses page numbers to indicate where each component of your zine is located. The student has used original titles to introduce each item. For example, "Most Talked about Celebrities" is the best/worst review. The second sample has broken the table of contents into sections without including the page numbers. Which style do you think is more effective?

Before deciding how you will organize your zine, you may wish to check other examples in books and magazines. As well, take a look back at the table of contents of this course.

Process Work 1.8: Table of Contents

Organize the pages of your zine. Your table of contents is the first item in the zine. It is followed by the introduction. After that you may put all the other articles in any order that you choose. Think about what effect the order might have on your audience.

Prepare your table of contents and check carefully for accuracy.

File your work in your Draft Portfolio.

L ESSON 9: A SSIGNMENT 1.1: M Y F INISHED Z INE

Learning Experience

In this lesson, you will add finishing touches to your design as you compile and assess all the parts of your Assignment 1.1: My Finished Zine.

This assignment provides you with an opportunity to demonstrate your achievement of many of the learning outcomes that have been targeted in this sequence, and gives your tutor/marker the opportunity to learn a bit about you.

> In this lesson you will
>
> 4.2.4   use effective language and visuals, and arrange parts for emphasis and desired effect

Assignment 1.1: My Finished Zine

1. Assemble the final copies of the components of your zine. Check the following list to ensure you have included all the parts of your zine:
   - front cover
   - back cover
   - table of contents
   - introduction
   - best/worst review
   - data bank
   - rant
   - memorable place
   - story behind the photograph

2. Consider using various visual elements (illustrations, designs, borders, etc.) to decorate the pages and add unity to your zine as a whole. You may want to repeat elements that you used on your front and back covers. Experiment with balancing artwork, text, and white space until you achieve the overall effect you want.

3. Read the specific learning outcomes that are targeted for this assignment that are listed on the **Self-Assessment of Assignment 1.1: My Finished Zine** form found at the beginning of this sequence. Be certain that you have demonstrated your achievement of each of them.

4. Photocopy or scan the entire zine to submit to the Distance Learning Unit. Keep the original to enjoy and to share with others. Make sure you save your original, however, as it might be useful to include in your Showcase Portfolio in Sequence 6.

Sequence 1 Assessment

Congratulations! You have completed Sequence 1 and will soon be able to move on to Sequence 2 of this course.

Before you do, you must

- complete a self-assessment of Assignment 1.1
- complete a checklist to make sure you have done all the work in this sequence
- submit your work from this sequence to the Distance Learning Unit

Note: You must complete and submit the work from Sequence 1 before you can submit Sequence 2.

Self-Assessment of Assignment 1.1

The **Self-Assessment of Assignment 1.1: My Finished Zine** form corresponds to the one that your tutor/marker will use. You will both assess your achievement of the targeted SLOs (specific learning outcomes) identified in relation to this assignment.

To assess these SLOs, use the following five-point scale:

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Rate your performance on each SLO as it applies to your assignment, using the rating scale. Place a check mark in one box for each line.

Checklist: Sequence 1

Complete the checklist to make sure you have completed all the work required for Sequence 1.

As you check each item, make sure that it is labelled with the appropriate lesson and part numbers. To help you keep track of your work in the course, you can write the completion date in the date column.

Your tutor/marker will also check to make sure that you have submitted all work for this sequence before assessing your assignment.

Preparing for Submission of Sequence 1

Steps

- Complete the checklist to make sure all of your work is complete.
- Include the following items in your submission:
  - Cover Sheet
  - Checklist for Sequence 1
  - Assignment 1.1: My Finished Zine
  - Self-Assessment of Assignment 1.1: My Finished Zine
  - Process work from this sequence (optional)

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 mark and assessment from your tutor/marker or
- contacted your tutor/marker for permission to submit your work to the Distance Learning Unit

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GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Sequence 1
Getting Acquainted

GRADE 11 ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

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 the following:

Drop-off/Courier Address	**Mailing Address**
Distance Learning Unit	Distance Learning Unit
555 Main Street	500–555 Main Street
Winkler MB R6W 1C4	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 Assignment		**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.		_____ Date Received	_____ Date Received
❏ Process Work (optional)		❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Assignment 1.1: My Finished Zine		_____ /104	_____ /104
❏ Self-Assessment of Assignment 1.1: My Finished Zine		❏ CO/ ❏ INC	❏ CO/ ❏ INC
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 some of your process work to demonstrate your achievement and/or 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 6.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Checklist
Sequence 1: Getting Acquainted

Remember, you must submit your assignment ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Preparing for Your Zine			
Process Work 1.1: Brainstorm Ideas — Record/notes of possibilities			
Lesson 2: Writing Your Best/Worst Review			
Process Work 1.2: Write a Review Part 2: Write a Draft — First draft of review Part 3: Revising and Focusing on Organization — Second draft of review Part 4: Revising and Focusing on Style — Third draft of review Part 5: Follow Conventions — Final copy of review ✉			
Reflections on Lesson 2			
Lesson 3: Communicating with Numbers			
Process Work 1.3: Data Bank — Data bank with sources ✉			
Reflections on Lesson 3			
Lesson 4: Expressing Frustration			
Process Work 1.4: Writing a Rant Part 1: Think and Discuss — Response to rant about dress codes — List of possible rant subjects Part 2: Write — First draft of rant Part 3: Revise — Second draft of rant Part 4: Follow Conventions — Final copy of rant ✉			
Reflections on Lesson 4			

(continued)

Checklist
Sequence 1: Getting Acquainted *(continued)*

Remember, you must submit your assignment ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 5: A Memorable Place			
Process Work 1.5: Memorable Place Part 1: Think about a Place — Notes/web/chart Part 2: Write a Draft — First draft of descriptive piece Part 3: Revise — Second draft of descriptive piece Part 4: Edit and Proofread — Final copy of descriptive piece ✉			
Reflections on Lesson 5			
Lesson 6: Bringing Back Memories through Photographs			
Process Work 1.6: Narrating a Memory Part 1: Think about a Photograph — Responses to questions Part 2: Write a Draft — First draft of story behind photograph Part 3: Revise — Final copy of story behind photograph ✉			
Reflections on Lesson 6			
Lesson 7: The Beginning and End of Your Zine			
Process Work 1.7: Cover Design and Introduction Part 1: Front and Back Covers ✉ — Front and back covers — Reflective Journal entry Part 2: Introduction — Draft of Introduction — Final Copy of Introduction ✉			
Reflections on Lesson 7			

(continued)

Checklist
Sequence 1: Getting Acquainted *(continued)*

Remember, you must submit your assignment ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 8: Table of Contents			
Process Work 1.8: Table of Contents — Table of Contents ✉			
Lesson 9: Assignment 1.1: My Finished Zine			
— Assignment 1.1: My Finished Zine ✉ — Self-Assessment of Assignment 1.1: My Finished Zine ✉			

Self-Assessment of Assignment 1.1: My Finished Zine

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1 Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2 Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3 Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4 Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
▪ connect ideas, observations, and opinions to develop a train of thought and form positions (Lessons 2, 6, and 7) (1.1.1)					
▪ experiment with language to discover its impact on audience and purpose (Lessons 5 and 7) (1.1.3)					
▪ examine your initial ideas for your zine and add new materials, ideas, and experiences (Lesson 3) (1.2.1)					

(continued)

Self-Assessment of Assignment 1.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ consider your own and others' viewpoints when generating texts (review, data bank, rant) (Lessons 2, 3, and 4) (1.2.2)					
■ combine ideas from multiple sources and consider a variety of perspectives (Lesson 3) (1.2.3)					
■ clarify your understanding by considering multiple perspectives and research data (Lesson 3) (1.2.4)					
■ examine connections between your personal experience and prior knowledge to develop understanding (Lesson 5) (2.1.1)					
■ use textual cues and prominent organizational patterns to confirm meaning and interpret texts (Lesson 3) (2.1.3)					
■ examine ideas, issues, and values in a variety of texts (Lesson 3) (2.2.2)					
■ use visuals and language to communicate ideas about your personality and to capture a reader's attention (Lesson 7) (2.2.3)					
■ analyze how form and genre are used for audience and purpose (Lessons 4 and 7) (2.3.1)					
■ consider ways that various techniques and elements can be used to accomplish your purpose (Lesson 2) (2.3.2)					
■ use creative combinations of language to communicate clearly and effectively (Lessons 5 and 7) (2.3.4)					
■ create an original rant to communicate your ideas and show your understanding of the rant form (Lesson 4) (2.3.5)					
■ select ideas and information that are appropriate for your purpose, your audience, and your form (a review, a piece of descriptive writing, narrative) (Lessons 2, 5, and 6) (3.2.1)					

Self-Assessment of Assignment 1.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ summarize and record important information and ideas from a variety of sources and document sources accurately (Lesson 3) (3.3.2)					
■ generate, evaluate, and select ideas and information to write a specific text (review, descriptive piece, narrative) (Lessons 2, 5, and 6) (4.1.1)					
■ use organizational structures and techniques (such as table of contents, page numbers) to communicate your ideas clearly and effectively (Lesson 8) (4.1.3)					
■ select and use appropriate organizational structures, techniques, and transitions to communicate ideas clearly and effectively (Lesson 2) (4.2.1)					
■ revise your texts (rant, piece of descriptive writing) to ensure appropriate content for your audience and purpose (Lessons 4 and 5) (4.2.2)					
■ use effective language and arrange ideas for emphasis and desired effect, considering your audience (Lessons 2, 4, and 9) (4.2.4)					
■ use clear and effective words and grammatical structures (Lessons 2, 4, 5, and 6) (4.3.1)					
■ apply Canadian spelling conventions (Lessons 2, 4, and 5) (4.3.2)					
■ apply capitalization and punctuation conventions to clarify your intended meaning (Lessons 2, 4, and 5) (4.3.3)					
■ use effective visuals to enhance understanding (Lesson 5) (4.4.2)					
■ use your "story behind the photograph" to acknowledge accomplishments, celebrate significant events, and create your desired effect (Lesson 6) (5.2.4)					

(continued)

Comments

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GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Sequence 2
Media and Advertising

GRADE 11 ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

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 the following:

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 Assignment	**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____ Date Received	_____ Date Received
❏ Process Work (optional)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)		
❏ Part 1: Advertisement Analysis	_____ /20	_____ /20
❏ Part 2: Voicing My Opinion	_____ /64	_____ /64
❏ Pre-writing	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ First draft (and other drafts—optional)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Final copy of letter or blog entry	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Self-Assessment of Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)	❏ CO/ ❏ INC	❏ CO/ ❏ INC

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 some of your process work to demonstrate your achievement and/or 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 6.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Checklist
Sequence 2: Media and Advertising

Remember, you must submit your assignment ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignment.

C = Completed   I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Media Texts			
Process Work 2.1: Media Texts Part 1: Media Chart — Media Chart — Reflections on media usage Part 2: The Principles of Media Texts — Reflections on Five Key Concepts of Media Education			
Lesson 2: Focus on Advertising			
Process Work 2.2: Exploring Advertising Part 1: Logos and Slogans — Identification of logos and slogans Part 2: Clustering — Cluster focusing on advertising Part 3: The Pros and Cons of Advertising — 10 statements you agree or disagree with & explanations			
Lesson 3: Advertising Purpose and Audience			
Process Work 2.3: Marketing to Target Audiences Part 1: Target Audiences — Response to advertising Part 2: Ads Target People Everywhere—Ad Placement — Cluster focusing on a product, brand, or service, & reflection Part 3: Marketing to Teens — Explanation of position on three points			
Lesson 4: Key Elements of Advertising			
Process Work 2.4: Advertisement Analysis — Examples of Five Advertisements — Advertisement Review for each of five advertisements — Analysis of one advertisement (paragraph)			

(continued)

Checklist
Sequence 2: Media and Advertising *(continued)*

Remember, you must submit your assignment ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignment.

C = Completed   I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/ Marker
Lesson 5: Visual Techniques in Advertising			
Process Work 2.5: Visual Techniques Part 1: Colour and Juxtaposition — Response to Band Aid ad Part 2: Additional Visual Techniques — Response to Volkswagen ad Part 3: Analysis of Visual Techniques in Ads — Analysis of visual techniques used in three ads			
Lesson 6: The Language of Advertising			
Process Work 2.6: Advertising Language Part 1: Biased and Slanted Sentences — Four rewritten sentences Part 2: Finding a Positive Bias — Identification and explanation of appeals Part 3: Language Analysis — Analysis of language in Ferrari ad			
Process Work 2.7: Subtext in Advertising — Explanations of subtext in ad — Ranking of effectiveness of subtext — Addition to advertising cluster from Lesson 2			
Lesson 7: Magazine Ads			
Process Work 2.8: Magazine Advertisement Organizer and Analysis — Chart — Responses to questions			
Reflections on Lesson 7			
Lesson 8: Ads on the Web			
Process Work 2.9: Targeting Children and Teens on the Internet — Parent Guide with five strategies			

(continued)

Checklist
Sequence 2: Media and Advertising *(continued)*

Remember, you must submit your assignment ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignment.

C = Completed   I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/ Marker
Lesson 9: Changes in the Marketplace			
Process Work 2.10: Response to Nestlé Campaign Article — Responses to prompts — Addition to advertising cluster from Lesson 2			
Lesson 10: Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)			
Part 1: Advertisement Analysis — General impression of ad ✉ — Two visual techniques and explanation ✉ — One language technique and explanation ✉ — One example of bias or subtextual messaging and explanation ✉ — Evaluation of effectiveness of ad for specific purpose ✉ Part 2: Voicing My Opinion — Pre-writing: brainstormed list of objectionable practices, topic sentence(s), cluster, Communication Variables and Information Needs (chart) ✉ — First draft (and others—optional) of letter or blog entry ✉ — Final copy of letter or blog entry ✉			
Reflections on Lesson 10			
— Self-Assessment of Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry) ✉			

Self-Assessment of Assignment 2.1: Advertisement Analysis and Voicing My Opinion

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1   Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2   Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3   Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4   Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
Part 1: Advertisement Analysis **In this part of the assignment, how effectively did you**	**0**	**1**	**2**	**3**	**4**
▪ examine how visuals and concise language communicate ideas and information for the purpose of advertising (2.2.3)					
▪ examine how various visual techniques and elements are used in ads to accomplish particular purposes (2.3.2)					

(continued)

Self-Assessment of Assignment 2.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
Part 1: Advertisement Analysis **In this part of the assignment, how effectively did you**	**0**	**1**	**2**	**3**	**4**
■ explain how the choice of vocabulary creates an impact (2.3.3)					
■ evaluate the completeness of information (and the use of bias and subtextual messaging) in ads for specific purposes (3.3.3)					
■ explain ways in which language and visuals shape the perceptions of particular audiences (5.2.3)					
Part 2: Voicing My Opinion **In this part of the assignment, how effectively did you**					
■ express ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions (Part A) (1.1.1)					
■ experiment with language and forms of communication to discover their impact on audience and effect on purpose (Part C) (1.1.3)					
■ examine and adjust initial understanding of texts according to new knowledge, ideas, experiences, and responses from others (Part A) (1.2.1)					
■ examine how visuals and concise language communicate ideas and information to accomplish particular purposes (Parts C and D) (2.2.3)					
■ examine how various visual techniques and elements are used in ads to accomplish particular purposes (Part D) (2.3.2)					
■ explain how the choice of vocabulary creates an impact (Reflections) (2.3.3)					
■ organize and reorganize main ideas and supporting information according to audiences and purposes (Parts A and C) (3.3.1)					

(continued)

Self-Assessment of Assignment 2.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
Part 2: Voicing My Opinion **In this part of the assignment, how effectively did you**	**0**	**1**	**2**	**3**	**4**
■ summarize and record important information, ideas, and perspectives, and document sources accurately (Parts A and B) (3.3.2)					
■ evaluate the completeness and relevance of information for achieving a specific purpose (Part C) (3.3.3)					
■ generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task for a particular audience (Parts A and B) (4.1.1)					
■ select and use an organizational structure, techniques, and transitions to communicate ideas clearly and effectively (Parts C and D) (4.1.3)					
■ consider your audience's needs and characteristics in appraising your choice of content, language use, and form of communication (Parts A, B, C, D, and Reflections) (4.2.1)					
■ consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence (Parts C and D) (4.2.2)					
■ use appropriate words, grammatical structure, and register according to audience, purpose, and context (Parts D and E) (4.3.1)					
■ use Canadian spelling conventions (Part E) (4.3.2)					
■ use capitalization and punctuation conventions (Part E) (4.3.3)					

Comments

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S E Q U E N C E   2
M E D I A   A N D   A D V E R T I S I N G

Sequence Overview

In Sequence 2, you will explore the world of advertising. You will learn about different marketing techniques and learn to analyze visual and language elements featured in advertisements. You will look at some of the issues related to advertising and then in **Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)** you will analyze an ad and write a letter or blog entry in which you give your opinion about a specific ad or ad campaign.

Note: You will be viewing several images in this sequence, and they should be viewed in colour. See the Electronic Resources section in the Introduction for instructions to access these images in colour.

Introduction

Source: Davidoff. "The Power of Cool." *Maxim* (Apr. 2006). As included in "Representations of Masculinity and Femininity in Advertisements." William O'Barr. *Project MUSE*. 2017. https://muse.jhu.edu/article/202979 (5 June 2018).

Source: Max Factor. "Eye Candy." *Elle* (Apr. 2006). As included in "Representations of Masculinity and Femininity in Advertisements." William O'Barr. *Project MUSE*. 2017. https://muse.jhu.edu/article/202979 (5 June 2018).

When we turn on the TV, when we check our social media apps, or when we open a magazine, we are bombarded with advertising. The purpose of these ads is usually to encourage you to buy a product. However, along with selling a product, advertisements also shape and influence our values, our expectations, and our roles in society.

Look at the ads above. Is the product being sold obvious or do you have to look closer? What elements in the ad are used to attract your attention? How do the images and text work together to communicate a message? What assumptions are being made about male and female roles in our society?

The purpose of this sequence is to explore advertising as a way to influence people. You will learn to recognize specific techniques that companies use to persuade and sometimes manipulate potential customers.

Outline of Sequence 2

Sequence 2 consists of ten lessons and one assignment.

Lesson 1: Media Texts—You will look at the five key concepts of media education and think about your own media use.

Lesson 2: Focus on Advertising—You will look at how advertising pervades the media and our experience of the world, and at the pros and cons of it.

Lesson 3: Advertising Purpose and Audience—You will look at the purpose of advertising and understand how advertisers target specific audiences, specifically teens.

Lesson 4: Key Elements of Advertising—You will learn about the key elements that most persuasive ads use. You will find some ads on your own that are designed for different markets, and then you will analyze one of those ads using the key elements of advertising.

Lesson 5: Visual Techniques in Advertising—You will look closely at visual techniques used in ads and understand the effect that these techniques have on consumers.

Lesson 6: The Language of Advertising—You will look at different language techniques used in ads, and then you will analyze an ad by looking closely at how visuals and text work together to influence a specific audience. You will look at bias in advertisements and focus on gender issues in advertising. You will also learn about subtext in advertisements and how to identify it.

Lesson 7: Magazine Ads—You will look specifically at advertising in magazines and explore how magazines target specific audiences.

Lesson 8: Ads on the Web—You will look at how advertising works on the Internet. Companies have developed a number of ways to market to young people through their devices.

Lesson 9: Changes in the Marketplace—You will look at changes in the marketplace and explore some of the issues facing advertisers and consumers.

Lesson 10: Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)—You will complete Assignment 2.1, which includes a written analysis of a print or online ad, and an opinion piece—either a business letter or blog entry to either complain about a company's ad campaign that you disagree with or think is ineffective, or to show your support for an ad campaign you think is effective.

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 to the Distance Learning Unit for review by your tutor/marker. Complete the checklist as you work through the sequence.

3. You will use the Self-Assessment form for your assignment to assess your achievement during and after completion of the assignment. The tutor/marker will use a similar form.

N O T E S

L ESSON 1: M EDIA T EXTS

Learning Experience

In the opening lesson, you will consider how you use different devices to access media and what kind of activities you do on those devices. You will then learn about the five key concepts of media education.

> In this lesson you will
>
> 1.2.1   use new knowledge and ideas about media to understand how your interaction with media might influence you
>
> 1.2.4   consider the information given to you about media when generating ideas and responding to texts

Process Work 2.1: Media Texts

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.

When you think of media, what is the first thing that comes to mind? Do you have one specific idea of what media is, or do you think of multiple forms of media? **Media** is defined as all forms of mass communication. The term is used in this sequence to refer to popular electronic, oral, and print forms of communication, called media texts.

Media texts include television shows and advertisements, music videos, computer games, online TV series, podcasts, social media videos and images, Internet forums, radio shows, print texts such as newspapers and magazines, clothing with logos, and even holiday decorations with images from popular cartoons and movies.

Much of what we understand about society comes from the images presented by the media. The media informs, entertains, connects, and influences individuals and groups in Canadian society. By developing our media knowledge and skills, we are better able to respond thoughtfully and critically to the messages we receive.

While some media messages can be obvious, like an advertisement encouraging us to buy a specific product, other media texts will not always have an obvious purpose. Many media messages will carry indirect messages about what is expected of people based on qualities such as their appearance, age, and degree of wealth. For example, when a television commercial shows a group people having fun while drinking a particular brand of soft drink, the message is that the viewer would also have fun if they bought this drink. Sometimes people absorb these media texts without making judgments about the messages they are receiving, so it is important to ask what impact this can have on us as consumers. An important question in this sequence is, "How does the media influence us?"

How Does the Media Relate to the Economy?

A major characteristic of media texts is that they are market-driven and are designed to evoke a particular action or response from their audience, often for commercial purposes. For this reason, it is important to look at the media from an economic point of view. Although media messages may be designed for other reasons, learning to be a critical media viewer means recognizing that media economics is always part of the equation. Nowhere is this relationship more evident than in advertising.

Advertising is a complex communication form. It employs sophisticated, often subtle methods of persuasion, not only to part you from your money or win your support, but also to play on your desires, fears, and values in order to influence the way you think. Given this description, it might be easy to conclude that all forms of advertising are dangerous. However, they are only dangerous if you are ill-equipped to decipher an ad and its intention.

Part 1: Media Chart

The following **Media Chart** will provide you with a sense of how you interact with media. Complete the chart and respond to the accompanying questions in full sentences. Discuss your responses with your Learning Partner and find out if his or her media usage is similar.

File your work in your Draft Portfolio.

Process Work 2.1, Part 1

Media Chart

I use the following **devices**:	Hours a day	Hours per week
Television		
Computer/laptop		
Cell phone		
Tablet		
Other		
I do the following **activities** on my devices:	Hours a day	Hours per week
Listen to music		
Homework		
Surf the Web		
Watch TV/movies		
Read		
Play video games		
Check social media		
Other		

N OTES

Reflections on Media Usage

1. How much of your day is used up interacting with media of any type? What kind of impact do you think this has on things like school, work, or interpersonal relationships?

2. How often are you coming across ads when you do the activities listed above? Give a few examples of where you might be exposed to ads.

3. How often are you doing more than one of these tasks at a time? Do you think this is improving your ability to concentrate or having the opposite effect?

File your work in your Draft Portfolio.

Part 2: The Principles of Media Texts

This part of the lesson introduces five key media concepts.

The following key concepts serve as useful categories to refer to while looking at media messages:

The Five Key Concepts of Media Education*

1. **Media texts are constructions.**
   We should not think of media texts (newspaper articles, radio programs, TV shows, movies, and comic books are all examples of what is meant by "texts") as "natural" things. Media texts are built just as surely as buildings and highways are built. The building materials involved vary from one kind of text to another.

   In newspapers and magazines, for instance, the building materials are words and ideas; photographs and headlines; advertising and information; layout and colour; typeface and font size; page location and section location.

2. **Media texts build versions of reality for their audiences.**
   Much of our world experience comes to us only through media reports and representations. If we compare different media reports of the same events, sometimes we realize that people who claim to be telling us the truth are describing events in very different ways. In effect, each media text is attempting to create for us—the audience—a version of a reality as seen by the author. Sometimes this version is complicated by choices made in the photography, editing, and layout.

   There are many "gatekeepers" in media. A **gatekeeper** is a person with the power to make a decision about something we see—or do not get to see—in the media. For instance, a newspaper editor has

   (continued)

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the final say on what goes into the newspaper, where, next to what other piece, with which pictures and headlines, etc. Media consumers are mostly unaware of these decisions, but their perceptions of the news are often strongly influenced by them.

3. **Money is a big issue in media.**
   Ownership—Five large conglomerate corporations own nearly all the visual media in North America (TV, movies). Concentration of newspaper and magazine ownership likewise places huge influence and power in the hands of a few individuals and corporations. Two or three world-wide corporations dominate the music industry. Concentration of ownership can be a strong gatekeeper: it sometimes limits the points of view to those that have the corporate mindset; it sometimes stifles the voices of minorities.

   Production expense—Media are very expensive to produce. Everyone knows the details of the cost of certain feature films, but newspapers, magazines, radio, recorded music, and TV are all very expensive, too. These production costs have to be earned back. Media that will not make a profit are not likely to get made or distributed. Sometimes "popular" becomes synonymous with "good."

   Advertising—Most media rely on advertising or promotions to help pay production costs and to contribute to profits. This has the potential of putting the advertiser in a powerful gatekeeping position. A magazine that loses advertisers does not stay in business.

4. **The audience plays an important role in media.**
   Media texts are consciously constructed to appeal to and to influence audiences. Children's TV programming is an example of a very fine audience focus in media. Audiences also play a role in interpreting media texts because each audience member brings to each media text a unique set of life experiences, which, when applied to the text—or combined with the text—create unique interpretations of the text. A World War II veteran brings a different set of experiences to a film like *Saving Private Ryan* than any other audience member, and takes away a different reaction to the film.

5. **Media texts contain values and values-messages.**
   The people who make media texts have values, ideologies, and philosophical and political views that they include in their work either consciously or unconsciously. (Audiences have the same qualities within them.) It is important to be alert for values—messages in media texts—to be able to detect the values embedded in media messages so that you can assess them as part of the text rather than merely accepting them as "natural." For instance, some newspapers have a tendency to support one political party over all others, and to slant news stories to favour that political party.

Reflections on the Five Key Concepts of Media Education

Reflect and extend on your Lesson 1 learning experiences by writing a Reflective Journal entry, responding to the following questions:

- What is your personal relationship to media for entertainment and information purposes—what kind of media do you consume and why?
- How do you think the following types of media make money: TV, magazines, a website, a free game app?
- How do the media influence decision making in your life, both on a personal and professional basis?
- How do people use media to influence?

File all of your work for your Draft Portfolio.

N OTES

L ESSON 2: F OCUS ON A DVERTISING

Learning Experience

In this lesson, you will look at how the concepts of media education apply to advertising. You will access your prior knowledge of advertising through a clustering activity and then you will look at some of the pros and cons of advertising.

As mentioned in Lesson 1, advertising is a complex communication form. It employs sophisticated, often subtle methods of persuasion, not only to part you from your money or win your support, but also to play on your desires, fears, and values in order to influence the way you think. Given this description, it might be easy to conclude that all forms of advertising are dangerous. However, they are only dangerous if you are ill-equipped to decipher an ad and its intention.

Many people believe that advertising is the foundation of media, because advertisers use media to direct messages and exert tremendous influence on their potential customers or audience.

In this lesson you will

1.1.2   consider others' opinions on the subject of advertising

1.2.4   extend understanding through reading about different perspectives on advertising

2.1.1   analyze connections between personal experience and a variety of texts to develop interpretations and perspectives

Process Work 2.2: Exploring Advertising

If you know what "R-r-r-roll up the rim to win" means or you have always wanted to go to "The Happiest Place on Earth," then you have probably been influenced by advertising. Advertising influences the way you see the world, other people, and yourself. Consciously or unconsciously, and in very subtle ways, we are all affected by advertising.

Part 1: Logos and Slogans

Consider the following: What do you think of when you hear the word "advertising"? How many ads do you see or hear each day? How much are you personally affected by ads? How many advertising jingles or slogans can you remember?

How many of the following logos or slogans do you recognize? Write down the name of the company associated with the following:

1. _____

2. _____

3. _____

4. _____

5. _____

6. I'm Lovin' It _____

7. Just Do It _____

8. Betcha Can't Eat Just One _____

9. Always Got Time for _____

10. Snap! Crackle! Pop! _____

Sources: See the following page for source information.

If you easily recognized some or most of the logos and slogans above, is it fair to say you have been influenced by advertising? If you knew the answers above, is it fair to say the advertising companies have done their job?

Some of you might recognize number 5 as a sports team logo. Is a sports logo an ad selling a product? You bet it is.

Part 2: Clustering

Clustering is a very effective method for recording your prior knowledge on a particular topic. You will be creating a cluster on the topic of advertising.

1. Refer to page 43 of *Writers INC* for an example of clustering.

2. Record what you already know about advertising using the clustering technique. Write *advertising* in the middle of a blank sheet of paper and draw a circle around it. For two minutes, write all the connections you can make to advertising, connecting similar lines of thought (for example, fast foods and the different advertisements you have seen for them). When you have exhausted one line of thought, break off and start another line. Write as quickly as you can until the two minutes are up.

Sources for logos and slogans in Part 1: 1. Apple Inc.: https://www.apple.com/ 2. Instagram: https://www.instagram.com/?hl=en 3. Starbucks Corporation: https://www.starbucks.ca/ 4. Google Chrome: https://www.google.com/chrome/index.html 5.Winnipeg Jets Hockey Club, True North Sports & Entertainment, NHL Enterprises, and National Hockey League: https://www.nhl.com/jets 6. McDonald's: www.mcdonalds.com 7. Nike: www.nike.com 8. Lay's, Pepsico Canada ULC: https://www.lays.ca/home 9. Tim Hortons: http://timhortons.ca/ca/en/index.php 10. Rice Krispies, Kellogg Company: www.ricekrispies.ca/en_CA/

Part 3: The Pros and Cons of Advertising

Note: Although you are not being assessed on this task, it is good practice for the Progress Test you will do after Sequence 3.

Advertising can have both positive and negative effects on the consumer. Every consumer has their own unique perspective when they interpret advertising texts based on their educational and social backgrounds, prior knowledge, and experiences.

For example, think about how the following groups may have varying points of view when it comes to the advantages and disadvantages of advertising in our society: manufacturers, environmentalists, parents, artists, journalists, and cultural groups. Who would see the positive aspects? Who would see the dangers?

It is important to reflect on different points of view, evaluate the merits and weaknesses of all the ideas, and come to your own conclusions.

1. Read the following short debate called "The Two Sides of Advertising" by Edith Rudinger and Vic Kelly. Think carefully about each statement and relate it to your own experiences with advertising.

2. Choose five statements from each viewpoint and explain why you agree or disagree with each. List any arguments that may have been missed.

File your work in your Draft Portfolio.

Read the title and by-line of this selection. What arguments do you think could be used for either side?

The Two Sides of Advertising

Debate by Edith Rudinger and Vic Kelly

Advertising is a bad thing because it

...misleads the shopper by making claims which are exaggerated, if not untrue
...deliberately sets out to deceive
...gives precious little information but tries to persuade
...puts up prices, especially newspapers and magazines
...spoils TV programs by getting between the things we really want to see
...persuades people to buy things they do not need or really want, and sometimes things they cannot afford
...makes people dissatisfied
...undermines our values and our attitudes towards some of the most important features of life (e.g. courtship, love, marriage, motherhood, personal relationships)
...is wasteful of money that could be spent on better causes
...spoils our language by cheapening words like "love" and taking away the meaning from words like "fire"
...endangers health by making exaggerated claims about, for instance, aids to slimming, health foods, toothpastes, drugs, patent medicines
...is anti-democratic, because advertisements make it harder for people to choose freely

Advertising is a good thing because it

...gives shoppers useful information to help them choose wisely
...ensures that shoppers know what they are buying
...forces the manufacturers to take care that their products are of a good standard
...encourages competition between manufacturers, and so keeps prices down
...reduces prices by increasing sales
...pays for TV programs and keeps down the cost of newspapers and magazines
...makes TV, newspapers, and magazines brighter and more interesting
...raises our standard of living and increases our enjoyment of life by encouraging us to buy things attractively presented to us
...contributes to the economic growth of the country as a whole
...is an essential feature of a free, democratic society

You may be able to think of more arguments on both sides.

Source: Rudinger, Edith, and Vic Kelly. "The Two Sides of Advertising." *Break for Commercials: An Examination of Advertising Techniques.* New York, NY: Penguin Putnam Inc., 1976.

L ESSON 3 : A DVERTISING P URPOSE AND A UDIENCE

Learning Experience

In this lesson, you will learn about the purposes of advertising, how advertising appeals to particular audiences, and where advertising is placed to target those audiences.

In this lesson you will

1.1.4   explore a range of texts and discuss their appeal for particular audiences

1.2.2   explore viewpoints and express your own opinion on the subject of marketing to teens

2.2.3   examine how visuals and concise language communicate ideas and achieve particular purposes

2.3.2   examine how various techniques and elements are used in texts to accomplish particular purposes

Purposes of Advertising

Buyers and sellers each have different relationships to advertising. With sophisticated marketing techniques, advertising can be used to sell products, services, ideas, images, opinions, and, in political advertising, even people. This is why advertising has two key functions: an economic function and an ideological or cultural function.

Economic function refers to advertising's contribution to the free market economy by presenting a wide range of consumer goods and services to the public. In other words, it keeps the economy going by offering competition. The **ideological or cultural function** acknowledges the role that advertising plays in manipulating social values and attitudes, including the perpetuation of stereotypes related to gender and culture.

Tied up in these functions are the main purposes of informing and persuading audiences. Advertising informs audiences about the availability and costs of products, services, ideas, organizations, and so on, and at the same time persuades audiences to buy, contribute to, and support those goods and services.

Process Work 2.3: Marketing to Target Audiences

Part 1: Target Audiences

As mentioned before, advertisers use media to direct messages and exert tremendous influence on their potential customers or audience. An audience is a group that receives a media message. **Target audiences** are specific types of readers, listeners, or viewers, who are usually grouped according to characteristics such as age, gender, race, geographic region, social class, income, interests, and/or level of education. Advertisers design media messages for target audiences. They do not always try to reach all potential audiences, but seek to communicate to a smaller, more narrowly defined group.

The advertising **market** refers to potential buyers of goods and services that are being advertised. For example, when you order a pizza or buy a pair of jeans, you are responding and contributing to the advertising market.

Look at how this flyer excerpt targets two different audiences:

Source: Toys"R"Us (Canada) Ltd. *Toys R Us Canada Flyer*. June 8–14, 2018. www.toysrus.ca/shop/index.jsp?categoryId=12027082&camp=MISC:Vanity:TRUFlyerEN:TRU:TRUFlyerEN:112613 (7 June 2018).

Respond in writing to the advertisement by answering the following questions:

1. Can you identify the audiences by age? gender? interests?
2. On what stereotypes does this advertising rely? What message does it send in regard to what roles boys and girls play in our society?

Part 2: Ads Target People Everywhere—Ad Placement

Almost everywhere we go, we find advertising or, more accurately, advertising finds us. We live in a consumer culture, overwhelmed with mass media images. Advertising is in magazines and newspapers, on radio and television, and on billboards and packaging. It is on sweatshirts and ball caps, on bumper stickers and coffee mugs, on buses and golf courses, and on our apps. We live in a society where we see or hear, on average, up to 3000 ads per day. By the time we are 60 years old, we will have been exposed to 100 million advertising messages.

Some ads are very creative and can show up in the strangest of places.

Source: Pepper Advertising. "The Kit Kat Bench." Ad Industry Blog. 14 Mar. 2010. www.peppertt.com/blog/advertising-industry/the-kit-kat-bench/ (14 June 2018).

1. Return to your advertising cluster from Lesson 2. Choose a product, brand, or service from your clusters or think of a common one that you use (for example, a brand of clothing or a fast food restaurant). Place that item in the middle of a new page and create a new cluster by brainstorming all the places in your community where you might find three forms of advertising (e.g., signs, radio, television) for that product or service.

2. Reflect on your cluster by responding to the following:
   ▪ Which type of advertising was the easiest to find?
   ▪ Which ads appealed to you? Which ads did not appeal to you? Explain.

File your work in your Draft Portfolio.

Part 3: Marketing to Teens

One important target audience in today's marketplace is teens. What are some characteristics of teen consumers that marketers consider when targeting them?

1. Read the blog entry, "9 Tips for Marketing to Kids and Teens Successfully," compiled by the Young Entrepreneur Council for the blog of the *Huffington Post*.

2. Choose three of the nine tips provided in the blog and explain why you agree and/or disagree with the statements. Explain your position using your own experiences as a teenager exposed to advertising.

File your work in your Draft Portfolio.

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9 Tips for Marketing to Kids and Teens Successfully

By Young Entrepreneur Council

What's one tip for marketing your product or service specifically to kids or teens?

The following answers are provided by the Young Entrepreneur Council (YEC), an invite-only organization comprised of the world's most promising young entrepreneurs. In partnership with Citi, YEC recently launched StartupCollective, a free virtual mentorship program that helps millions of entrepreneurs start and grow businesses.

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Source: Young Entrepreneur Council. "9 Tips for Marketing to Kids and Teens Successfully." *HuffPost News: The Blog*. 2 Apr. 2014, Updated 6 Dec. 2017. https://www.huffingtonpost.com/young-entrepreneur-council/9-tips-for-marketing-to-k_b_4682018.html (14 June 2018).

A. Advertise on Music Platforms

There are two things you know about most teens: they love music, and they don't have much money. One way to reach teens is by advertising on music platforms with free versions (YouTube, Spotify, Pandora, etc.). Teens are more likely to be using these free versions, and most of these platforms have advanced advertising analytics to ensure that you're reaching your audience.
— Brett Farmiloe, Internet Marketing Company

A. Get Them Involved

Cut through the commercials, and take your product on the road. Hit high-density venues where you will find kids and teens, such as malls, fairs, schools, etc., and bring your product to them to try firsthand. If mom and/or dad are there to witness their children having fun with your brand, then they will be more likely to purchase it for them over and over again.
— Vinny Antonio, Victory Marketing Agency

A. Be Trustworthy

Even with teenagers, you'll be dealing with parents who have the power to block your access to their children. You have to make sure you're worthy of the trust parents need to place in you before they'll let their children use your product or service.
— Thursday Bram, Hyper Modern Consulting

A. Keep It Short

In today's age of 140 characters and Instagram pictures, kids and teens have extremely short attention spans. Long sentences, lengthy explanations and blocks of copy will not communicate your message in a way that's easily processed. Pictures, graphic examples and short sentences that pop have helped ZinePak effectively market to younger audiences quickly and efficiently.
— Kim Kaupe, ZinePak

A. Hook Their Curiosity

In case you haven't noticed, there's a lot of noise out there. And the things that gain the attention of teens are what makes them laugh, cry, jeer or truly think. In building content for one of the top 50 most-trafficked websites on the Internet, we built teen content in near real time with a unique voice and engaging visuals. Relevant content that resonates at an emotional level is king.
— Matt Hunckler, Verge

(continued)

A. Target the New Social Networks

New social networks, such as Instagram and Snapchat, rise fast these days. Pay attention to what social networks kids are using, and you'll be able to leverage those channels to reach them. If it's a great product or idea, word will spread fast.
— Russ Oja, Seattle Windows and Construction, LLC

A. Be Relatable and Relevant

Marketing to kids inherently involves appealing to their inner world; their imagination. We once developed a tea product for children, licensing a known cartoon to brand it. For teens, social currency is a must. You must stay attuned to current social media trends such as Instagram and Snapchat. Being conscientious matters; do not forget parents spend on and supervise their children.
— Arthur Ebeling, Koi Creative, Inc.

A. Reply Quickly

When marketing to kids and teens, social media is where most of your target consumers are hanging out. Social media moves fast, so when you're marketing to kids and teens, remember that the attention span on most of these platforms is rapid fire. You must engage fast, be responsive to questions and feedback and communicate in real time. Being accessible will gain you mindshare with this audience.
— Doreen Bloch, Poshly Inc.

A. Post Sharable Videos Online

Kids and teenagers still respond to video best, but not many companies can afford a prime TV spot. The best alternative is to create exciting online videos and market them through social media channels. Once kids see their peers sharing the next cool thing, you can bet their parents will hear about it.
— Robert De Los Santos, Sky High Party Rentals

Young Entrepreneur Council
Invite-only organization comprised of the world's most promising young entrepreneurs.

L E S S O N   4 :   K E Y   E L E M E N T S   O F   A D V E R T I S I N G

Learning Experience

Now that you have learned about the main purposes of advertising (to inform and persuade) and some of the marketing strategies companies use, you will look at how are ads are designed. You will learn about the common elements that ads use. You will then demonstrate your understanding by analyzing advertisements.

In this lesson you will

1.1.1   connect ideas, observations, and opinions to develop thoughts and formulate a position

3.3.3   evaluate information for achieving a specific purpose

Advertising to Persuade

The two key functions of advertising (economic and ideological or cultural, as explained in Lesson 3) place responsibilities on us as consumers. We need to understand how advertisements are constructed and how they guide our consumer decisions and even our ways of thinking. An important question to ask about advertising is "*Who* made this message and *why*?"

Persuasion is the most common purpose of advertising. Advertisements attempt to convince the consumer to purchase one particular company's product or service instead of a competitor's. Persuasive ads can convince us we need something when we may not. Ads use a variety of techniques that attempt to persuade consumers to buy the product or service. These techniques include the following:

- portraying a product with an appealing lifestyle
- using attractive people
- relying on celebrity endorsements
- offering recommendations from experts
- using comedy or humour

Persuasive ads also appeal to our emotions, such as vanity, happiness, the need to belong, or a concern for the environment. An example of persuasive advertising that appeals to the consumer's emotions is toy advertising.

Toy manufacturers attempt to make children believe and, therefore, make their parents believe, that they must obtain these toys to be happy. Can you remember any toys you had as a child that perhaps were different from the advertisement you saw on TV or in the store? How did it make you feel to own the latest toy on the market?

Key Elements of Advertising

As mentioned in previous lessons, the general aim of advertising is to attract potential customers and to stimulate sales. As with any piece of writing, advertisers must first identify their audience and the purpose of the ad. Who is the target audience for the advertisement? What are the characteristics of this audience? What will appeal to them? Is the ad meant to inform or to persuade? Once these questions have been answered, advertisers can then develop the form and content of the ad.

Although advertisements may differ in form and content, they share some combination of the following key elements:

- Ads *attract attention* through the skillful use of **visuals, copy (text)**, and **layout**. TV commercials also use music and live action. Many ads feature a **logo** or symbol. Usually, there is a catchy jingle or a snappy headline or **slogan** in bold type. The layout is designed to make the information easy to read. Because ad writers have a limited amount of space or time to get their message across, they make sure that everything about the visuals, copy, and layout is contributing to the purpose—to sell.

- Ads *arouse interest* by promising benefits to the target audience. Powerful ads show how purchasing the product or service can personally help the targeted individual.

- Ads *create desire* by showing the target audience members why they need to buy what the ad is selling. This is done through careful writing that uses strong words and phrases that will appeal to the target audience's self-esteem, personal satisfaction, and/or sense of responsibility.

- Ads make a *call to action* by telling the target audience to buy now or order today, stressing limited availability. Some ads, such as television infomercials, include offers of gifts or discounts as motivation, relying on immediate, impulsive responses.

Process Work 2.4: Advertisement Analysis

Note: To complete this lesson, you will need access to different kinds of advertisements found in newspapers, magazines, websites, and so on. If you do not have access to them, contact your tutor/marker.

1. Find and cut out or print examples of the following advertisements:
   - an ad for a popular consumer product
   - an ad specifically aimed at females
   - an ad specifically aimed at males
   - an ad specifically aimed at teenagers
   - an ad for an environmentally friendly product

Note: You will be using these ads for further process work (and eventually Assignment 2.1) in the lessons ahead, so choose ones you find interesting.

2. Reread "Key Elements of Advertising" at the beginning of this lesson, which discusses the fundamentals of effective advertising. For each ad, decide how it uses these basic elements by completing the following advertisement analysis.

   Use the "Advertisement Review" box below as an aid to organize your thoughts.

   Advertisement Review

   Attracts attention by:

   Arouses interest by:

   Creates desire by:

   Calls for action by:

   My opinion of this ad is:

   ---

2. Once you have written down the ways each ad uses the key elements, choose one of the ads to analyze in a paragraph response. Your paragraph should answer the question: Does this ad effectively use the advertising elements to target a specific audience? Support your response with specific examples from the ad. Make sure you identify the ad's target audience in your response.

   Refer to the **Writing Process** chart that follows to form a complete paragraph for your review (if needed, refer back to Sequence 1, Lesson 1, to refresh your memory on how to write a review).

Writing Process

Part 1: Defining Your Topic

Choose a topic and gather details.

- Use a *selecting strategy* to search for a meaningful writing idea.
- Learn about the topic and develop your focus (thesis).
- Develop a plan to organize your writing.

Part 2: Writing the First Draft

Write the first draft.

- Set the right tone in your opening paragraph.
- Refer to your writing plan but be flexible.
- Concentrate on developing your ideas.
- Save copies of your draft.

Part 3: Revising and Improving Your Writing

Review your first draft.

- Check ideas, organization, and voice of writing.
- Ask a peer to read, react to, and revise your work.
- Edit your work (add, cut, change, etc.).
- Pay close attention to the effectiveness of your opening and closing paragraphs.
- Look for opportunities to make your writing meaningful and interesting.

Part 4: Editing and Proofreading

Check for style and accuracy.

- Check sentence structure, grammar, and word choice.
- Check for errors in punctuation, spelling, and capitalization.
- Refer to a dictionary/thesaurus when needed.
- Ask a peer to read, react to, and edit your work.
- Prepare a neat final copy.
- Proofread the final copy before submission.

Part 5: Publishing

Share your work.

- Share the finished product with others.
- Decide if you will include the writing in your Showcase Portfolio.

File your work in your Draft Portfolio. You will be revisiting this work when you submit the first part of Assignment 2.1 for assessment.

L E S S O N 5 : V I S U A L T E C H N I Q U E S I N A D V E R T I S I N G

Learning Experience

In this lesson you will focus on visual elements of ads. You will learn the techniques that designers use when creating ads. You will then analyze ads to explain how these techniques influence an audience.

> In this lesson you will
>
> 2.1.2   use and adjust comprehension strategies to develop understanding of texts
>
> 2.1.3   use text cues and organizational patterns to confirm meaning and interpret texts
>
> 2.3.2   examine how various visual techniques and elements are used to accomplish persuasive purposes

Close analysis is a process that requires you to examine media messages and the elements involved in their construction. Advertisers use **design features** such as colour, layout, typeface, and font size to project positive associations, appeal to emotions, and connect with the targeted audience. In this lesson, you will discover different visual techniques used in ads and, in Lesson 6, you will look more closely at the language used in ads.

There are many things a **graphic designer** can do to influence an audience and manipulate emotions. A graphic designer is someone who uses computer software to create attractive visuals for a company that is selling a product or service. A graphic designer might be hired to design a logo, make a sign for the front of the store, or design an ad for a website. Although most of this work is done on computer, many designers are artists and will sketch out their designs on paper. A graphic designer is aware of all the different visual techniques that can be used for a purpose.

Visuals should create a particular look and may use photos or illustrations that are bright and unconventional or black and white, depending on the effect the designer is going for. The typeset and font also contribute to the overall design.

Process Work 2.5: Visual Techniques

Part 1: Colour and Juxtaposition

One of the basic visual elements is colour. Different colours create different moods. For example, red is a bold and exciting colour and most fast food restaurants have it in their logos. If they want you to believe that their service is fast and convenient for people in a hurry, then the colour red shows that. Take a look at the "Color Emotion Guide" below to see how the colours in company logos create different reactions and feelings:

Source: The Logo Company. "Color Emotion Guide." *Psychology of Color in Logo Design*.
https://thelogocompany.net/blog/infographics/psychology-color-logo-design/ (18 June 2018).

Another common technique that is often used in advertisements is juxtaposition. **Juxtaposition** is placing two objects side by side that contrast each other to create a jarring or surprising effect. In the competitive world of advertising, shock is used to get your attention.

Look at this public service announcement:

ONE CHILD IS HOLDING SOMETHING THAT'S BEEN BANNED IN AMERICA TO PROTECT THEM.

GUESS WHICH ONE.

We won't sell Kinder chocolate eggs in the interest of child safety. Why not assault weapons?
MOMSDEMANDACTION.ORG

MOMS DEMAND ACTION FOR GUN SENSE IN AMERICA

Source: Moms Demand Action for Gun Sense in America. "Kinder Egg" Campaign by Grey. 13 July 2013. As included in *Ads of the World*. https://www.adsoftheworld.com/media/print/moms_demand_action_for_gun_sense_in_america_kinder_egg (18 June 2018).

There are a few examples of juxtaposition in this ad: a girl holding a large gun, a gun and candy, a gun and a classroom. All of these things look strange together, so they get our attention. Juxtaposition often has a purpose other than getting attention. In this ad, the group Moms Demand Action for Gun Sense in America wants to show that kids and guns do not belong together. They are frustrated with the fact that in their country, the United States, people who have fought to ban or control guns have been unsuccessful, while something as harmless as Kinder chocolate eggs have been banned for years. (Note: This public service announcement is from 2013, and the ban on Kinder eggs was lifted at the end of 2017.)

Look at this ad and answer the following questions in writing:

Source: Band Aid. "Hulk" by JWT. 2 Mar. 2010. As included in *Ads of the World*.
https://www.adsoftheworld.com/media/print/band_aid_hulk (19 June 2018).

1. What is being juxtaposed in this picture?
2. What is jarring about putting these two things together?
3. What is the purpose of the juxtaposition in this ad?
4. What role does colour play in this ad?
5. What is the underlying message of this ad?

File your work in your Draft Portfolio.

Part 2: Additional Visual Techniques

There are many other visual techniques that are employed in ads. Refer to this chart when you are analyzing a visual.

Elements of Design

Balance relates to the way shapes, objects, and colours are arranged. When shapes are balanced, they create a feeling of order or harmony. When shapes are not balanced, they create tension.

Colour is made up of hue (or tint), intensity, and value. *Hue* or *tint* refers to the name of the colour, such as red or blue. *Intensity* is the purity and strength of a colour, such as dull red or bright blue. *Value* means the lightness or darkness of a colour. Colour is used by artists to represent the way things really look and also to create feelings because humans tend to associate colours with particular emotions. The effect of colour on the viewer may be stronger than any other element.

Composition refers to the placement of objects within the frame. Objects placed near the edge can draw more visual attention than forms placed directly in the centre.

Emphasis is the drawing of our attention to something by use of repetition, colour, size, or placement of objects or fonts.

Expression refers to ads where human faces are shown. The eyes, eyebrows, forehead, and mouth all contribute to a person's expression. Human emotion is displayed on the face and a person's expression can help to create the mood of an ad.

Focal point is the part of a photograph, drawing, or painting that is the main area of interest, that draws the viewer's attention first.

Form refers to the height, width, and depth of a structure, all of which can create perspective. For example, shadows might be used to make something appear three-dimensional.

Line is the basic unit of any image. Straight lines often suggest order. Jagged lines can suggest power, fear, or confusion. Curved lines may suggest motion or softness. Diagonal lines can suggest motion or tension.

Movement is created when there is a sense of energy in a visual, determined by the spaces between shapes and by the shapes themselves.

Proportion refers to the comparative relationship between parts in a visual. Size can make things seem important and powerful or tiny and insignificant.

Shape is space that is enclosed by a line. Almost anything can be shown using three basic shapes: squares, circles, and triangles.

Space refers to the distance or area between, around, above, below, or within things. Space can isolate an object or make is stand out. It can also create tension between objects.

Texture describes the quality or feel of an object's surface, such as roughness or smoothness. Through the skilled use of lines and dots in visual images, texture can be "felt" with the eyes.

Unity is achieved when all the components (e.g., colour, shape, font, size, style) in a visual seem to be connected through a consistent look and feel.

Other components to consider in visuals include the setting, types of people represented, clothing and props, and the activities of the people. The visual aspects usually reflect the age, gender, interests, social class, income, and values of the target audience. The entire "look" of the ad is completed by the structural features of **layout** or composition—how the various components are arranged on the page for maximum effectiveness. As you look carefully at the car advertisement below, make note of the design features of the ad.

Source: Volkswagen. "Get in touch with a different kind of remote." *Time* 188.22–23 (2016): 7.

1. After you have looked closely at the ad, answer the following questions in writing:

- What do the colours suggest? Are there any colours that stand out?
- What activity is taking place in the scene?
- What is the focal point?
- Why is the ad set in this location?

- Is the ad balanced? Why or why not? What is the effect?
- Who are the people in the ad? What can you guess about their age, income, interests?
- What two meanings of the word *remote* are used in the headline?
- What does the company want you to believe about this product?

File your work in your Draft Portfolio.

Part 3: Analysis of Visual Techniques in Ads

In this part of the lesson you will

2.1.2 use and adjust comprehension strategies to develop your understanding of texts

2.1.3 use text cues and organizational patterns to confirm meaning and interpret texts

2.2.3 analyze how language and stylistic choices in ads communicate meaning or intention and create effect and overall impression

2.3.2 examine how various techniques and elements are used to accomplish particular purposes

For three of the ads you collected in Lesson 4, complete the following:

1. Identify three visual techniques used in each ad.
2. Explain the effect or impression of one technique for each ad.
3. Explain the purpose of each ad and how the visual techniques help to achieve it.

File your work in your Draft Portfolio. You will be revisiting this work when you submit the first part of Assignment 2.1 for assessment.

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Lesson 6: The Language of Advertising

Learning Experience

Now that you have learned about advertising elements and some visual techniques, you will turn your focus to the use of language in ads. You will take a look at how advertisers use headlines, slogans, and copy to inform and persuade their audience. You will also look at how biased language is used to influence that audience.

In this lesson you will

1.1.3   experiment with language and forms of expression to discover their impact on audience and purpose

1.2.1   examine and adjust initial understandings of ads

2.2.2   examine the ideas, issues, and values presented in a variety of ads

2.2.3   examine how visuals and concise language communicate ideas to accomplish the purpose of advertisements

5.2.3   explain ways that language and texts shape the perceptions of a particular audience

Process Work 2.6: Advertising Language
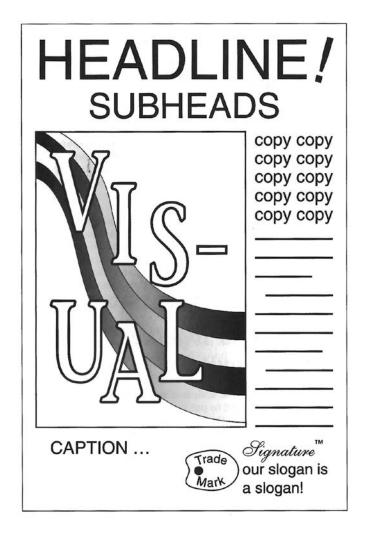
The language of the advertisement is carefully crafted into the **copy**, which is the written part of the ad that delivers the story or message. Effective copy is designed to be creative, memorable, and appealing, and to develop an image for a product, rather than just give information about it. The copy may be dramatic, humorous, or factual.

The **headline** of the advertisement arouses interest by using a catchy phrase or short, simple words. Most ads also contain the product or company **logo** or trademark, and sometimes a **slogan**. The logo is considered part of the **signature**. This is an effective way of making a product easily identifiable. For example, golden arches have become the symbol of McDonald's.

See how language is included in the various elements of a print ad in the diagram below.

Source: Hiam, Alexander. "Figure 8-1: The elements of a print ad." *Marketing for Dummies*. Foster City, CA: IDG Books Worldwide, 1997. 128.

Many ads have ambiguous words. **Ambiguous** means that the message is unclear or uncertain, and may be interpreted in two or more different ways. One of the best examples of ambiguous language is Nike's "Just do it" slogan, which could mean almost anything. It is up to the viewer to fill in the blanks in order to complete the media message and give it a more specific meaning. Ambiguity increases our involvement in the ad, thus making the ad more likely to be memorable. Other types of language techniques ads use for appeal are **puns** (plays on words), **rhyme** (repetition of end sounds), **alliteration** (repetition of beginning sounds), and **inference** (statements that require us to draw on our existing knowledge to gather some meaning beyond what is literally said).

Part 1: Biased and Slanted Sentences

The term **slant** or **bias** is used to describe the way in which writers convey their attitudes or feelings to their audiences. The writing may have a positive or negative bias, depending on the writer's purpose and attitude toward the topic. There are several ways that writing may be slanted in either a positive or negative way in order to influence the audience or reader.

For example, words with positive connotations will likely cause the audience to feel good about the subject; words with negative connotations will cause readers to react against the subject. In the following two sentences, which has a negative bias?

- The alert centre fielder dove for the ball with outstretched arms, but was unable to reach the ball as it took an unexpected bounce off the artificial grass.
- The inexperienced centre fielder looked out of place as he misjudged the ball and allowed it to bounce over his head.

Words can have a positive or negative bias, or no bias at all. Which one applies to each of the following?

- She ate her dinner.
- She stuffed her dinner into her mouth.
- She savoured her dinner.

A second way that writing may be slanted is by using comparisons. Which of the following has a more positive bias because the subject is compared with something pleasant?

- The smell of the cough syrup reminded me of candy floss.
- The smell of the cough syrup reminded me of a dentist's office.

Writing can also be biased when only certain details are reported about the subject. If only favourable details are chosen, while unfavourable details are excluded, the material will seem positive. Read the following sentences and indicate whether each has a positive or negative bias due to the careful exclusion of information.

- The computer software is easy to install and hassle-free.
- The Winnipeg Blue Bombers are ready to clobber their opponents this Friday.
- Why would you even try the terrible taste of our competitor's pizza?
- You can lose weight without exercise by taking just one simple pill.

1. Rewrite each of the four sentences that you just read using language that changes the slant or bias of each. For each sentence, identify the bias your rewrite attempts to communicate.

File your work in your Draft Portfolio.

Part 2: Finding a Positive Bias

Advertisers use words, comparisons, and specific details in sophisticated ways to give their messages a positive slant. They combine words with images to make their ads even more powerful and appealing. There are five common appeals advertisers use to create a positive bias. As you read, think about how each appeal could connect to specific advertisements that you have encountered.

- **Bandwagon** appeals persuade the target audience to take a course of action that "everyone else is taking." By "joining the crowd," this technique reinforces people's desire to be on the side of the majority.

- **Testimonial** appeals use the reputation or the role of the individual giving the statement to sell the product. This technique recognizes that people have greater confidence in someone they feel they know or with whom they share a common bond. The most common testimonial ads use famous athletes or movie personalities as spokespersons.

- **Repetition** is a common technique in which an idea or product name is repeated many times in the same advertisement. Advertisers hope the constant statement of an idea will fix the image of a product in the viewer's mind.

- **Transfer** is a technique that uses words and ideas with positive implications to project positive qualities on a product and its user, such as a laundry detergent that makes clothes smell fresh and makes everyone in the family happy.

- **Glittering generalities** are appeals that use words that are intensely emotional and are associated with beliefs that are highly valued. Such emotions could be the love of country, freedom, and desire for peace. Because of this emotional appeal, the message may be accepted even though there is no proof or reason for the claim. Soft drink companies, for example, have been highly successful in associating their products with a world that is connected through peace and love. Sometimes, this technique can backfire if it seems disingenuous. Pepsi had to pull a controversial ad that involved the celebrity Kendall Jenner. If you have access to YouTube, watch the ad. Jenner is modelling, but decides to skip her photo shoot to join a protest. She offers a Pepsi to one of the riot police in what appears to be an effort to make peace. Why do you think the ad was so controversial?

Note: To complete this lesson, you will need access to online or magazine advertisements.

1. From your collection of five advertisements (from Lesson 4), find two or three that illustrate a positive bias. Identify the appeal, and explain how it works. Often, advertisers will use more than one appeal to persuade the readers. If you happen to notice there is more than one appeal in an advertisement you choose, feel free to expand on all of them.

File your work in your Draft Portfolio.

Part 3: Language Analysis

In this part of the lesson you will
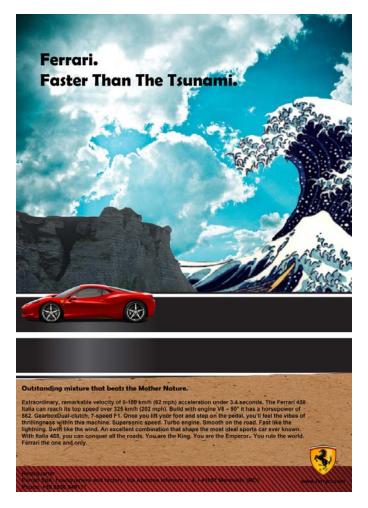
1.2.4   clarify your understanding by considering intended audience when responding to texts

2.1.3   use text cues and organizational patterns to construct and confirm meaning and interpret texts

2.3.2   examine how various techniques and elements are used in texts to accomplish particular purposes

3.3.3   evaluate information for bias

5.2.3   explain ways in which language and texts express and shape the perceptions of particular audiences

1.   Take a look at the Ferrari ad that follows.

Source: RinkyTinky Designs & Interfaces/Advertising (Isabell Kum). Ferrari Ad. *Deviant Art*.
http://rinkytinky.deviantart.com/art/Ferrari-Ad-208415681 (19 June 2018).

2. Read the **copy** (the written text that delivers the story or message) in the car ad. List all the words with positive associations. Then answer the following questions:

- What kind of image do these words create for Ferrari?
- How does the **headline** work together with the image for effect?
- What appeals do you recognize this ad using?
- What is the **signature/logo** that identifies who sells the product or service? How does the signature contribute to the overall image that the ad is trying to create?
- What other features in the ad contribute to its effectiveness?

File your work in your Draft Portfolio.

Process Work 2.7: Subtext in Advertising

In this part of the lesson you will

2.3.2   examine how various techniques and elements are used in texts to accomplish particular purposes

3.3.3   evaluate information for bias

5.2.3   explain ways in which language and texts express and shape the perceptions of particular audiences

Advertising appeals are often used to create **subtext**, or messages that are inferred, but not stated directly in the ad.

For example, in ads for alcohol, the people are often portrayed as smiling, well-dressed, fun-loving young people. Although the text of the ad does not talk about the people, the subtextual message might be that drinking alcohol is exciting and brings happiness to your life; a second subtextual message might be that excessive drinking is not unhealthy.

Ads can have a number of subtextual messages operating at the same time. To discover the subtext of a media message, ask yourself these questions:

- Who created this message and why are they sending it?
- What techniques are being used to attract the viewer's attention?
- What lifestyles, values, and points of view are represented in the message?
- How might others understand this message differently from me?
- What is excluded from this message?

1. Choose one of the ads from a previous task or find another ad that you feel is effective.
2. Identify the subtextual messages that are operating in the ad. Explain how you identified these.
3. Rank the subtexts from most powerful to the least effective.
4. Before going to the next lesson, update your advertising cluster from Lesson 2 by adding what you have learned about advertising from this lesson.

File your work in your Draft Portfolio.

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LESSON 7: MAGAZINE ADS

Learning Experiences

In this lesson, you will examine advertising in magazines and the target audiences for various types of magazines. You will reflect on the type of magazines that appeal to you.

In this lesson you will

2.2.2   examine ideas, issues, and values in a wide variety of texts

2.2.3   examine how visuals and concise language communicate ideas and information for the purpose of advertising

3.3.2   summarize and record important information from a variety of sources, and document your sources

5.2.2   identify ways that society and culture shape the language, content, and forms of texts

5.2.3   explain ways that language and texts shape the perceptions of particular audiences

In magazine ads, words and pictures combine to shape our interpretation of life around us. Despite a growing number of people getting their information digitally, it is estimated that 70 percent of Canadians read magazines. About half of those people read magazines on their devices (cell phone, tablet, or laptop). Canadians spend 90 percent of their time reading one type of magazine and spend over half a billion dollars annually buying magazines. Any magazine that you read may be one of about 1,500 that are published in Canada, with a total circulation of over four billion copies.

When advertising was first introduced into general-interest magazines in the 1800s, it did not play any significant role. A great number of licensed medicines were advertised, such as cancer cures and nerve tonics, but these advertisements were carefully separated from the rest of the magazine. General-interest magazines survived until the 1950s, when they could no longer cover the costs of circulation with such little advertising, and they were unable to compete with television.

With the decline of general-interest magazines, there was an increase in magazines that specifically tailored their content so that it matched a particular target audience. One major reason for the increase of these particular magazines is advertising. Advertisers realize that they no longer need, nor want, a general audience. Instead, advertisers study targeted

groups of people who want to buy their product. This way, they are able to place ads in magazines where these potential customers will see and read them. This also makes it easier for advertisers to use specific language to establish a relationship with readers.

For example, readers who purchase sports and fitness magazines do so because they often participate in sports and fitness activities and would be interested in the latest exercise equipment. Advertisers have created a target audience and can influence the thinking of many of their readers.

Advertising placement can become quite expensive. Where the ad is placed, what size it is, and the circulation of the magazine all contribute to the cost of advertising. However, since magazines rely on advertising to finance the magazine, advertisers can exert a great deal of pressure on the magazine's editor and staff on where their ads are placed. Advertisers can determine the content of specialty magazines, such as what goes in the **premium positions**, that is, the pages that are seen more frequently. The back cover, for example, is a premium position. If you are wondering why, think about the number of times you have stared at the back cover of a magazine that someone else was reading on the bus or in the doctor's office.

Process Work 2.8: Magazine Advertisement Organizer and Analysis

1. Find three different types of magazines. You might find these at home, at the library, at a newsstand, or at a local store. You may also find some magazines online.

2. Name five companies or stores that advertise in each magazine and identify the product or service being advertised. Determine the target audience for each magazine. Complete the "Magazine Advertisement Organizer" chart on the following page, using the chart below as a sample.

Magazine	Target Reader	Name of Advertiser	Product/Service Advertised
e.g., Canadian Living	Primarily women who have started families 25+	1. IKEA	Home furnishings
		2. Hudson's Bay	Children's clothing
		3. Canadian Cancer Society	Health concerns

Process Work 2.8

Magazine Advertisement Organizer

Magazine	Target Reader	Name of Advertiser	Product/Service Advertised
1.		1	
		2	
		3	
		4	
		5	
2.		1	
		2	
		3	
		4	
		5	
3.		1	
		2	
		3	
		4	
		5	

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3. Why do you think the advertisers chose to advertise their products or services in the particular magazines you selected? In your opinion, were these wise choices?

4. For each magazine, indicate which company is advertising on the inside front cover, inside back cover, and back cover. Do these companies have anything in common? Why do you think these companies advertise in these premium positions in the magazine?

5. For each magazine, estimate the percentage of the magazine that is dedicated to advertising. What does this tell you about the purpose of ads? How does it change or confirm your personal reading and interpretation of certain magazines?

File your work in your Draft Portfolio.

Reflections on Lesson 7

Reflect and extend on your Lesson 7 learning experiences by writing a Reflective Journal entry that includes responses to the following:

- What personal connections can you make between yourself and one of the magazines you read most often? If you do not read magazines, consider a friend or family member and any personal connections they may have to magazines to which they subscribe.

- What items are you most likely to purchase after seeing them advertised in a magazine?

- Choose one magazine that has a very well defined target audience. Briefly describe the magazine and explain how it uses language and various texts to shape the perceptions of its target audience.

File your work in your Draft Portfolio.

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Lesson 8: Ads on the Web

Learning Experience

As print media goes out of style and more and more people get their information online, it is important to look at how marketers have adjusted to this newer format. The Internet offers advertisers an opportunity to advertise in many different ways. In this lesson, you will look at some of the concerns around marketing to children and teens on the Internet. You will then offer some advice to parents who want to protect their children from online marketing.

> In this lesson you will
>
> 3.2.5   use text cues such as headings and organizational patterns to make sense of the information in articles
>
> 4.4.1   share ideas and information with parents about how to protect their children

In the past, it used to be that the media simply sent messages while the audience received messages. People would listen to ads on the radio, watch television commercials, or flip through a magazine or a newspaper to find a few advertisements there. Today, technology allows the media to track your habits both online and in stores. For example, say you are planning a trip to Chicago and are checking out hotels, tours, and restaurants online. The next day when you log on, there will be pop up items all related to Chicago. The plans you make are being tracked and not just online. Even grocery stores have loyalty cards that are able to track your purchases and offer discounts or points on products you buy or on products that they believe will be of interest to you because of your previous purchasing habits.

With technology, there is more of an interaction between consumer and company than ever before. While this can benefit the consumer in some ways, it might be concerning to know your behaviours are being tracked by companies.

Really? In one extreme case, a company called Unilever inserted a GPS tracker into their OMO laundry detergent packaging in Brazil so that they could trace where their customers live. They then showed up on their doorsteps to give customers a prize. Is this something you would be comfortable with as a consumer? Why would the company go to that extreme?

Many websites today will give you free content but force you to watch an ad in return. Some people find it annoying, while others are willing to watch the ad to avoid paying money for the content. Many of the ads we view have been tailored to our preferences depending on the site we are visiting or the personal information we have given that site. Some people are upset that companies use your personal information to decide what products to advertise. Other people appreciate that they are getting information about the products that interest them.

Process Work 2.9: Targeting Children and Teens on the Internet

Teenagers often do not realize they have been targeted and manipulated by companies since they were old enough to pick up a tablet or their parent's cell phone. Many online activities, especially games, create an opportunity for companies to market their products and influence children. Read the following information about online marketing provided on the MediaSmarts website and think about how you might protect children from advertising, jotting notes as you read. Complete the task afterwards.

Online Marketing—Overview

There is little doubt that marketers love kids. With a collective spending power of over three billion dollars, and the potential to influence billions more in family spending,[1] marketers are keen to establish brand recognition and brand loyalty with children at increasingly younger ages.

Young children are vulnerable to marketing messages as research has shown that children under age six simply don't understand the idea of advertising, and by the time they have developed the capability to recognize marketing messages they will already be accustomed to a world made up of mascots and logos.

Like all advertisers, marketers need to go to where their audience is and to this end the Internet has been a godsend because it brings their audience to them.

Fun and Games in a Digital World

For young people the Internet is an overwhelmingly commercial environment. Exposure to this online world begins at an early age—as young as age two in some cases—and children are quickly immersed in a constant bath of commercials and branded images: 95 per cent of young people's favourite websites contain commercial content.[2]

(continued)

Source: MediaSmarts. "Online Marketing—Overview." http://mediasmarts.ca/online-marketing/online-marketing-overview (15 Jan. 2018).

The Internet is an especially desirable medium for marketers who want to target children. This is because:

- It's part of youth culture. This generation of young people is growing up with the Internet as a daily and routine part of their lives.
- Parents generally do not understand the extent to which kids are being marketed to online.
- Kids are often online alone, without parental supervision.
- Unlike broadcasting media, which have codes regarding advertising to kids, the Internet is unregulated.
- Sophisticated technologies make it easy to collect information from young people for marketing research, and to target individual children with personalized advertising.
- By creating engaging, interactive environments based on products and brand names, companies can easily build brand loyalties from an early age.

The main ways that companies market to young people online include:

1. Relationship-building through ads that attempt to connect with consumers by building personal relationships between them and the brand.
2. Viral ads that are designed to be passed along to friends.
3. Behavioural targeting, where ads are sent to individuals based on personal information that has been posted or collected.

1. Relationship Building

Online games that are built around brands, products or brand-related characters—commonly known as advergames—are the perfect vehicle for building relationships between children and brands. Generally, young people don't identify advergames as online commercials: most think they are "just games." Fun, fast-paced and interactive, it is easy to see the huge advantage advergames have over ordinary advertisements. These immersive ads provide advertisers with what they call "sticky traffic": users staying involved for extended periods of time. It's difficult to imagine anyone staring at a magazine or banner ad for three to eight minutes, but kids will happily play brand-focused games for long periods of time.

Social networking sites like Facebook help marketers humanize their brands and mascots and engage people in their advertising campaigns through branded profile pages. These pages, which mimic real profiles, let marketers connect with consumers and form personal relationships as "friends." Does it work?: as of May 2012, Barbie's profile page had 4,477,345 'likes' and "Captain Morgan"—of Captain Morgan rum—had 1,063,521 'likes.'

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Highly social virtual worlds also provide tremendous marketing opportunities. Popular destinations for younger kids include Webkinz, Club Penguin, and Stardoll. For teens, it's all about socializing and experimenting with identity in places such as Habbo Hotel, Second Life and There.com. In these immersive environments, marketers blend socializing with selling by: embedding their brands into the electronic landscape or chat features; offering virtual merchandise; or sponsoring virtual events. In effect, the brand becomes part of the role-playing that users engage in. For example, at Stardoll, girls use "stardollars" to dress up their MeDoll or celebrity doll in virtual fashions, makeup and accessories that include real-world brands. When girls first join, they are given 25 stardollars to get them started. But if they want more clothes or decorations for their virtual suites, additional stardollars must be purchased with real cash.

Like social networks, the companies behind virtual worlds actively court advertisers. In its promotional materials, Habbo Hotel describes itself as an online environment that provides companies and brands "with a completely new and exciting way of building their brand value among teenagers."

There's no doubt that these advertising strategies are effective at building relationships: as of 2010 Stardoll boasted 70 million members worldwide, while in 2011 Habbo Hotel touted 200 million registrations. They're also incredibly lucrative: in 2007 Club Penguin was bought by Disney for $350 million.

2. Viral Ads

In the words of Mark Zuckerberg, "A trusted referral is the Holy Grail of advertising" and marketers have been quick to capitalize on the capacity of the Internet—and social networking sites—for viral marketing, which has been described as "word of mouth on steroids." On the Internet, it's easy to pass along information to friends and young people are actively encouraged to do this. For example, when girls complete the "*What should you splurge on at the makeup counter?*" quiz on the seventeen.com website, they're encouraged to share the survey with friends through social networking—as well as buy specific brands of makeup.

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The engines that drive viral marketing are social networking platforms. For example, on its page for potential advertisers, Facebook touts the advantage that its unique environment provides to companies to reach their "exact audience" and connect with "real customers" through targeted ads, integrated content, social actions and connecting with friends of their "friends."

Whether it's sharing the latest viral video on YouTube or passing around the latest cool app or game, marketers are counting on friends influencing friends to buy and/or use their products. They are also very good at pairing their products with specific individuals—and by association their friends—on social networking sites through ad placement on home screens, news feeds and logout pages.

3. Behavioural Targeting

Behavioral targeting is the practice where marketers build profiles of individual users by tracking their behaviours online and then combining that data with information from a variety of other sources such as IP addresses, search histories, and online registration forms, in order to deliver tailored advertisements to those users.

Younger children and youth, who may lack the ability to recognize when they are being targeted in this manner, are particularly vulnerable. On the Internet, kids will happily volunteer information that marketers once had to pay for. For example, on the Neopets website—which is considered one of the fastest growing youth communities in the world (approximately 40 per cent of members are under 13 years old)[3] and one of the top ten 'stickiest' sites on the Web—young people spend hours completing quizzes, filling out market surveys, and doing activities to earn Neopoints to buy things for their pets. In addition, as young players interact with various branded features of the website, Neopets is taking note:

> The company owns a huge set of research data on children 12 and under, a difficult demographic to get because marketers must comply with the Children's Online Privacy Protection Act (COPPA) and obtain parental permission. Neopets claims more than 50,000 kids in their marketing database. Neopets sells market research (not personal data) to other companies, trading on Neopets' "unparalleled access to young people," as the company press kit phrases it.[4]

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Social networking platforms, where youth post detailed personal information, are also a boon for this sort of marketing. Many young people don't realize that when they add a corporate page as a friend, or add an advergame to their profile, they are allowing companies complete access to their personal information.

[1] Alberta Teachers' Federation. "Beyond the Bake Sale: Exposing Schoolhouse Commercialism." *ATA Magazine*: Volume 87 2006-7, Number 2.

[2] Media Awareness Network (2005). *Young Canadians in a Wired World: Phase II Student Survey*. http://www.mediasmarts.ca/sites/default/files/pdfs/publication-report/full/YCWWII-student-survey.pdf

[3] Google AdSense Case Study. https://www.google.com/adsense/static/en_US/NeoPets.html

[4] Grabianowski, E. *How NeoPets.com Works*. http://electronics.howstuffworks.com/neopet3.htm

Online Marketing—Special Concerns

In this section, we examine some concerns related to online marketing.

Health

Besides the marketing and privacy aspects connected with advergames and virtual worlds, adults should also be aware of what these sites are trying to "sell" to kids. Food advertisers are increasingly turning to the Web to target young people. It is now the fastest growing venue for food marketers—in 2006, American food and beverage companies spent $77 million marketing their products to youth online.

With increasing pressure to ban or limit unhealthy food advertising to kids in traditional media, such as broadcasting and print, marketers are working hard to engage youth online, away from the mediating influence of their parents. For example, Candystand.com, a favorite with Canadian kids, features over 100 advergames—many focusing on candy and junk food.

There is also nothing to stop under-aged youth from visiting websites for alcohol brands—all they have to do is select a legal drinking age to log in. Concerns have been raised over the past decade on how some alcohol and beer companies actively solicit youth online through immersive websites that glamorize drinking and build brand loyalty at a young age.

Traditionally alcohol companies have focused their marketing efforts to TV, but in recent years there has been a noticeable shift away from TV in favour of the Internet and social media. For example: Bacardi has at least seven Facebook pages that together claim some 1.7 million fans and, in addition to its own Facebook pages, Captain Morgan Rum promotes a video game app for iPhones[i]

(continued)

Source: MediaSmarts. "Online Marketing—Special Concerns." http://mediasmarts.ca/digital-media-literacy/digital-issues/online-marketing/online-marketing-special-concerns (15 Jan. 2018).

Hidden Costs

It's important to help young people distinguish between what they can do for free in online playgrounds, and what they have to pay for. Many sites offer their basic content at no cost but make users pay to access richer content. Sometimes access to the whole content comes with a subscription: for instance, in Club Penguin you can play the basic game for free, but if you want to have your own igloo to decorate you need to subscribe. In other cases the added content comes as fee-for-service: for example, some free online games charge you for special items such as weapons. The competitive nature of gaming sites can be very powerful, making it hard to resist paying for what was supposed to be a free experience. Social media games such as *Farmville* allow you to buy things which you would otherwise have to earn through constant play and players are pressured to spend money to keep up with their friends who are doing the same.

Privacy

As we've seen in previous sections, privacy concerns go hand-in-hand with marketing. When players play on Miniclip or Neopets, for instance, they can 'Challenge a friend' or 'share the game' via email —not realizing they are giving away their friends' information in the process. With this in mind, it is important to start good privacy protection habits early on so children will make wise decisions about their personal information when they graduate to social networking sites like Facebook.

In virtual worlds, online surveys that children are enticed to complete by rewarding them with points reinforce the notion that sharing information online is a fun and harmless activity.

Parents and teachers need to help young people understand that personal information has value and should not be disclosed indiscriminately. (For more information, visit our Privacy section.)

Endorsements on Social Networking

For many bloggers, YouTube creators, and celebrities on social networks, endorsing products and services is an important source of revenue. Unfortunately, young people aren't always aware that these endorsements are a kind of advertising.

Changes to the Canadian Code of Advertising Standards made in 2016, and similar rules put in place in other countries, require anyone making a paid endorsement to be clear about the nature of the endorsement and who's paying for it.

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Advertising Standards Canada published an Interpretation Guideline to the new rules that make it clear what "digital influencers" have to behave:

1. A testimonial, endorsement, review or other representation must disclose any "material connection" between the endorser, reviewer, influencer or person making the representation and the "entity"… that makes the product or service available to the endorser, reviewer, influencer or person making the representation, except when that material connection is one that consumers would reasonably expect to exist, such as when a celebrity publicly endorses a product or service.

2. If such a material connection exists, that fact and the nature of the material connection must be clearly and prominently disclosed in close proximity to the representation about the product or service.[2]

Despite these rules and guidelines, it's still very easy for kids to mistake a paid endorsement for a review of just a friend's opinion, especially when the "influencers" are seen as regular people and not celebrities. It's important to make sure they know that many of the "reviews" and product recommendations online are really ads, and that they need to view them as critically as any other kind of advertising.

[1] Michael Doyle. "US to review online marketing of beer, liquor and wine." *Miami Herald*. 05/01/12. http://www.miamiherald.com/2012/05/01/2778099/us-to-review-online-marketing.html

[2] Ad Standards. "Interpretation Guideline #5—Testimonials, Endorsements, Reviews." 7 Oct 2016. https://www.adstandards.com/en/standards/interpretationGuideline5.aspx (17 Jan. 2018).

Pretend you are a parent and you are offering other parents advice on how to protect their children from advertising. From what you have just learned in the article, what could be some strategies for making sure children are not being manipulated by advertising? Create a one-page guide for parents with at least five strategies. Include a couple of images to support your advice, just like the article does. For each strategy, give careful instructions about how a parent might use it.

While your parent guide with five strategies for assessment is not part of your assignment for Sequence 2, be sure to file it in your Draft Portfolio so that you can consider including it in your Showcase Portfolio in Sequence 6.

L E S S O N 9 : C H A N G E S I N T H E M A R K E T P L A C E

Learning Experience

In this lesson, you will learn how both the advertisers and the consumers can make a long-standing impact on the marketplace in both a positive or negative way.

In this lesson you will

1.2.2 explore and consider the consequences of your own and others' viewpoints and confirm or revise your viewpoints when generating and responding to texts

2.2.2 examine the ideas, issues, and values presented in a variety of promotional texts

2.3.3 explain how choice of vocabulary and expressions affect meaning and create impact, and use vocabulary appropriate for your topic and audience

5.1.3 recognize and analyze how language use may foster inclusive, respectful communication that is sensitive to the ways people use language in particular cultures

5.2.2 identify and examine ways in which society and culture shape texts

In Canada and around the world, public concerns and long-standing media issues continue to confront us as consumers/citizens. Changes in the marketplace and the recognition that the marketplace influences and is influenced by the rest of society place a great responsibility on the consumer. To function effectively in today's marketplace, consumers must become better informed about and, perhaps, more active in, today's media-related debates.

Changes in the marketplace have occurred as a result of changes in technology, social trends, and the media, and change is continuing to happen. New products, services, methods of advertising, and knowledge are being created. New materials and manufacturing processes mean that traditional products are appearing in new forms. Internet banking and shopping are good examples of how technology allows traditional services to be delivered in a new way.

The following are a few issues that place pressure on advertisers and contribute to changes in the marketplace:

- the portrayal of women in advertising
- use of child labour in developing countries
- animal testing for new products
- the effect of advertising on children
- organic foods and all-natural products

Another trend that has had a great impact on our society is the emphasis on the environment. Advertising ignores the fact that consumption requires energy and resources, much of which is taken from poorer parts of the world. However, manufacturers, distributors, and consumers are now being forced to assess products in terms of their impact on the environment.

For example, have you ever refused to buy a product because it came with an excessive amount of packaging? Have you reconsidered purchasing a product because the advertising encouraged you to "just throw it away" when you were finished using it? Canadians' desire for goods and services has done tremendous harm to the environment. Many have begun to recognize the effect that the marketplace is having on the environment, and efforts are under way to turn the situation around.

Many companies have changed the way they do business in an effort to respect environmental issues. For example, the environmental organization Greenpeace has campaigned heavily to educate consumers about the impact that humans are having on the environment and advocates for more sustainable measures of buying and recycling products. Whether companies are responding to increasing pressure from their customers or are practising environmental responsibility, their efforts are resulting in benefits for all of us. Consumers will create a greater demand for environmentally friendly goods and services if they become more educated on the benefits of protecting the environment.

Process Work 2.10: Response to Nestlé Campaign Article

1. Read the selection titled, "Sweet success for Kit Kat campaign: you asked, Nestle has answered." As you read, consider the role that social media had on influencing consumers and the power of language to shift opinions.

Sweet success for Kit Kat campaign: you asked, Nestlé has answered

Feature story — 17 May 2010

A big "Thank You!" to the hundreds of thousands of you who supported our two-month Kit Kat campaign by e-mailing Nestlé, calling them, or spreading the campaign message via your Facebook, Twitter and other social media profiles. This morning, Nestlé finally announced a break for the orang-utan—as well as Indonesian rainforests and peatlands—by committing to stop using products that come from rainforest destruction.

The new policy commits Nestlé to identify and exclude companies from its supply chain that own or manage 'high risk plantations or farms linked to deforestation.' This would apply to notorious Sinar Mas, a palm oil and paper supplier that Greenpeace has repeatedly caught destroying the rainforest—if it fails to meet Nestlé's new criteria—and also have implications for Cargill, one of Nestlé's palm oil suppliers which purchases from Sinar Mas.

Nestlé's announcement sends a strong message to the palm oil and paper industry that rainforest destruction is not an acceptable practice in today's global marketplace—and it wouldn't have happened without you. From the very beginning, the strength of our Kit Kat campaign has been the truly amazing support from the public—online and offline—both concerned consumers and social media-savvy activists alike.

The orang-utan finally gets to have a break—thanks to you.

Kit Kat—Thanks!

The support from the online community has been clear since day one when our "Have a break?" video's removal from YouTube sparked online calls of censorship, several spin-off uploads to YouTube, and drove hundreds of thousands of views on the video within hours of it being re-uploaded to Vimeo— the total number of views on all versions of the video is now over 1.5 million!

Facebook was another key online arena for the Kit Kat campaign, where a steady stream of pressure was applied to Nestlé via comments you left on its Facebook Fan page. While many of you also "wore your support on your sleeve" Facebook-style by changing your profile pictures to images of orang-utans, rainforest, and our campaign Kit Kat "killer" logo.

(continued)

Source: Greenpeace. "Sweet success for Kit Kat campaign: you asked, Nestlé has answered." 17 May 2010. www.greenpeace.org/international/en/news/features/Sweet-success-for-Kit-Kat-campaign/ (17 Jan. 2018).

The power of social media combined dramatically with our direct actions to deliver the message directly to Nestlé at events like its Annual General Meeting on April 15th. Outside the meeting venue, shareholders were greeted by protesting orang-utans as they arrived, while inside our activists hid in the ceiling in order to drop down over shareholders heads just as the meeting began to deploy banners asking Nestlé to give orang-utans a break. Online our supporters were sending tweets to shareholders throughout the meeting via a fake Wi-Fi network we had set up, which sent shareholders directly to greenpeace.org/kitkat when they connected.

The "Killer" logo used by supporters as a Facebook profile picture

Online and offline the message to Nestlé has been strong and relentless over the past two months— give rainforests and orang-utans a break. All of it—from protesting orang-utans on the streets to Facebook status updates—has brought us to today's commitment. Congratulations and thank you to everyone who helped us get here— now go on and announce it to the world. Please boast about your involvement in the success of our Kit Kat campaign on Facebook and Twitter—or any of your other social network profiles—you deserve it!

Our goal remains the complete protection of Indonesia's rainforests and carbon-rich peatlands. We will be watching Nestlé closely to make sure it sticks to its word and puts them into action fast. We will also continue to investigate and expose unscrupulous palm oil and paper companies that destroy rainforests and to pressure the Indonesian government to act. In the meantime, today's new Nestlé "no deforestation footprint" policy is something to celebrate. We hope it will inspire action by other international companies—like Carrefour and Wal-mart—to hear our message that there is no room for forest destruction in the products we buy.

Let's celebrate our sweet success!

You deserve a huge round of applause for helping us get that well-deserved break for the orang-utan and for Indonesian rainforests! Do some online boasting.

6. Write down five instances in the article where bias (Lesson 6) is evident. Why do you think the article was written in this way?

7. This campaign occurred in 2010, when social media was already popular. Could this campaign have worked without social media? Explain your position.

8. As consumers, we each have a role to play in reducing the impact of advertising. Although we may not have the resources to initiate a public

awareness campaign like the one described here, what are some ways that we can do our part in influencing advertisers?

9. Return to your advertising cluster from Lesson 2 and add any new information or ideas.

File your work in your Draft Portfolio.

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LESSON 10: ASSIGNMENT 2.1: ADVERTISEMENT ANALYSIS AND VOICING MY OPINION (COMMENT LETTER OR ONLINE BLOG ENTRY)

Learning Experience

In this lesson, you will bring together the information you have learned about advertising and complete **Assignment 2.1: Advertising Analysis and Voicing My Opinion**. While advertisers sometimes make the mistake of being offensive to their audiences, others try hard to create a positive message. You will choose an advertisement that you support or one that you feel is objectionable. You will analyze the ad's visual and language techniques in an organized response. Once you have analyzed your ad, you will write a persuasive letter or blog entry giving your opinion of the message in and the effectiveness of the ad.

Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)

Part 1: Advertisement Analysis

In this part of the lesson you will

2.2.3   examine how visuals and concise language communicate ideas and information for the purpose of advertising

2.3.2   examine how various visual techniques and elements are used in ads to accomplish particular purposes

2.3.3   explain how the choice of vocabulary creates an impact

3.3.3   evaluate the completeness of information (and the use of bias and subtextual messaging) in ads for specific purposes

5.2.3   explain ways in which language and visuals shape the perceptions of particular audiences

The first part of your assignment is an analysis of an advertisement. Follow these steps:

1. Choose an ad, considering the three options in Part 2 of this assignment. You may use one of the ads you analyzed in Lessons 4, 5, and 6, but if none of those is suitable, you may choose another. Your ad will also be the subject

of your letter or blog entry. You can find an ad from a magazine or online but you must provide a copy of the ad along with your assignment.

2. In a well-organized response, answer the following question: How does the advertisement use language and visuals effectively to convey a message or an impression?

Organize your response in the following way:

a. Identify an idea or impression from the ad.

b. Give an example of two visual techniques in the ad and explain why they are effective. Refer to Lesson 5 for a list of visual techniques.

c. Give an example of one language technique in the ad, and explain why it is effective. Refer to Lesson 6 for examples of language techniques.

d. Identify an example of bias or subtextual messaging in the ad, and explain why it is effective.

e. Conclude by evaluating whether or not the ad effectively achieved one of the following purposes: attracting attention, arousing interest, creating desire, or calling for action.

Part 2: Voicing My Opinion

Continuing to work with the print or online ad that you analyzed in Part 1, you will choose one of the options below and write a comment letter or blog entry. Both forms of writing give you an opportunity to voice and defend your opinion. A comment letter is usually sent directly to the person or company you are criticizing or praising. A blog entry is an opinion piece that is posted on the Internet for the general public to see. It is usually less formal than a business letter.

Choose one of the following options for your assignment:

1. It is important to speak out about media content you find inappropriate. Find a print ad or ad campaign that you consider offensive or misleading. Compose a letter in which you express your concerns. For the purposes of this option, your audience will be the President of Advertising Standards Canada. This organization handles complaints about advertising and makes sure that advertisers follow certain laws and codes. When you submit your assignment to the Distance Learning Unit, attach a copy of the advertisement.

OR

2. Write a letter directly to a company whose advertising practices you disagree with, or whose policies you wish to praise. For this option, your audience will be the company president or chief executive officer (CEO). In your letter, state the advertising practices to which you are referring. When

you submit your assignment to the Distance Learning Unit, submit a copy of the ad with your letter.

OR

3. Women are often degraded in advertising that focuses on their appearance, their relationship to men, or their expected roles in the workforce. Write an online blog entry complaining about a company whose ad campaign demeans women, whether it is through overt or subtextual messaging. Explain how one or more of the ads in their campaign portrays an unfair representation of girls or women, and demand a change in their advertising policy.

Preparation for Assignment 2.1: Writing an Effective Comment Letter or Online Blog Entry

This assignment provides you with an opportunity to demonstrate your achievement of many of the learning outcomes that have been targeted in this sequence. Both you and your tutor/marker will assess your assignment to determine how well you are mastering theses specific learning outcomes. Before you begin your work on Assignment 2.1, review the Self-Assessment of Assignment 2.1 form at the beginning of this sequence.

Before completing Part 2 of the assignment, you will need to review the guidelines for writing a comment letter or blog entry and the guidelines for formatting a business letter, as illustrated in the sample comment letter that follows.

How to *Write an* Effective Comment Letter or Blog Entry*

1. Write as soon as possible—The information will be fresh in your mind and you will be taking advantage of the energy from your initial reaction.

2. Be original—Formal letters and petitions have their place but personal letters carry more weight.

3. Be legible and be brief—Write about one issue on one page.

4. Be polite but firm—Anger and criticism do not win friends.

5. Identify the medium and format—e.g., for a magazine article: which issue and page. For printed material, include a copy if possible.

6. Be specific and organized—Clearly identify the issue. State your "key" points. Quote experts and include information to support your position. Indicate the action you want taken.

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7. Write persuasively—Think of your objection letter as a negotiation in which you are trying to sway the reader to be open to your point of view. Ultimately, you want the reader to respect your view and take action.

8. In the case of a letter, ask for an answer—Ask for their views and the action they intend to take. In the case of a blog, suggest actions your readers could take to address the problem.

9. Include your name, address, and postal code.

10. End with a strong statement that cannot be outright rejected.

11. Give praise where it's due—If you can find something positive to say about the service or product, the presentation of which you are objecting to, please add these details; the reader is more likely to be receptive to your criticism.

12. Be certain to sign your letter.

Business Letter Format and Sample Comment Letter

Refer to *Writers INC*, "Writing a Business Letter," pages 297 to 308, for sample letters and details about the correct format for your comment letter.

The example that follows uses what is called a modified block style of business letter format. Another format for a business letter is a block style. Using this style, each paragraph begins at the left margin. See *Writers INC*, page 299, for an example. Either format is correct; just be consistent throughout your letter.

Note: It is very important that you sign letters because your signature indicates that you wrote it yourself.

Your street
City/Town, Province, Postal Code
Date

Name of the contact
Name of organization
Street number and name
City/Town, Province Postal Code

Dear Sir or Madam (or person's name followed by a colon):

I would like to congratulate Nestlé for its new policy to stop using products that come from rainforest destruction, which I believe will have tremendous environmental impact. Many palm oil suppliers threaten the rainforests and carbon-rich peatlands with their destructive practices.

Nestlé's decision to stop purchasing palm oil from suppliers such as Sinar Mas is a highly responsible and progressive move and you are to be commended for taking a leadership role on this issue.

I would also like to commend Nestlé for the very effective and creative street advertising campaign for Kit Kat bars, where benches are painted to look like giant Kit Kat bars. These colourful and realistic benches capture the attention and imagination of everyone who sees them, and the association of a bench with Kit Kat's long-standing slogan "Have a break—have a Kit Kat" is brilliant.

I am happy to see Nestlé maintain their traditional standards in advertising and good taste, while at the same time raising their standards for sourcing palm oil responsibly by requiring that suppliers protect peatlands and rainforests and promote human rights with regard to mill and plantation workers.

Nestlé's new palm oil policy shows that it is a company that takes its role in the sustainability of the industry seriously. The world will be watching to ensure that Nestlé delivers on its promises.

I look forward to your reply.

Sincerely,

Your Signature (written)

Your Name (typed or printed)

Blog Format and Sample Blog Post

This blog comes from teacher and mother Leanne Shirtliffe. Notice that the language is more informal and there are several features besides text, such as a photograph and a link to another website.

Gender and the Olympic Games

The Olympics are over. For me, this means I have to go back to parenting. No more abandoning my kids in front of a DVD player with the instructions, "Call me when it's time for bed." No more eating dinner in front of the TV in the basement, which we euphemistically call "having a picnic." No more outdoing our neighbours with the size of our flag.

Canada's most patriotic garage door

Yesterday, after reading and commenting on Natasha's post, "The Canadian Women's Olympic Hockey *Scandal*," I started to think about gender and the 2010 Winter Games.

The statistics for Team Canada, at least, are impressive. Women made up 44% of Canada's 206 member Olympic team. Fifty-six percent of our medals, whether individual or team, came from female athletes.

These stats are fantastic. I am encouraged that we are moving toward an even playing field for women in sports.

We are, right?

But what surprised me is just how many gender-related issues there were at the 2010 Olympics.

Consider this:

- The beer drinking and cigar smoking of the Canadian women after winning hockey gold proved to be controversial, sparking letters to the editor across the country. It still would have made the media if the men's team had partied on the ice at Canada Hockey Place, but it wouldn't have garnered as much attention. As a society, we hold women to a higher moral standard that does not include partying after being crowned the best in the world. It might be a strange thing to argue, but women have as much right to kill brain cells as men do. It shouldn't be a story.

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Source: Shirtliffe, Leanne. "Gender and the Olympic Games." 2010. http://leanneshirtliffe.com/gender-and-olympics/ (19 Jan. 2018).

- If Jon Montgomery, winner of the gold in men's skeleton, were female, the media—and possibly the IOC—would have been all over the sculling of a pitcher of beer in public. Instead, he's lauded as the poster boy for easy-going Canada, which he deservedly is. I just don't get why a man can chug sixty ounces of beer given to him by a stranger, but a woman can't have a can from the locker room.

- Women were not allowed to compete in ski jumping. Apparently, the Olympic committee decided that female ski jumpers aren't good enough to participate, never mind that they have their own World Cup. Yes, forbidding women to ski jump at the Olympic Games will really encourage more girls to get involved in the sport.

- Johnny Weir, US figure skater, was criticized by some media for being feminine. While it's conceivable that the media might criticize a woman for being masculine, the implication would be different. Calling Weir feminine is to suggest he's "lesser than."

So what's the lesson? There may not be one. But there's still work to be done before our daughters and sons are full partners in this world of sport and media.

Now, it's your turn: does gender bias still exist in sports?

Using the Writing Process

For assistance on writing your comment letter or blog entry, refer to the **Writing Process** chart at the end of Lesson 4.

You have the option of submitting all your drafts to the Distance Learning Unit along with the final copy of your letter/blog entry or submitting the first draft and final copy only, with a reflection on the edits that you make. If you are word processing, be sure you save the draft of your letter/blog entry. Make a copy of it and use the copy for editing. If you are handwriting your letter/blog entry, double space your work and write on one side of the page only; this allows room for making revisions and editing changes.

Part A: Pre-writing

In this part of the lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions

1.2.1   examine and adjust your initial understanding of texts according to new knowledge, ideas, experiences, and responses from others

3.3.1   organize and reorganize main ideas and supporting information according to audiences and purposes

3.3.2   summarize and record important information, ideas, and perspectives, and document sources accurately

4.1.1   generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task for a particular audience

4.2.1   consider your audience's needs and characteristics in appraising your choice of content, language use, and form of communication

Once you have decided on your assignment option, you need to explore and choose what you are going to write about in your letter or blog entry.

1. Begin by reviewing the advertising cluster you have been developing throughout this sequence.

2. Brainstorm all of the things you find objectionable in an advertisement (Option 1), or your response to a company's advertising policies (Option 2), or your position(s) with respect to gender issues (Option 3).

3. Review your brainstorm a day later. Look at your jottings with fresh eyes and try to write a single statement that attempts to capture the main idea or position that your brainstorm notes convey.

4. Review the single statements. Does one of these represent or capture your thinking? What is your position on this topic? Can you use it as the main thrust of your letter? Keep working until you are satisfied that you have captured a main idea for your letter. If you have other major statements, you might examine these to determine if they can be used to support or further develop your main point.

5. Organize your letter by creating a cluster diagram. Place your central idea or thrust at the centre of the page in a circle. Draw lines from that central circle to the major supporting idea. Next, connect to each of these major support ideas any specifics (examples, quotations, observations of detail) that you can use to provide evidence that your major supporting ideas are true and valid.

6. Review your cluster, and note any places where you see gaps where the major supporting ideas and their details need further expansion or fine-tuning, or where links or connections between the parts will need further refinement to make all the parts work together. Fill these gaps by conducting research and searching for further details.

   ▪ Fill out the **Communication Variables and Information Needs** chart on the following page.

   ▪ Use this chart information to review your outline and to make sure that the content of your letter will be appropriate for your purpose and audience.

Refer to pages 41 to 52 in *Writers INC* for more information on pre-writing.

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Assignment 2.1, Part A

Communication Variables				→ Information Needs
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**

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Part B: Drafting

In this part of the lesson you will

3.3.2   summarize and record important information, ideas, and perspectives; document sources accurately

4.1.1   generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task for a particular audience

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in own drafts

1. Review "How to Write an Effective Comment Letter or Blog Entry" and the samples of a comment letter and a blog entry at the beginning of this lesson. Depending on which option you chose, you may choose to write a formal business letter or present your comments in an online blog (you do not have to post the blog—you can type it up using a word processing program such as Word or Google Docs).

2. Write from your cluster, using the major ideas as a focus for paragraphs.

3. Leave your draft for a day before returning to it so that you can reread it with fresh eyes and note any items you want to change.

Refer to pages 53 to 58 in *Writers INC* for more information on drafting.

Part C: Revising

In this part of the lesson you will

1.1.3   experiment with language and forms of communication to discover their impact on audience and effect on purpose

2.2.3   examine how concise language in texts communicates ideas and information to accomplish particular purposes

3.3.1   organize and reorganize main ideas and supporting information according to audiences and purposes

3.3.3   evaluate the completeness and relevance of information for achieving a specific purpose

4.1.3   select and use an organizational structure, techniques, and transitions to communicate ideas clearly and effectively

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in own drafts

4.2.2   consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence

1. Refine the organization of your content. Did you present it in the most effective order? Is there a better option? You may want to arrange it in a number of ways so that you can select the most effective one.

2. Examine the links to connections between the parts. Does each follow the other in a smooth way? Do you need transitions between the paragraphs for your reader(s)?

3. Examine your opening and your closing. Is each effective? Will each have the impact on your reader that you want?

Refer to the **Writing Process** chart and pages 59 to 68 in *Writers INC* for more information on revising.

Part D: Editing

In this part of the lesson you will

2.2.3   examine how concise language in texts communicates ideas and information to accomplish particular purposes

2.3.2   examine how various techniques and elements are used in texts to accomplish particular purposes

4.1.3   select and use an organizational structure, techniques, and transitions to communicate ideas clearly and effectively

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in your drafts

4.2.2   consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence

4.3.1   use appropriate words, grammatical structure, and register according to audience, purpose, and context

1. Examine your word choices for bias and revise any overly slanted phrases. (Review Lesson 6 on slant and biased writing to help you.)

2. Examine your sentence structures. What kinds of sentences have you used? Edit your work so that there is a balance of simplex, complex, compound, and complex-compound sentences. (Review sentence types in Sequence 1, Lesson 6, and *Writers INC*, pages 522 to 523.)

3. Have other people read your letter/blog entry and make suggestions or ask them questions about their response so that you can determine if the style and sentence structures of your letter are effective.

Refer to the **Writing Process** chart and pages 75 to 79 in *Writers INC* for more information on editing.

Part E: Proofreading

In this part of the lesson you will

4.3.1   use appropriate words, grammatical structures, and register according to audience, purpose, and context

4.3.2   use Canadian spelling conventions

4.3.3   use capitalization and punctuation conventions

Refer to the **Writing Process** chart and pages 75 to 79 in *Writers INC* for information on proofreading.

1. Reading aloud is one proofreading strategy that you might try. Sometimes our ears pick up things that our eyes do not see. Reading backwards—from bottom to top, from right to left—is another strategy that helps to find errors.

2. Ask another person to read your letter/blog entry for errors.

3. Check your draft against the format requirements of a letter or blog entry.

4. Print or handwrite a final copy of your letter or blog entry to submit as Part 2 of Assignment 2.1.

Reflections on Lesson 10

In this part of the lesson you will

2.3.3   explain how the choice of vocabulary creates an impact

4.2.1   appraise the effectiveness of own and others' choices of content, form, style, and presentation

Reflect and extend on your Lesson 10 learning experiences by writing a Reflective Journal entry, including responses to the following:

■ What major and minor changes did you make from your draft letter to your final copy?

■ What benefits do you think come from outlining your ideas or using some form of graphic organizer before writing?

■ Which part of your letter/blog entry is the most effective at getting your point across?

■ How did you adjust your language to the audience you chose?

Assessment—Preparation for Submission

Congratulations! You have completed Sequence 2 and will soon be able to move on to Sequence 3 of this course.

Before you do, you must

- complete a self-assessment of Assignment 2.1
- complete a checklist to make sure you have done all the work in this sequence
- submit all required work from this sequence to the Distance Learning Unit

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 mark and assessment from your tutor/marker or contacted your tutor/marker for permission to submit your work.

Note: You must complete and submit all the work from Sequence 2 before you can submit Sequence 3.

Assessment of Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)

The **Self-Assessment of Assignment 2.1: Advertisement Analysis and Voicing My Opinion (Comment Letter or Online Blog Entry)** form corresponds to the one that your tutor/marker will use. You will both assess your achievement of the targeted SLOs (Specific Learning Outcomes) identified in relation to this assignment.

To assess these SLOs, use the following five-point scale:

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Rate your performance on each SLO as it applies to your assignment, using the rating scale. Place a check mark in one box for each line.

Checklist for Sequence 2

Complete the checklist to make sure you have completed all the work required for Sequence 2.

As you check each item, make sure that it is labelled with the appropriate lesson and part numbers. To help you keep track of your work in the course, you can write the completion date in the date column.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before assessing your assignments.

Preparing for Submission of Sequence 2

Steps

- Complete the checklist to make sure all of your work is complete.
- Include the following items in your submission:
  - Cover Sheet
  - Checklist for Sequence 2
  - Assignment 2.1: Advertisement Analysis and Voicing My Opinion
  - Self-Assessment of Assignment 2.1: Advertisement Analysis and Voicing My Opinion
  - Process work from this sequence (optional)

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 mark and assessment from your tutor/marker
  or
- contacted your tutor/marker for permission to submit your work to the Distance Learning Unit

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GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Colour Images

Sequence 2, page 13

Source: Davidoff. "The Power of Cool." *Maxim* (Apr. 2006). As included in "Representations of Masculinity and Femininity in Advertisements." William O'Barr. *Project MUSE*. 2017. https://muse.jhu.edu/article/202979 (5 June 2018).

Source: Max Factor. "Eye Candy." *Elle* (Apr. 2006). As included in "Representations of Masculinity and Femininity in Advertisements." William O'Barr. *Project MUSE*. 2017. https://muse.jhu.edu/article/202979 (5 June 2018).

Sequence 2, page 30

Source: Toys"R"Us (Canada) Ltd. *Toys R Us Canada Flyer*. June 8–14, 2018. www.toysrus.ca/shop/index.jsp?categoryId=12027082&camp=MISC:Vanity:TRUFlyerEN:TRU:TRUFlyerEN:112613 (7 June 2018).

Sequence 2, page 31

Source: Pepper Advertising. "The Kit Kat Bench." Ad Industry Blog. 14 Mar. 2010.
www.peppertt.com/blog/advertising-industry/the-kit-kat-bench/ (14 June 2018).

Sequence 2, page 40

Source: The Logo Company. "Color Emotion Guide." *Psychology of Color in Logo Design*.
https://thelogocompany.net/blog/infographics/psychology-color-logo-design/ (18 June 2018).

Source: Moms Demand Action for Gun Sense in America. "Kinder Egg" Campaign by Grey. 13 July 2013. As included in *Ads of the World*. https://www.adsoftheworld.com/media/print/moms_demand_action_for_gun_sense_in_america_kinder_egg (18 June 2018).

Sequence 2, page 42

Source: Band Aid. "Hulk" by JWT. 2 Mar. 2010. As included in *Ads of the World*.
https://www.adsoftheworld.com/media/print/band_aid_hulk (19 June 2018).
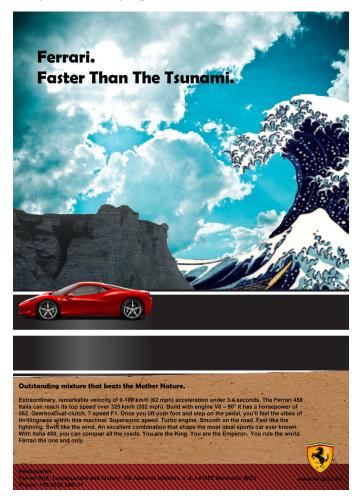
Source: Volkswagen. "Get in touch with a different kind of remote." *Time* 188.22–23 (2016): 7.

Sequence 2, page 52

Source: RinkyTinky Designs & Interfaces/Advertising (Isabell Kum). Ferrari Ad. *Deviant Art*. http://rinkytinky.deviantart.com/art/Ferrari-Ad-208415681 (19 June 2018).

GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Sequence 3
From Fiction to Fact:
Self-Directed Inquiry

GRADE 11 ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

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 the following:

Drop-off/Courier Address	**Mailing Address**
Distance Learning Unit	Distance Learning Unit
555 Main Street	500–555 Main Street
Winkler MB R6W 1C4	PO Box 2020
	Winkler MB R6W 4B8

Contact Information

Legal Name: _____   Preferred Name: _____

Phone: _____   Email: _____

Mailing Address: _____

City/Town: _____   Postal Code: _____

Attending School: ❏ No   ❏ Yes

School Name: _____

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

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

For Student Use	For Office Use Only	
Sequence 3 Assignments	**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____ Date Received	_____ Date Received
❏ Process Work (optional)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Assignment 3.1: Novel Responses	_____ /40	_____ /40
❏ Self-Assessment of Assignment 3.1: Novel Responses	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Assignment 3.2: Visual Presentation	_____ /72	_____ /72
❏ First draft	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Final copy	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Reflections	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Self-Assessment of Assignment 3.2: Visual Presentation	❏ CO/ ❏ INC	❏ CO/ ❏ INC

(continued)

For Student Use	For Office Use Only	
Sequence 3 Assignments *(continued)*	**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____ Date Received	_____ Date Received
❏ Assignment 3.3: Discussion with My Tutor/Marker	_____ /36	_____ /36
❏ Preparation notes	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Discussion with tutor/marker	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Self-Assessment of Assignment 3.3: Discussion with My Tutor/Marker	❏ CO/ ❏ INC	❏ CO/ ❏ INC
For Tutor/Marker Use		

Remarks:

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 some of your process work to demonstrate your achievement and/or 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 6.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Checklist
Sequence 3: From Fiction to Fact: Self-Directed Inquiry

Remember, you must submit your assignments ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignments.

C = Completed   I = Incomplete

Process Work, Assignments, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Novel Selection			
Process Work 3.1: Novel Selection Part 1: Choose Novel Part 2: Discuss with Tutor/Marker			
Reflections on Lesson 1			
Lesson 2: Assignment 3.1: Novel Responses			
Part 1: Completing Novel Responses — 3 Thinking about My Reading forms ✉ — 3 Reflective Journal entries ✉			
Lesson 3: An Inquiry Question			
Process Work 3.2: Inquiry Question Part 1: Formulate Your Inquiry Question — Topic and list of possible questions Part 2: Discussion with Learning Partner — Brainstormed ideas, questions, etc. Part 3: Finalize Inquiry Question Part 4: Discussion with Tutor/Marker — Approval of tutor/marker			
Reflections on Lesson 3			
Lesson 4: Creating an Inquiry Plan			
Process Work 3.3: Develop an Inquiry Plan Part 1: Graphic Organizer Part 2: Inquiry Plan — Communication Variables and Information Needs (form) ✉ — Timeline (form) ✉			
Lesson 5: Select, Record, and Acknowledge Sources			
Process Work 3.4: Collect and Process Information Part 1: Collect Information and Take Notes — Summaries, paraphrases, and/or quotes with source information Part 2: Document Your Sources — Works Cited/Bibliography ✉			

(continued)

Checklist
Sequence 3: From Fiction to Fact: Self-Directed Inquiry *(continued)*

Remember, you must submit your assignments ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignments.

C = Completed I = Incomplete

Process Work, Assignments, and Assessment	Date	For Student	For Tutor/Marker
Lesson 6: Audience			
Process Work 3.5: Target Audience Part 1: Profile Your Audience — Information about Audience (answers to questions) Part 2: Discussion with Tutor/Marker			
Reflections on Lesson 6			
Lesson 7: Assignment 3.2: Visual Presentation			
Assignment 3.2: Visual Presentation Part 1: Explore a Visual Form — Collection of examples — Responses to questions about form Part 2: Process and Select Information — Notes and graphic organizer — Selected quotations, summaries, paraphrases, facts, opinions, ideas, and perspectives Part 3: Writing Process — First draft ✉ — Final copy ✉			
Reflections on Assignment 3.2 ✉			
Lesson 8: Assignment 3.3: Discussion with My Tutor/Marker			
Assignment 3.3: Discussion with My Tutor/Marker — Prepared responses to questions (notes) ✉ — Discussion with tutor/marker ✉			
— Self-Assessment of Assignment 3.1: Novel Responses ✉ — Self-Assessment of Assignment 3.2: Visual Presentation ✉ — Self-Assessment of Assignment 3.3: Discussion with My Tutor/Marker ✉			

Self-Assessment of Assignment 3.1: Novel Responses

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1   Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2   Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3   Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4   Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	**0**	**1**	**2**	**3**	**4**
■ reflect on new understanding gained while reading the novel in relation to your prior knowledge (1.2.1)					
■ consider and develop your own ideas and gain information as you read your novel, and develop new ways of looking at the world (1.2.3)					

(continued)

Self-Assessment of Assignment 3.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ explore ideas you are uncertain of and assess whether new information gained in your reading clarifies your understanding (1.2.4)					
■ examine connections between personal experience, prior knowledge, and the issues and themes presented in the novel (2.1.1)					
■ use and adjust comprehension strategies to develop understanding of the novel and complete your novel responses (2.1.2)					
■ use textual cues and organizational patterns to clarify meaning and interpret the novel (2.1.3)					
■ understand what you read by using cueing systems (such as the meanings of words, spelling, grammar) (2.1.4)					
■ examine how various elements and techniques are used in the novel (2.3.2)					
■ examine how choice of vocabulary and expression affect meaning and create impact in the novel (2.3.3)					
■ ask questions to define your inquiry topic (3.1.2)					

Comments

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Self-Assessment of Assignment 3.2: Visual Presentation

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1 Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2 Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3 Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4 Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
▪ experiment with language and forms of expression to discover their impact on an audience and effect on your purpose (1.1.3)					
▪ explore a range of presentations and discuss their appeal and potential for affecting particular audiences (1.1.4)					

(continued)

Self-Assessment of Assignment 3.2 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ consider the consequences of the choices you made when creating your presentation (1.2.2)					
■ examine how visuals and concise language communicate ideas and information to accomplish particular purposes (2.2.3)					
■ analyze how certain characteristics of your chosen forms are used for particular audiences and purposes (2.3.1)					
■ examine how various techniques and elements are used to accomplish your particular purposes (2.3.2)					
■ summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner (3.3.2)					
■ generate, evaluate, and select ideas, information, and data to accomplish a task (create a visual presentation for a particular audience) (4.1.1)					
■ select and use a visual form appropriate for audience, purpose, and context (4.1.2)					
■ select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively (4.1.3)					
■ consider your audience's needs and characteristics in appraising choices of content, language use, and form in your presentation (4.2.1)					
■ consider your audience's needs and characteristics in analyzing and revising drafts to ensure appropriate content and to ensure unity, clarity, and coherence (4.2.2)					
■ consider your audience's needs in selecting text features to enhance legibility (4.2.3)					

Self-Assessment of Assignment 3.2 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ use effective language and visuals, and arrange ideas for emphasis and desired effect, considering your audience's characteristics and needs (4.2.4)					
■ consider your audience's characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal (4.2.5)					
■ use appropriate words and grammatical structures for your audience and purpose (4.3.1)					
■ use Canadian spelling conventions (4.3.2)					
■ use capitalization and punctuation conventions to clarify intended meaning when editing and proofreading (4.3.3)					

Comments

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Self-Assessment of Assignment 3.3: Discussion with My Tutor/Marker

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 3.3. 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 3.3.

Rating Scale

0 Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.

Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1 Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2 Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3 Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4 Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ connect ideas, observations, opinions, and emotions to develop a train of thought (1.1.1)					
■ combine ideas and information from multiple sources to ensure consideration of various perspectives (1.2.3)					

(continued)

Self-Assessment of Assignment 3.3 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ clarify your understanding by considering multiple perspectives, research data, and your intended audience when preparing and having your discussion (1.2.4)					
■ use creative combinations of sounds (voice, expression) to communicate clearly and effectively (2.3.4)					
■ summarize and record important information, ideas, and perspectives in an organized manner (3.3.2)					
■ generate, evaluate, and select ideas, information, and data to accomplish a task (discussion) for your audience (tutor/marker) (4.1.1)					
■ consider your audience (tutor/marker) when deciding on content, language use, and form (4.2.1)					
■ use effective language, and arrange ideas for emphasis and desired effect, considering your audience (4.2.4)					
■ think about what your tutor/marker offers as comments and reflect upon how they compare to your own ideas (5.2.1)					

Comments

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S E Q U E N C E   3
F R O M   F I C T I O N   T O   F A C T :   S E L F - D I R E C T E D   I N Q U I R Y

> ### Sequence Overview
>
> In Sequence 3 there are eight lessons and three assignments. First you will choose a novel to read and for **Assignment 3.1: Novel Responses** you will respond to the novel in the form of journal entries. Once you have read the novel you will choose a topic to research based on the content of the novel. In **Assignment 3.2: Visual Presentation**, you will present the results of researching a topic related to your novel. You will present your information in a visual format such as a slide presentation or pamphlet. Finally, you will have a discussion with your tutor/marker about your experiences with this sequence (**Assignment 3.3: Discussion with My Tutor/Marker**).

Introduction

Sometimes reading a novel gives us more questions than answers. The idea behind this sequence is that you take a topic from the novel you choose that is intriguing to you and you explore the issue through an inquiry process. The **inquiry process** involves the following steps: defining a task, planning, retrieving information, processing information, creating or generating findings, and presenting these findings. Once you have researched your information and decided on which information is most important, you will share that information in a visual presentation.

Note: The novel you choose may be from the list of books in the course Introduction, or another novel of particular interest to you. If you select your own novel to study (i.e., not one from the list), you must contact your tutor/marker and obtain his or her approval to proceed with the novel of your choice.

Outline of Sequence 3

Sequence 3 consists of eight lessons and three assignments.

Lesson 1: Novel Selection—You will choose a novel that interests you to read.

Lesson 2: Assignment 3.1: Novel Responses—While reading your novel you will complete three **Thinking about My Reading** forms and three journal entries about your novel. You will submit all six responses for **Assignment 3.1: Novel Responses**.

Lesson 3: An Inquiry Question—You will develop an inquiry question to guide your research.

Lesson 4: Creating an Inquiry Plan—You will complete a communication variables sheet and plan your research for the inquiry.

Lesson 5: Select, Record, and Acknowledge Sources—You will learn how to access valid sources for your inquiry. You will learn how to take notes during your research, and how to create a Works Cited page and document your sources properly.

Lesson 6: Audience—You will decide on a specific audience for your presentation, and you will think about the characteristics and needs of your chosen audience.

Lesson 7: Assignment 3.2: Visual Presentation—You will review other visual presentations and decide on characteristics you would like to include in your own presentation. You will draft your report and consider design elements when creating the presentation. You will submit your first draft, final copy, and a reflection on the process for **Assignment 3.2: Visual Presentation**.

Lesson 8: Assignment 3.3: Discussion with My Tutor/Marker—You will prepare for a conversation with your Tutor/Marker. For **Assignment 3.3: Discussion with My Tutor/Marker**, you will discuss your experience reading the novel and creating your presentation.

Important Note: When you have finished this sequence, you will complete the Midterm Progress Test Preparation Lesson. This lesson will prepare you for the Midterm Progress Test, which you will write in two sessions—one at home and one supervised—after Sequence 3. Refer to the course Introduction for instructions on how to write the test. You will need to make arrangements for writing the Midterm Progress Test now.

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 use a similar form.

N OTES

LESSON 1: NOVEL SELECTION

Learning Experience

In this lesson, you will select a novel to read. You will base your inquiry question on this novel. It is important that you choose a novel that will be interesting to you. You may choose a novel from any **genre. Genre** refers to the type, or style, of a novel, such as science fiction, western, romance, or mystery.

Note: If you choose a novel that is not on the list provided in the course Introduction, you will need to tell your tutor/marker the following: title, author, subject or topic, reasons you wish to read it, and reasons why you think it will be lead to an inquiry topic.

In this lesson you will

1.1.2   use others' ideas to rework your position or decision

1.1.4   explore a range of novels and consider their potential for capturing your interest as a reader

1.2.2   consider the consequences of your ideas and your tutor/marker's ideas about your novel selection

While you search for a novel, remember that many fiction writers base their work on fact. In this sequence, you will read a novel to discover what facts it is based upon. In this way you will be able to develop your own inquiry questions about the topic. For example, Arthur Hailey thoroughly researched the automobile industry and the banking system for many months before beginning to write his fictional novels *Wheels* and *The Money Changers*. Canadian author Brian Moore wove his extensive knowledge of Indigenous life and French colonialism into his novel, *Black Robe*. Many authors write about topics that are connected to their careers. For example, John Grisham, who writes novels about the legal system, is a lawyer.

Consider two important points when deciding which novel you are going to read.

1. Try to find a novel that truly interests you. Passion and enthusiasm are two of the most important ingredients for success and will lead you to a better project. Pick a topic or an issue that will show what you know, what you think about, and what interests you. You may wish to read a novel that is based on a career that you would like to know more about, or that

is written around a scientific, historical, social, or psychological topic that interests you.

2. Whichever novel you choose to read, it is required that you select an inquiry topic to research that is related to the novel. The topic of your inquiry question must have a substantial research base in order for you to do the assignments in this sequence. The research should also be relevant and interesting.

The following example demonstrates what it means to have an inquiry question come up from reading a novel. You may have studied or read *Of Mice and Men*. If you are not familiar with this novel, the following will give you some background information:

Of Mice and Men, by John Steinbeck, first published in 1937, is the story of two migrant workers, George Milton and Lennie Small, who come to work on a ranch in California during the 1930s. The 1930s was a time of depression and drought in much of Canada and the United States. Lennie has an intellectual disability and George has always looked after him. Many other characters in the novel are confused about George and Lennie's relationship. The major themes in the novel include ideas of friendship, loneliness, and the power of dreams.

If you are not familiar with this novel, you may wish to go online and read a summary.

Some inquiry questions based on this novel might include the following:

- What was life like for the migrant workers in the 1930s?
- How were African-Americans treated during the 1930s? (One of the characters in the novel is African-American and the book focuses on how other characters treat him.)
- What kind of help was available in the 1930s for people like Lennie who had an intellectual disability?
- What was the county of Salinas, California, like in the 1930s compared to now? Consider scenery, climate, population, and employment.
- How did the Great Depression affect social conditions in North America?

Process Work 3.1: Novel Selection

Part 1: Choose Novel

Take some time to choose your novel. Look at the list of recommended novels in the course Introduction. You may want to read a few pages from different novels to see which one appeals to you. Talk to friends or family to see if they have some recommendations for you.

Part 2: Discuss with Tutor/Marker

Once you have selected your novel, contact your tutor/marker to discuss your choice. Your tutor/marker will be able to provide you with feedback on your selection.

Reminders:

- Did you choose a novel that relates to a topic that you are interested in researching?
- Did you refer to the list of novels provided, or choose your own and have it approved by your tutor/marker?
- Did you read the novel summary and brainstorm some inquiry topics/ questions?

Reflections on Lesson 1

Reflect and extend on your Lesson 1 learning experiences by writing a Reflective Journal entry, including responses to the following questions:

- What is your reasoning for choosing the particular novel that you did?
- What are your concerns regarding your novel selection and the work required in this sequence to engage in the inquiry process on a particular topic related to your novel?
- What are your learning goals for Sequence 3?

N OTES

LESSON 2: ASSIGNMENT 3.1: NOVEL RESPONSES

Learning Experience

In this lesson, you will stop at different points in your reading to reflect on your novel. The length of time it will take to complete reading your novel will depend on a number of things: its length, your interest in it, the time you can set aside for reading each day, and your reading rate. Reading and completing your novel responses may take a week or two to complete.

In this lesson you will

1.2.4 explore ideas you are uncertain of and assess whether new information gained in your reading clarifies your understanding

2.1.2 use and adjust comprehension strategies to develop understanding of the novel and complete your novel responses

2.1.3 use textual cues and organizational patterns to clarify meaning and interpret the novel

2.1.4 understand what you read by using cueing systems (such as the meaning of words, spelling, and grammar)

3.1.2 ask questions to define your inquiry topic

Consider the following important points as you read:

1. You will be required to write six novel responses. You will use the **Thinking about My Reading** form for three responses, and your Reflective Journal for three responses (in no particular order).

2. You may want to decide now when you are going to stop and respond. If your book contains chapters, check the number of chapters in it and then decide your six stopping points. If your book is not written in chapters, check the number of pages and choose the points where you will stop, possibly every 20 to 30 pages. You can also just read the novel and, when something occurs in the novel that you would like to reflect on, you can use that as your stopping point.

3. Each time you stop reading, write your novel response. Be certain to write the chapter numbers or page numbers at the top of each entry (example: pages 1 to 25 or Chapters 1 to 2).

4. Allow yourself approximately 30 minutes of uninterrupted time to complete each novel response.

5. Use the following thinking strategies (*during* reading and *after* reading) to help you complete your novel responses.

My Thinking *During* and *After* Reading

- Begin reading, and plan to pause several times when you want or need to think about the meaning of what you are reading.
- Sketch, make notes, copy a quote or word, and ask questions.
- Read another section of your text, and pause to record your thinking. Continue this reading and thinking process to the end of your reading.
- After reading, review your thinking and add new questions and reflections.

Assignment 3.1: Novel Responses

Part 1: Completing Novel Responses

1. Refer to the following example of a completed **Thinking about My Reading** form, based on *Of Mice and Men*, to help guide your thinking.

2. Review the four thinking categories:

   - *Visuals/Images:* Describe the images that come to mind as you are reading and then provide a rough sketch of one image.

   - *Language:* Record words or phrases that you think are important, interesting, or effective. Perhaps you will encounter new ideas or new ways of expressing ideas.

   - *Emotions:* Record any emotions or feelings that the text evokes in you.

   - *Questions:* Make note of any issues or topics raised by the text, or questions that come to mind that you might use for your inquiry topic.

3. Complete **three Thinking about My Reading** forms throughout the course of reading your novel.

Thinking about My Reading	
Novel: *Of Mice and Men*	**Section:** Chapter 1
What were the images that came to your mind as you read? ■ A river with flowing water and rocks ■ Mountains with snow-capped peaks ■ Trees with a lot of greenery	**Sketch:**
What language (words and phrases) is really descriptive or significant? ■ the Salinas River "runs deep and green" (p. 1) ■ Contrast between George ("small and quick, dark of face, with restless eyes and sharp, strong features") and Lennie ("a huge man, shapeless of face," "he walked heavily") on p. 2 ■ "I got you to look after me, and you got me to look after you" (p. 15) ■ The description of rabbits that are "red and blue and green" (p. 17)	**How did this section make me feel?** ■ I feel sorry for Lennie because George yells at him and calls him crazy, saying that his life would be easier without him around. ■ I liked when Lennie talks about rabbits and ketchup because he has the personality of a goofy little kid. It feels like Steinbeck is going to use humour to offset the seriousness of the situation. ■ I liked the story about the farm—it seems like a great dream for Lennie and George. It reminds me of my dream to own a truck someday.

What questions or comments do I have after reading this section?

■ What exactly is the relationship between George and Lennie—are they relatives or just friends?

■ What would Lennie's intellectual disability be called?

■ Is the dead mouse in this section the inspiration for the title of the book?

Note: Consider the powerful words and phrases that the reader took note of, and the questions at the end of the section, to help you develop your own ideas, emotions, and questions as you read.

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Assignment 3.1, Part 1

Thinking about My Reading	
Novel:	Section:
What were the images that came to your mind as you read? ■ ■ ■ ■	Sketch:
What language (words and phrases) is really descriptive or significant? ■ ■ ■ ■ ■	How did this section make me feel? ■ ■ ■ ■ ■
What questions or comments do I have after reading this section? ■ ■ ■ ■	

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Assignment 3.1, Part 1

Thinking about My Reading	
Novel:	Section:
What were the images that came to your mind as you read? ■ ■ ■ ■	Sketch:
What language (words and phrases) is really descriptive or significant? ■ ■ ■ ■ ■	How did this section make me feel? ■ ■ ■ ■ ■

What questions or comments do I have after reading this section?

■

■

■

■

Notes

Assignment 3.1, Part 1

Thinking about My Reading	
Novel:	Section:
What were the images that came to your mind as you read? ■ ■ ■ ■	Sketch:
What language (words and phrases) is really descriptive or significant? ■ ■ ■ ■ ■	How did this section make me feel? ■ ■ ■ ■ ■

What questions or comments do I have after reading this section?

■

■

■

■

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4. Read pages 144 to 146 in *Writers INC* to review journal writing guidelines and tips.

5. Refer to the following example of a Reflective Journal entry, based on *Of Mice and Men*, to help guide your thinking. The bolded phrases are ones you can use for prompts in your journal writing. It is also good to ask questions and make predictions.

Chapter 3: Of Mice and Men

My favourite part of this chapter is when George tells Slim the story of how Lennie jumped into a river, but couldn't swim, and George had to rescue him. George yells at Lennie out of frustration for what he has done, but Lennie still can't fully understand the risk he took in that situation. I **think that this part shows** how deeply George cares about Lennie.

Lennie is kind of funny. He acts like a little kid, especially when he gets excited over Curley's puppy. **It reminded me** of when my sister and I got a new puppy as young kids and couldn't stop playing with her and teaching her new tricks.

I **also noticed** that everyone seems to treat Slim with a lot of respect. I **wonder why** George decides to open up to him. Why does George tell Slim about what happened in the past? Is George trying to become friends with Slim, or does he have another purpose in mind?

I **was also very shocked** at the end of the chapter when Candy's dog is killed and Lennie gets into a fight with Curley. Will Candy seek revenge for his dog? Will Lennie get in trouble because of his fight with Curley?

---

6. Complete **three** Reflective Journal entries **throughout** the course of reading your novel. Your journal entries should each be approximately one page in length.

Note: Refer to pages 437 to 446 of *Writers INC* for guidelines for thinking and writing to help you recall, understand, apply, analyze, synthesize, and evaluate the information in your novel.

File your work in your Draft Portfolio.

Part 2: Read Your Novel

In this part of the lesson you will

1.2.1   reflect on new understanding gained while reading the novel in relation to your prior knowledge

1.2.3   consider and develop your own ideas and gain information as you read your novel, and develop new ways of looking at the world

2.1.1   examine connections between personal experience, prior knowledge, and the issues and themes presented in the novel

2.3.2   examine how various elements and techniques are used in the novel

2.3.3   examine how choice of vocabulary and expression affect meaning and create impact in the novel

Find a comfortable, quiet location to read. Set aside extended periods of time to complete your reading and your novel responses to each section.
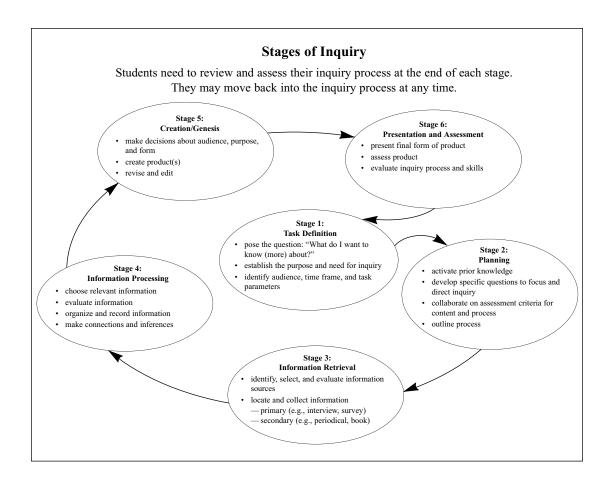
Reminders:

- Do you have six novel responses (three **Thinking about My Reading** forms and three Reflective Journal entries) by the end of your reading?

- Are the forms and entries correctly labelled with the sections of the novel to which you are referring?

LESSON 3: AN INQUIRY QUESTION

Learning Experience

In this lesson you will develop a tentative inquiry question based on your novel. Review the **Stages of Inquiry** chart and focus on Inquiry: **Stage 1: Task Definition** and **Stage 2: Planning**.

Stages of Inquiry

Students need to review and assess their inquiry process at the end of each stage. They may move back into the inquiry process at any time.

Stage 5:
Creation/Genesis
- make decisions about audience, purpose, and form
- create product(s)
- revise and edit

Stage 6:
Presentation and Assessment
- present final form of product
- assess product
- evaluate inquiry process and skills

Stage 1:
Task Definition
- pose the question: "What do I want to know (more) about?"
- establish the purpose and need for inquiry
- identify audience, time frame, and task parameters

Stage 2:
Planning
- activate prior knowledge
- develop specific questions to focus and direct inquiry
- collaborate on assessment criteria for content and process
- outline process

Stage 4:
Information Processing
- choose relevant information
- evaluate information
- organize and record information
- make connections and inferences

Stage 3:
Information Retrieval
- identify, select, and evaluate information sources
- locate and collect information
  — primary (e.g., interview, survey)
  — secondary (e.g., periodical, book)

Process Work 3.3: Inquiry Question

In this lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions

1.1.2   seek others' ideas to clarify and rework your inquiry question

1.1.5   formulate your goal and plan for your inquiry project based on a self-assessment of your discussions with your Learning Partner and tutor/marker

3.1.1   determine an inquiry focus and conduct research based on your knowledge and experience, and on the experience of others

3.1.2   formulate questions to define your research task

3.3.2   summarize and record important information

3.3.3   evaluate the completeness and relevance of information for your purpose

Part 1: Formulate Your Inquiry Question

1. Choose a topic from your novel that you would like to focus on.

    For example, suppose your topic is hospital food. At this point, you should be asking yourself the question, "What is it about hospital food that makes people cringe?"

    One of the best ways to get an idea about something is to wonder about it. For example:

    ▪   What is your purpose in writing about hospital food and why would anyone else want to know about it?

    ▪   Do you want to analyze large-scale institutional cooking?

    ▪   Do you want to compare the concept of frozen, reheated food from an outside source with food that is freshly cooked on-site?

2. Refine the questions you posed in your novel responses and connect them to your chosen topic. Pose your topic as a question to be answered or a problem to be solved.

3. Read the novel summaries for *Barometer Rising* and *Jurassic Park*, and the possible inquiry questions, as examples to help you brainstorm some ideas based on your own novel.

Barometer Rising **(1941)**

Hugh MacLennan's novel, *Barometer Rising,* is set in Halifax, Nova Scotia, during the First World War. This novel explores the universal themes of love, family, and the quest for justice. In this work of fiction, the author introduces the Halifax Explosion. This was a real event that destroyed most of downtown Halifax in 1917. Possible inquiry questions may include the following:

- What were the short- and long-term social and emotional effects of the blast on the community?
- What was the strategic importance of the Halifax Harbour during the First World War?
- How has the city of Halifax changed (economy, population, and environment) since 1917?

Jurassic Park **(1990)**

This science fiction thriller is set on a remote Central American island that is turned into a huge living dinosaur theme park. *Jurassic Park* is Michael Crichton's fictitious account of a group of scientist-entrepreneurs who clone dinosaurs from fossilized dinosaur DNA. The biotechnology that is needed to make this possible does not exist today, but there are many other forms of genetic engineering which do. Possible inquiry questions may include the following:

- What is the state of current genetic engineering research?
- What is the impact of biotechnology on modern society?
- What are the ethical concerns of genetic engineering?

Part 2: Discussion with Learning Partner

1. Discuss your novel, the topic, and questions you are thinking of using for your inquiry project with your Learning Partner.
2. Brainstorm and jot down as many ideas, suggestions, and examples as you can. Be ready to keep adding ideas, questions, and insights as they come to mind.

Part 3: Finalize Inquiry Question

In finalizing your inquiry question, consider the following points:

- Your inquiry question is the backbone of your project. Your inquiry should be developed around a clear, central idea.

- Your inquiry question should do more than merely announce the topic. It should reveal what **position** (which refers to how you feel about a certain idea or subject) you will take in relation to your topic and how you plan to analyze the subject or issue. In this way, your inquiry question becomes an arguable, clearly defined thesis statement.

- Once you have used your inquiry question to articulate your position, you should be able to convey your position to someone in two or three sentences.

- If you are unsure about the availability of resources, develop more than one good inquiry question. You may want to find out how much research material is available on your topic before committing yourself to it.

Note: If you are having difficulty at this critical stage, contact your tutor/ marker to discuss your ideas.

File your work in your Draft Portfolio.

Part 4: Discussion with Tutor/Marker

1. Contact your tutor/marker to explain the inquiry question you wish to research. You require the tutor/marker's approval before you proceed with your project.

2. After you have received approval, you should proceed with your project as soon as possible.

3. Sometimes the focus of an inquiry can shift once you begin to investigate. If you need to change your inquiry question at a later time, that will not be a problem. Just remember to let your tutor/marker know about the changes.

Reminders:

- Did you develop an inquiry topic and questions based on novel responses, brainstorming ideas, and discussions with your Learning Partner and tutor/marker?

- Did you contact your tutor/marker to discuss your inquiry question and receive approval to move forward?

Reflections on Lesson 3

Reflect and extend on your Lesson 3 learning experiences by writing a Reflective Journal entry, including a response to the following question:

- Did you find it easy/difficult to select, narrow the focus of, and write your inquiry question?

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L E S S O N   4 :   C R E A T I N G   A N   I N Q U I R Y   P L A N

Learning Experience

This lesson will guide you in gathering and recording information, as well as citing references and other sources of information. You will create an inquiry plan, and collect information for note making. In this lesson you will focus on **Stage 2: Planning, Stage 3: Information Retrieval, and Stage 4: Information Processing**. Refer to the chart at the beginning of Lesson 3 for additional details.

Process Work 3.3: Develop an Inquiry Plan

Part 1: Graphic Organizer

In this part of the lesson you will

1.1.1. connect ideas, observations, and opinions as you develop ideas and form positions

3.2.5   sort ideas

1. Read pages 48 to 49 of *Writers INC* to review various forms of graphic organizers.

2. Create a graphic organizer using the information you already know about your inquiry question. Do not limit your ideas. You can return to your graphic organizer later to evaluate what areas have the most potential or where there are gaps in your information.

Part 2: Inquiry Plan

In this part of the lesson you will

1.1.1   connect ideas, observations, and opinions as you develop ideas and form positions

1.1.2   use others' ideas to clarify your positions

2.1.1   examine connections between personal experience, prior knowledge, and text

3.1.4   develop a research plan
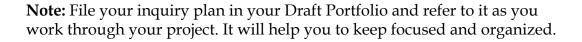
1. Review your inquiry question, revise it if necessary, and finalize it as the central focus for your inquiry.

2. Create an inquiry plan.

   ▪ Part A of your inquiry plan will require you to complete the **Communication Variables and Information Needs** form.

   ▪ Part B of your inquiry plan will require you to create a timeline to guide your research and the creation of your visual presentation.

   ▪ Your inquiry plan should follow a two-week schedule.

3. Refer to the following example (based on *Of Mice and Men*) to help you craft your own inquiry plan:

Communication Variables and Information Needs

Communication Variables				Information Needs
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**
Migrant workers in the United States during the Great Depression (1930s) **Inquiry question:** What was life like for the migrant workers in the 1930s in the United States?	George and Lennie are treated so poorly in the novel by their employers, and have such bleak financial prospects that it seems impossible they will be able to achieve their dream and own a farm and live off of the land. I want to know what conditions migrant workers had to live and work in and if George and Lennie's dream could have been made possible.	My target audience is a group of people who really enjoy history and are especially interested in the era of the Great Depression.	A multimedia presentation that will include images, video, audio clips, quotations, links to other sources of information, etc. I want to use a Prezi because it is more interactive for users and there are many options for different layouts and designs. You can also download the information from a Prezi into a PDF document and save it for later.	What were the economic causes of the Great Depression? How did the quality of life for people change before and after the Great Depression? What was the job description of a migrant worker? How much money did migrant workers earn and what were their job prospects? What was the social, cultural, and political landscape of the 1930s in the US and Canada?

Timeline	
Days 1 to 3	■ Make a list of possible sources of useful information. ■ Talk with teachers, librarians, relatives, friends, and Learning Partner for ideas of other sources. ■ Find 3 to 5 sources from books (and other print sources). ■ Find sources on the Internet. While Wikipedia might be a good place to start, do not rely on it for all information.
Days 4 to 6	■ Read through all of the sources of information and make notes on the most important details. If you copy and paste information when researching make sure that you cite the source and either add quotation marks or put it into your own words in your presentation or it will be considered plagiarized. ■ Organize my notes into different categories. ■ Save and document all of the images, videos, audio clips, etc., that I want to include in my presentation.
Days 7 to 9	■ Decide which information from my notes is most relevant. ■ Choose direct quotations, as well as paraphrase and summarize the information that I have. ■ Choose the layout for my visual presentation.
Days 10 to 12	■ Create my visual presentation by inserting all relevant information and other media into my Prezi. ■ Revise my presentation to make sure it looks good and answers my inquiry question.
Days 13 to 14	■ Organize my bibliography (in MLA format). ■ Contact my tutor/marker to update him/her on my progress.

Note: File your inquiry plan in your Draft Portfolio and refer to it as you work through your project. It will help you to keep focused and organized.

Reminders:

■ Have you filled out the **Communication Variables and Information Needs** form?

■ Have you made a timeline for your inquiry plan?

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Communication Variables and Information Needs

| Communication Variables | | | | → Information Needs |
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**

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Process Work 3.3, Part 2

Timeline	
Days 1 to 3	
Days 4 to 6	
Days 7 to 9	
Days 10 to 12	
Days 13 to 14	

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LESSON 5: SELECT, RECORD, AND ACKNOWLEDGE SOURCES

Learning Experience

At this stage you will begin to collect material from primary and secondary sources to complete research on your inquiry topic.

Process Work 3.4: Collect and Process Information

Part 1: Collect Information and Take Notes

In this part of the lesson you will

1.1.2   use others' ideas to clarify your positions

2.1.2   use and adjust comprehension strategies to develop understanding of texts

2.1.3   use textual cues and prominent organizational patterns to construct and confirm meaning of texts

2.1.4   use cueing systems to construct and confirm meaning of texts

2.2.2   examine ideas and issues presented in a variety of texts

3.2.4   access information using a variety of tools, skills, and resources.

3.2.5   sort ideas

1. Identify relevant sources and gather information.

    Primary sources or first-hand sources are materials that were developed or written at the time of the event. These include interviews, first-hand accounts, legal and government documents, and original documents such as journals, letters, and diaries. These are considered to be the most valid sources because they were created at the time of the event and a source such as a letter or journal would allow you to see how the people involved were affected.

    Secondary sources are materials that were created after the event occurred, using primary sources. These include encyclopedias, magazines, newspapers, books, videotapes, audio recordings, and most materials on the Internet. These sources are more convenient but less reliable. You need to be very careful about which web sources you use. Try to make sure an author is given for the page or article.

Examples of some sources that students most often use for research projects include the following: non-fiction books, encyclopedias, almanacs, dictionaries, magazines, newspapers, government or agency reports, and various other reputable web pages. For further information about the types of sources and how to evaluate them, see pages 323 to 349 of *Writers INC*.

2. Read through all of your sources. At this stage it is fine to copy and paste the information for the purpose of organizing large chunks of information. Make sure you keep track of the bibliographic information and date of access, and indicate if material is directly copied (e.g., put quotation marks around it).

3. Narrow down the information that you find to focus on points that specifically help you to answer your inquiry question.

4. Decide how you will record your information.

When you make notes you need to decide what is important and relevant to your research topic.

- Some students use pen and paper as they make their notes from the sources they are using.

- Others find that they prefer to record their notes using a computer.

- Some students make copies of the printed materials and print out electronic materials so they can highlight, underline, or comment on them.

Use whatever method(s) you are most comfortable with. It is important to make sure that you organize your notes in a clear manner.

Summaries, paraphrases, comments, and direct quotations are different ways of recording ideas and information. Read the following descriptions of summaries, paraphrases, and quotations to help you avoid plagiarism—the passing off of others' ideas as your own.

- **Summaries** are overviews of general information you read. General information consists of facts and concepts that are generally known and that appear in several sources. If you cannot judge whether information is generally known or is the property of one writer, you need to read several more sources. When you write your own text, synthesize the facts and concepts from these summaries in your own words. This information does not need to be referenced.

- **Paraphrases** are your own rewriting of essential information and ideas expressed by someone else. This way you can use ideas and statements that belong to one writer but that you do not wish to quote. Paraphrasing is a valuable skill as it allows you to grasp the full meaning of the original text. Paraphrasing helps you avoid using too many direct quotations and

it is a legitimate way to borrow from a source. When paraphrasing, follow these steps:

- Read the original passage until you understand its full meaning.
- Note the main ideas using only key words and phrases.
- Put the original passage aside and write your own version of the passage.
- Check your writing with the original source to make sure that your version accurately expresses all the essential information in a new way.
- Use quotation marks to identify any unique term or exact phrase that you have borrowed from the source.
- Record the source so that you can credit it easily if you decide to incorporate the material into your presentation.

- **Quotations:** Use quotations to include powerful lines in your presentation that would lose their impact if they were paraphrased. Take care to quote lines accurately, and ensure that you do not lose or change their meaning by taking them out of their original context. Name the speaker or writer you are quoting and reference the source of the quotation.

5. Refer to pages 256 to 258 of *Writers INC* for guidelines for and examples of paraphrasing and quoting material.

File your work in your Draft Portfolio.

Part 2: Document Your Sources

In this part of the lesson you will

3.3.2   summarize and record important information, ideas, and perspectives from a variety of sources, and document those sources accurately

1. Read pages 259 to 274 of *Writers INC* for information on MLA documentation style and how to cite specific sources. Refer to page 283 for an example of a completed Works Cited.

2. Create and format your works-cited list. A **works-cited list** (or **bibliography**) is a list of all the material you read, viewed, or listened to that contributed to your project. The information you cite is evidence of your research. Even if you do not use the information from a particular source in your presentation, it should still be included in your bibliography because it is part of your research process.

Consider the following important points as you create your works-cited list:

- The title Works Cited or Bibliography should be centred, one inch from the top of the page.
- All of the sources must be listed in alphabetical order.
- The second and subsequent lines of the citation are indented five spaces.
- Double spacing is used throughout.

Note: For further information about citing sources, refer to Appendix: How to Cite References, or visit Purdue University's On-line Writing Lab and search for MLA documentation style at https://owl.english.purdue.edu/.

File your work in your Draft Portfolio.

Reminders:

- Did you complete a graphic organizer with the information you already know about your inquiry topic?
- Did you review your inquiry question and finalize it?
- Did you develop an inquiry plan using the **Communication Variables and Information Needs** form and timeline template?
- Did you collect information via primary and secondary sources?
- Did you take notes on your information and document your sources by creating a works-cited list?

L E S S O N   6 :   A U D I E N C E

Learning Experience

In this lesson you will analyze the characteristics and needs of the target audience for your visual presentation. You will focus on **Inquiry Stage 5: Creation/Genesis**.

Audiences and Their Effects on Writing Texts

Whenever you write, always have a clear sense of your audience. For example, think about how you would write a complaint letter to a teacher compared to your best friend. Most likely they would be very different.

Sometimes your audience is decided for you. Often in school you are writing for your teacher; however, sometimes you will be asked to choose a specific audience. Some examples are your classmates, readers of a certain magazine or newspaper, a board of directors, your parents, or some other audience of your choice.

In Sequence 2 you learned a lot about how advertisers go after a specific audience. Thinking and learning more about your potential audience is an important first step in developing a text that is intended to communicate information. Who, exactly, is the audience that you are targeting?

Process Work 3.5: Target Audience

In this lesson you will

3.2.2   assess audience characteristics and needs, topic, and purpose to identify appropriate information sources

Part 1: Profile Your Audience

1. In complete sentences, respond to the following questions regarding your target audience:

   ▪ What is the audience's age and education level?

   ▪ What does your target audience already know about your topic?

   ▪ What background information do they need to help them understand the topic?

- Will they understand the vocabulary and technical terms without definitions and explanations?

- Why are they interested in this specific topic, and what will their attitude toward the topic be?

- What tone of voice (formal/informal) is best suited to their needs?

- Is the purpose of the presentation to appeal to their emotions, to present a rational argument, to inform or persuade them of something, or something else? What do you want your audience to gain by experiencing your presentation?

2. Read the following sample of a target audience profile for a presentation on *Of Mice and Men* (this sample does not include responses to all of the above questions):

Topic of presentation: Migrant workers in the United States during the Great Depression (1930s)

Inquiry question: What was life like for the migrant workers in the 1930s in the United States?

My target audience for this presentation is a class of Grade 11 English Language Arts students. They are between the ages of 16 and 17 years old, and have completed a unit study on *Of Mice and Men* so they are familiar with the novel and its characters and themes.

They have background information on the effects of the Great Depression on the American economy but do not know very much about migrant workers. They are familiar with George and Lennie's financial struggles from reading the book, but have very little information about migrant workers of colour, female migrant workers, and migrant workers with young children.

I believe that my target audience will be interested in this topic because many of them will soon be entering the work force and will want to know how employment standards and rights for workers have changed over time. I think they will be interested in comparing the life of a migrant worker 80 years ago to the life of a union worker or immigrant worker in today's society.

This presentation will be informative but will also appeal to my audience's emotions because of the difficult situations experienced by migrant workers during a time of economic turmoil and instability.

File your work in your Draft Portfolio.

Part 2: Discussion with Tutor/Marker

Submit your target audience profile summary to the Distance Learning Unit. Then contact your tutor/marker by phone to review your target audience profile.

Reminders:

- Did you profile your target audience to understand its characteristics and needs?
- Did you submit your target audience profile summary to the Distance Learning Unit?
- Did you discuss your audience choice with your tutor/marker over the phone or by email?

Reflections on Lesson 6

Reflect and extend on your Lesson 6 learning experiences by writing a Reflective Journal entry, including responses to the following questions:

- Why did you choose this particular audience? How will this affect the material you choose to include in your presentation?
- How did deciding your target audience affect your planning for your presentation?
- What additional research might be beneficial for your presentation based on your target audience's needs and characteristics?

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LESSON 7: ASSIGNMENT 3.2: VISUAL PRESENTATION

Learning Experience

In this lesson, you will complete **Assignment 3.2: Visual Presentation**. You may choose to create a pamphlet, a poster, a digital slide presentation, or a multimedia presentation to share your inquiry findings. You will focus on Inquiry **Stage 4: Information Processing, Stage 5: Creation/Genesis**, and **Stage 6: Presentation and Assessment**. Review the graphic of the Stages of Inquiry at the beginning of Lesson 3.

Consider the following important points as you process the information you have gathered and selected for your visual presentation:

- What information is most relevant for your purpose and target audience?
- Have you evaluated the information for accuracy and completeness?
- Have you organized your information in a logical and consistent manner?
- Were you able to make connections and inferences between your prior knowledge of the topic and new information?
- What is the most effective way of communicating your information to your audience?

Note: As you work on developing and completing your project, refer to the **Assessment of Assignment 3.2: Visual Presentation** form at the beginning of this sequence to remind you of the specific learning outcomes you are trying to achieve and demonstrate.

Assignment 3.2: Visual Presentation

You will present your inquiry findings in the form of a visual representation to a target audience of your choice. Refer back to your **Communication Variables and Information Needs** form from your inquiry plan to review your ideas for topic, purpose, audience, and form.

Part 1: Explore a Visual Form

In this part of the lesson you will

1.1.4   explore a range of presentations and discuss their appeal and potential for affecting particular audiences

2.2.3   examine how visuals and concise language communicate ideas and information to accomplish particular purposes

2.3.1   analyze how characteristics of your chosen form are used for particular audiences and purposes

2.3.2   examine how various techniques and elements are used to accomplish particular purposes

4.1.2   select and use a visual form appropriate for audience, purpose, and context

In this part of the lesson, explore features of the visual form you have chosen to create by completing the following:

1. Collect or review a variety of examples of the form you have chosen for your visual presentation.
   - For example, if you have chosen to create a pamphlet, you may find samples at locations such as the grocery store, drugstore, and doctor's office to use as templates.
   - Various forms of multimedia presentations can be found online.

2. Note your responses to the following questions about form:
   - What are the specific features of your chosen form of visual presentation?
   - What techniques does the medium employ (e.g., use of pictures or illustrations, use of graphs, diagrams, video clips)?
   - What strategies will you use when it comes to print elements, such as font, italics, boldface, underlining, and so on?
   - How do visuals, colour, and shapes contribute to the overall effect of this form?

File your work in your Draft Portfolio.

Part 2: Process and Select Information

In this part of the lesson you will

4.1.1   generate, evaluate, and select ideas, information, and data to accomplish a task (create a visual presentation for a particular audience)

In this part of the lesson, you will process your information and look at it in new ways by doing the following:

1. Review the "Guidelines for Thinking and Writing" on page 438 of *Writers INC*. Determine what thinking behaviours you will employ in your presentation, and how that will translate into your writing for this specific form of communication. For example, can you make part of your topic clearer for your audience by analyzing it or breaking it down into smaller parts? Or do you want to evaluate the information and convince your audience of its usefulness?

2. Keeping those guidelines in mind, revisit the information you have collected. Discard or set aside material that is not relevant to your topic, purpose, audience, or form.

3. Represent some of your information using a diagram or graphic organizer. This will help you to see new connections and relationships among the items of information.

   ■   For example, you may wish to describe a place using a mind map, create a timeline to explain the chronology of events, or use a Venn diagram to compare and contrast two characters or concepts.

   ■   Review pages 48 to 49, 120, and 359 to 363 of *Writers INC* for examples of how and when to effectively use graphic organizers.

4. From your notes and graphic organizer(s), select the appropriate quotations, summaries, paraphrases, facts, opinions, ideas, and perspectives you need to support the main idea of your presentation.

Part 3: Writing Process

Creating a visual presentation is a complex process that involves some experimentation and back and forth in organizing and revising before ending up with a satisfactory final product.

In this part of the lesson you will

1.1.3 experiment with language and forms of expression to discover their impact on an audience and effect on your purpose

1.2.2 consider the consequences of the choices you made when creating your presentation

2.2.3 examine how visuals and concise language in your presentation communicate ideas and information to accomplish particular purposes

2.3.1 analyze how certain characteristics of your presentation are used for your audience and purpose

2.3.2 examine how various techniques and elements are used in your presentation to accomplish your particular purposes

3.3.2 summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner

4.1.3 select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively

4.2.1 consider your audience's needs and characteristics in appraising choices of content, language use, and form in your presentation

4.2.2 consider your audience's needs and characteristics in analyzing and revising drafts to ensure appropriate content and to ensure unity, clarity, and coherence

4.2.3 consider your audience's needs in selecting text features to enhance legibility

4.2.4 use effective language and visuals, and arrange ideas for emphasis and desired effect, considering your audience's characteristics and needs

4.2.5 consider your audience's characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal

4.3.1 use appropriate words and grammatical structures for your audience and purpose

4.3.2 use Canadian spelling conventions

4.3.3 use capitalization and punctuation conventions to clarify intended meaning when editing and proofreading

In order to create your visual presentation, follow the steps below:

1. Write a first draft of your presentation.
   - Establish the basic layout for text and images.
   - Place your headlines and graphics.
   - Choose your colours, fonts, and other elements of design (see chart from Sequence 2, Lesson 4). You might want to choose a visual theme or motif based around a specific colour or object.
   - Refer to samples for inspiration but allow your own creativity to determine how you set up your presentation.

2. Revise your first draft and produce a second draft.
   - Revise the content of your presentation for clarity, accuracy, relevancy, organization, and overall effect.
   - Refer to page 68 of *Writers INC* for a revision checklist.

3. Edit and proofread your third draft, and produce a final copy.
   - Refer to pages 75 to 79 of *Writers INC* for editing and proofreading guidelines and a checklist.

Note: Refer to the following **Writing Process** chart to review these stages.

Writing Process

Part 1: Defining Your Topic

Choose a topic and gather details.

- Use a *selecting strategy* to search for a meaningful writing idea.
- Learn about the topic and develop your focus (thesis).
- Develop a plan to organize your writing.

Part 2: Writing the First Draft

Write the first draft.

- Set the right tone in your opening paragraph.
- Refer to your writing plan but be flexible.
- Concentrate on developing your ideas.
- Save copies of your draft.

Part 3: Revising and Improving Your Writing

Review your first draft

- Check ideas, organization, and voice of writing.
- Ask a peer to read, react to, and revise your work.
- Edit your work (add, cut, change, etc.).
- Pay close attention to the effectiveness of your opening and closing paragraphs.
- Look for opportunities to make your writing meaningful and interesting.

Part 4: Editing and Proofreading

Check for style and accuracy.

- Check sentence structure, grammar, and word choice.
- Check for errors in punctuation, spelling, and capitalization.
- Refer to a dictionary/thesaurus when needed.
- Ask a peer to read, react to, and edit your work.
- Prepare a neat final copy.
- Proofread the final copy before submission.

Part 5: Publishing

Share your work.

- Share the finished product with others.
- Decide if you will include the writing in your Showcase Portfolio.

File all of your work for your Draft Portfolio.

Reminders:

- Did you review samples of the form you chose for your visual presentation, looking at elements of design and techniques that are particular to that medium?

- Did you process and select information for your presentation using a variety of thinking skills/strategies?

- Did you create a graphic organizer for at least one part of your presentation?

- Did you follow the stages of the writing process (draft, review, revise, edit, proofread, and assemble final product)?

Reflections on Assignment 3.2: Visual Presentation

Reflect and extend on your learning experiences in Assignment 3.2 by writing a Reflective Journal entry, responding to the following questions:

- Why did you choose this particular visual form for your presentation?

- What changes did you make as you revised your drafts?

- What common errors did you correct during your editing and proofreading?

- If you had to complete this assignment again, what would you do differently?

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LESSON 8: ASSIGNMENT 3.3: DISCUSSION WITH MY TUTOR/MARKER

Learning Experience

In this lesson, you will prepare for a discussion that you will have with your tutor/marker. As you talk, you will reflect on your novel, your construction of an inquiry question, your research, and the creation of your visual presentation. You will focus on Inquiry **Stage 6: Presentation and Assessment**.

Note: Contact your tutor/marker in advance to arrange a convenient time for both of you to have this telephone/video conference conversation. Your discussion will take approximately half an hour.
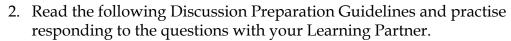
In this lesson you will
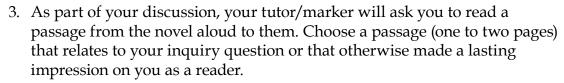
1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought

1.2.3   combine ideas and information from multiple sources to ensure consideration of various perspectives

1.2.4   clarify your understanding by considering multiple perspectives, research data, and your intended audience when preparing and having your discussion

2.3.4   use creative combinations of sounds (voice, expression) to communicate clearly and effectively

3.3.2   summarize and record important information, ideas, and perspectives in an organized manner

4.1.1   generate, evaluate, and select ideas, information, and data to accomplish a task (discussion) for your audience (tutor/marker)

4.2.1   consider your audience (tutor/marker) when deciding on content, language use, and form

4.2.4   use effective language and arrange ideas for emphasis and desired effect, considering your audience

5.2.1   think about what your tutor/marker offers as comments and reflect upon how they compare to your own ideas

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Assignment 3.3: Discussion with My Tutor/Marker

1. Review the following items to remind yourself of all the steps involved in the inquiry process and to consider the progress you made in this sequence:
   - Reflective Journal responses for Sequence 3
   - novel responses (**Thinking About My Reading** forms and journal entries)
   - inquiry question drafts and final version
   - inquiry plan (**Communication Variables and Information Needs** form and timeline)
   - research notes
   - target audience profile
   - visual presentation

2. Read the following Discussion Preparation Guidelines and practise responding to the questions with your Learning Partner.

3. As part of your discussion, your tutor/marker will ask you to read a passage from the novel aloud to them. Choose a passage (one to two pages) that relates to your inquiry question or that otherwise made a lasting impression on you as a reader.

4. Write down your responses to the questions and any other comments you feel will be relevant to your discussion. Review your comments so that you are comfortable with them.

5. Contact your tutor/marker to have your discussion. Have your notes with you during your discussion so that you can refer to them but be prepared for your tutor/marker to ask you questions or to ask you to clarify your comments.

Discussion Preparation Guidelines*

1. Introduce yourself.

2. What novel did you read? Why?

3. Rehearse reading one-two pages of your novel. Establish the events leading up to the selected passage.

4. What is your topic? Why did you choose this topic? Why is it important to you?

5. How is this topic presented in the novel you read?

6. What is your inquiry question/issue and what is your position related to this question (your thesis)?

7. How did your research provide you with further insights about the novel you read?

8. What form did your presentation take (pamphlet, poster, digital slide show, multimedia presentation) and why did you choose this form?

9. Talk about the issue. Mention three specific facts that the reader/ audience of your presentation should know as a result of all the work you did. What did you learn by doing this project? What "surprises" did you encounter from your research?

10. Name three sources of information that you used. Was any source more beneficial than the others? Explain.

11. How much time did you spend on this project?

12. What gave you the most satisfaction about this project? What is particularly good about your project?

13. If you had this project to do again, what would you do differently?

14. What did you learn about the inquiry process by doing this project?

Reminders:

- Did you review and use the "Discussion Preparation Guidelines" to prepare for the half-hour conversation on your inquiry project with your tutor/marker?
- Did you contact your tutor/marker for the discussion to take place?

Assessment—Preparation for Submission

Congratulations! You have completed Sequence 3 and after you complete your Midterm Progress Test, you will be able to move on to Sequence 4 of this course.

Before you do, you must

- complete self-assessments of Assignments 3.1, 3.2, and 3.3
- complete a checklist to make sure you have done all the work in this sequence
- submit your work from this sequence to the Distance Learning Unit

Note: You must complete and submit all the required work from Sequence 3 and complete your Midterm Progress Test **before** you can submit Sequence 4.

Assessment of Assignment 3.1, Assignment 3.2, and Assignment 3.3

The **Self-Assessment of Assignment 3.1: Novel Responses**, **Self-Assessment of Assignment 3.2: Visual Presentation**, and **Self-Assessment of Assignment 3.3: Discussion with My Tutor/Marker** forms correspond to those that your tutor/marker will use. You will both assess your achievement of the targeted specific learning outcomes identified in relation to these assignments.

To assess these specific learning outcomes, use the following five-point scale.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Rate your performance on each specific learning outcome as it applies to each assignment, using the rating scale. Place a check mark in one box for each line.

Checklist for Sequence 3

Complete the checklist to make sure you have completed all the work required for Sequence 3. The items marked with a submit symbol ⊠ are required as part of the assignment.

As you check each item, make sure that your work is labelled with the appropriate lesson and part numbers. To help you keep track of your work in the course, you can write the completion date in the date column.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before assessing your assignments.

Preparing for Submission of Sequence 3

Steps

- Complete the checklist to make sure all of your work is complete.
- Include the following items in your submission:
  - Cover Sheet
  - Checklist for Sequence 3
  - Assignment 3.1: Novel Responses
  - Self-Assessment of Assignment 3.1
  - Assignment 3.2: Visual Presentation
  - Self-Assessment of Assignment 3.2
  - Assignment 3.3: Discussion with My Tutor/Marker (notes)
  - Self-Assessment of Assignment 3.3
  - Process work from this sequence (optional)

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

It is now time for you to complete the Midterm Progress Test Preparation Lesson. When you have completed the preparation lesson, you may proceed to write the Midterm Progress Test. See the Midterm Progress Test part of the course Introduction for details about the test.

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 mark and assessment from your tutor/marker
  or
- contacted your tutor/marker for permission to submit your work to the Distance Learning Unit
  and
- completed the Midterm Progress Test Preparation Lesson and written the Midterm Progress Test

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GRADE 11 ENGLISH LANGUAGE ARTS TRANSACTIONAL FOCUS (30S)

Midterm Progress Test
Preparation Lesson

MIDTERM PROGRESS TEST PREPARATION LESSON

You have completed three sequences of the Grade 11 English Language Arts: Transactional Focus course, are now at the point where you need to prepare for and then complete your Midterm Progress Test. This lesson will help you to prepare.

The Midterm Progress Test will assess your achievement of learning outcomes that have been targeted (but not necessarily assessed) during the first three sequences of the course. You will use some of the same exploration, comprehension, processing, and writing strategies you have used so far in the course. The general learning outcomes that will be assessed 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.

General Learning Outcome 4: Enhance the clarity and artistry of communication.

The following specific learning outcomes will be assessed:

1.1.2   seek others' ideas to clarify and rework positions

1.2.1   examine and adjust initial understanding of texts according to new knowledge, ideas, experiences, and responses from others

1.2.2   explore and consider own and others' viewpoints to confirm or revise personal viewpoint

1.2.3   combine ideas and information from multiple sources to generate a response to texts

2.1.1   examine connections between personal experiences and prior knowledge and a variety of texts to develop own perspective on a topic

2.1.2   use comprehension strategies (such as making connections, visualizing, questioning) to monitor or check on and develop your understanding of text

(continued)

2.1.3	use textual cues (such as titles, subtitles, photographs or visuals, captions, and bylines) and prominent organizational patterns (such as compare-contrast, items in a sequence, cause-effect) to make sense of and to interpret texts
2.1.4	use knowledge of word meanings, word sounds, and sentence structures or patterns to make sense of and to interpret text
2.2.2	examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators
2.2.3	examine how visuals and concise language communicate ideas and information to accomplish particular purposes
2.3.2	examine how various techniques and elements are used in texts to accomplish particular purposes
3.2.2	assess audience characteristics and needs, topic, and purpose to determine appropriate information sources
3.3.2	summarize and record important information, ideas, and perspectives
4.1.1	generate, evaluate, and select ideas, information, and data to develop a composition for a particular audience
4.1.2	select and use a form of writing appropriate for audience, purpose, and context
4.1.3	select and use a variety of organizational structures and techniques, and transitions to communicate ideas clearly and effectively
4.2.2	consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence
4.2.4	use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs
4.3.1	select appropriate words, grammatical structures, and register according to audience, purpose, and context
4.3.2	apply Canadian spelling conventions
4.3.3	apply capitalization and punctuation conventions
5.2.3	explain ways in which language and visuals shape the perceptions of particular audiences

Your Progress Test takes place in two separate sessions. The first At-Home Session is completed on your own, and you can take as much time as you need. The second Supervised Session of the Progress Test must be scheduled—see the section Midterm Progress Test in the Introduction to this course for details. You will have 2.5 hours to complete it.

The readings and tasks in the Midterm Progress Test will focus on a topic—in this lesson, the examples will follow the model of the Progress Test and focus on the topic of Toy Advertising.

At-Home Session

In this session, you will be introduced to the topic of the test, the various texts you will be reading/viewing and responding to, and the writing task, which you can start to think about and plan.

Part A: Explore the Topic

The Midterm Progress Test begins with a section where you explore the topic by reading and viewing a variety of short texts and visuals on a splash page, such as the one on the following page.

> "One thing about 'Star Wars' that I'm really proud of is that it expands the imagination. That's why I like the 'Star Wars' toys.
> —George Lucas*

**

buckets o' fun

> I look at other people's lives, and some people feel like they're too old to play with toys. But I still go through the toy section at the store, 'cause there were toys that I wanted when I was little that I couldn't have. So I still get them.
> —Kevin Gates†

intergallactic spaceship, phase one

what will your children see? LEGO

***

Internet Games

> Toy companies aren't interested in ideology, they want to sell toys. If they would sell a toy that both boys and girls would buy, it doubles profits.
> —Christina Hoff Sommers††

‡

* Source: Lucas, George. "Toys Quotes." *BrainyQuote*. https://www.brainyquote.com/quotes/george_lucas_578056?src=t_toys (12 July 2018).

** Source: The Strong: National Museum of Play. "Star Wars Action Figures." *National Toy Hall of Fame*. Inducted 2012. www.toyhalloffame.org/toys/star-wars-action-figures (12 July 2018).

***Source: Lego. Advertisement. Included in "35 Hilarious Lego Advertisements." *Top Design Magazine*. www.topdesignmag.com/35-hilarious-lego-advertisements/ (12 July 2018).

† Source: Gates, Kevin. "Kevin Gates Quotes." *BrainyQuote*. https://www.brainyquote.com/quotes/kevin_gates_828154 (12 July 2018).

†† Source: Sommers, Christina Hoff. "Toys Quotes." *BrainyQuote*. https://www.brainyquote.com/quotes/christina_hoff_sommers_438054?src=t_toys (12 July 2018).

‡ Source: Pixaby. Photo of Luigi, Yoshi, and Super Mario Figurines. *Pexels*. https://www.pexels.com/photo/focus-photo-of-super-mario-luigi-and-yoshi-figurines-163036/ (13 July 2018).

You will be given prompts to help you connect the topic to your own experiences and to respond to some of the text and visuals on the splash page, such as the following:

- Write about one or more of the items on the splash page that has particular importance or meaning for you.

- Explain how one image and one quotation from the splash page helped to clarify or expand your understanding of toy advertising and its impact.

Part B: Read and Respond to Texts

In this part of the test, you will be given one or two texts to read and respond to. For practice, revisit the following articles from Lessons 3 and 8 of Sequence 2:

- "9 Tips for Marketing to Kids and Teens Successfully"
- "Online Marketing—Overview" and "Online Marketing—Special Concerns"

You will do a prereading strategy, such as predicting what the text will be about based on looking at the title, any headings, and/or any images that accompany it.

For the purposes of this practice lesson, because you have already read the texts, reread the texts looking specifically for any connections to or implications for advertising toys to children. How can the information provided in these articles apply to toy advertising? Underline and make notes as you read. You will respond more fully in the Supervised Session of the test.

Part C: Read and Respond to Differing Viewpoints

In this part of the test, you will be given one or two texts that present two different perspectives on the topic.

Again, you will start with a prereading prompt, to activate what you already know or think about the topic discussed in the article(s). For this practice lesson, write whether you think advertising, especially advertising of toys for kids, is a good or a bad thing, and why.

For this practice lesson, revisit the article from Lesson 2 of Sequence 2 called "The Two Sides of Advertising."

Reread the article, and then complete the **Issue Discussion Map** on the following page to organize the arguments so far and any others you consider important.

- In the box labelled "The Central Question," write the following question: Does advertising toys to children provide benefits to society?

- Write any evidence that indicates the answer to the question is "No" in the "Evidence No" column, and write any evidence that indicates the answer is "Yes" in the "Evidence Yes" column. You may include as evidence any observations, facts, statistics, or examples from the splash page, articles, or your own experience to support a position.

- In the "Source" column, note where you obtained each piece of evidence.

- Looking at the evidence you have compiled, consider your own viewpoint after reading the different arguments, and write your opinion in the "My Conclusions" box.

Issue Discussion Map

Evidence Yes	Source

The Central Question

My Conclusions

Source	Evidence No

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Part D: Read a Visual Text

In this part of the lesson, you will be given a visual text to view. For the purpose of this practice lesson, look at the Toys"R"Us flyer from Lesson 3 of Sequence 2.

In this part of the test, you will identify the purpose and audience for the visual text. You will complete a fuller analysis of visual and language techniques in the Supervised Session of the test.

Part E: Prepare for the Writing Task

You will have a chance to do some advance planning for the writing task—a short text that develops an idea or impression about toy advertising that you consider important or interesting—that you will complete in the Supervised Session of the text. You will plan its content, its audience, its purpose, its form, and the context in which your audience will read your piece using the **Planning Outline for Your Composition**, which is provided for you on the following page.

Ideas/prompts for content, purpose, and form will be given. For example, you might consider the following ideas for topics in this practice lesson:

- how toy advertising affects children exposed to it
- what effect toy advertising has had on you in your life
- how to effectively plan a marketing campaign for a new toy

Possible purposes include the following:

- to explain and express ideas or information
- to entertain
- to describe or inform
- to present or argue a perspective or point of view
- to persuade others to take action

You may use a form of writing that you have already produced in the course, but you are not limited to them. Possible forms include the following:

- essay
- article
- review
- letter (e.g., letter to editor)
- rant

- script for a speech
- blog entry
- other

Note: Use your **Planning Outline for Your Composition** as an outline only. You may **not** include a draft of your composition. Your draft, revision, and final copy must be completed within the 2.5-hour time frame for the Supervised Session.

Planning Outline for Your Composition

Planning Your Writing Variables

Use the chart below to

- organize your information and ideas for your written text
- consider how well your writing variables work together
- assist you in completing the remaining tasks, especially "Recording Your Writing Variables," in the Supervised Session

Form

You may choose your own written form, or select or adapt one of the following forms:

- ❑ article (e.g., magazine, newspaper, journal)
- ❑ review
- ❑ essay
- ❑ rant
- ❑ urban legend
- ❑ pamphlet
- ❑ letter
- ❑ proposal
- ❑ script for speech/oral report
- ❑ editorial
- ❑ other

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  (please specify)

Purpose

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Central Idea

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Public Audience

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Context

(the situation in which your audience will hear, view, or read your text)

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Supervised Session

During the Supervised Session, you will respond in detail to the texts you read/viewed in the At-Home Session, and you will draft, revise, and complete a final copy of your writing task.

You are allowed to bring a dictionary and a thesaurus to the Supervised Session.

Part F: Responding to Texts

In this part of the test, you will respond more fully to the text(s) you read in Part B of the At-Home Session. You may be given prompts such as the following:

- Which of the nine tips for marketing to kids and teens might be most applicable to advertising toys to children? Explain your answers and support your response with reference to the article.
- In their two articles, MediaWatch uses various techniques, such as headings, bulleted lists, and visuals to accomplish their purposes—how do these and other techniques help to communicate clearly and effectively?
- Explain your personal response to how companies market toys to children. How do you feel about the strategies they use?

Part G: Respond to Differing Viewpoints

In this part of the test, you will extend and expand on (and maybe adjust) your opinion about toy advertising by comparing how you felt before rereading the article "The Two Sides of Advertising" (Question 1 in Part C) with your conclusions on the **Issue Discussion Map**.

Part H: Analyze a Visual Text

In this part of the test, you will do a more in-depth analysis of the visual text from Part D, examining the visual techniques such as use of colour, juxtaposition, focal point, background, and so on, as well as language techniques such as ambiguity, various appeals, imagery, repetition, and so on. You may also be asked to explain how the text affects and/or reflects our society or culture.

Part I: The Writing Task

In this part of the test, you will use your **Planning Outline for Your Composition** to draft, revise and edit, and produce a final copy of a short text on the topic of toy advertising.

Note: If, during this test preparation lesson, you have any questions or are unsure of how to complete a task, call your tutor/marker to discuss it.

Good luck with your test preparation! If you use this practice lesson and review the work you have completed in Sequences 1 to 3, you should do well!

"One thing about 'Star Wars' that I'm really proud of is that it expands the imagination. That's why I like the 'Star Wars' toys.
—George Lucas*

buckets o' fun

I look at other people's lives, and some people feel like they're too old to play with toys. But I still go through the toy section at the store, 'cause there were toys that I wanted when I was little that I couldn't have. So I still get them.
—Kevin Gates†

intergallactic spaceship, phase one

what will your children see? LEGO

***

Internet Games

Toy companies aren't interested in ideology, they want to sell toys. If they would sell a toy that both boys and girls would buy, it doubles profits.
—Christina Hoff Sommers††

‡

* Source: Lucas, George. "Toys Quotes." *BrainyQuote*. https://www.brainyquote.com/quotes/george_lucas_578056?src=t_toys (12 July 2018).

** Source: The Strong: National Museum of Play. "Star Wars Action Figures." *National Toy Hall of Fame*. Inducted 2012. www.toyhalloffame.org/toys/star-wars-action-figures (12 July 2018).

*** Source: Lego. Advertisement. Included in "35 Hilarious Lego Advertisements." *Top Design Magazine*. www.topdesignmag.com/35-hilarious-lego-advertisements/ (12 July 2018).

† Source: Gates, Kevin. "Kevin Gates Quotes." *BrainyQuote*. https://www.brainyquote.com/quotes/kevin_gates_828154 (12 July 2018).

†† Source: Sommers, Christina Hoff. "Toys Quotes." *BrainyQuote*. https://www.brainyquote.com/quotes/christina_hoff_sommers_438054?src=t_toys (12 July 2018).

‡ Source: Pixaby. Photo of Luigi, Yoshi, and Super Mario Figurines. *Pexels*. https://www.pexels.com/photo/focus-photo-of-super-mario-luigi-and-yoshi-figurines-163036/ (13 July 2018).

GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Sequence 4
Online Communication

GRADE 11 ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

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 the following:

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	**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____ Date Received	_____ Date Received
❏ Process Work (optional)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Assignment 4.1: From My Perspective (Editorial)	_____ /28	_____ /28
❏ Annotated articles (2)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Graphic organizer	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Interview notes	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Final copy of editorial	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Self-Assessment of Assignment 4.1: From My Perspective	❏ CO/ ❏ INC	❏ CO/ ❏ INC

(continued)

For Student Use	For Office Use Only	
Sequence 4 Assignments *(continued)*	**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____ Date Received	_____ Date Received
❏ Assignment 4.2: Research Project: What's the Problem?	_____ /40	_____ /40
❏ Communication Variables and Information Needs (form)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Source Evaluation and Source Analysis (forms)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Notes and sources	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Drafts of problem-solution essay	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Final copy of problem-solution essay	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Visual Presentation	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Self-Assessment of Assignment 4.2: Research Project: What's the Problem?	❏ CO/ ❏ INC	❏ CO/ ❏ INC
For Tutor/Marker Use		

Remarks:

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 some of your process work to demonstrate your achievement and/or 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 6.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Checklist
Sequence 4: Online Communication

Remember, you must submit your assignments ⊠ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignments.

C = Completed   I = Incomplete

Process Work, Assignments, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Digital Citizenship and Footprint			
Process Work 4.1: What does it mean to be a digital citizen? — Flow Chart			
Process Work 4.2: Where's your netiquette? — Email demonstrating netiquette			
Process Work 4.3: Digital Footprint — Filled-In Digital Footprint			
Reflections on Lesson 1			
Lesson 2: Anonymity on the Internet			
Process Work 4.4: No Name, No Blame Part 3: Responding to Online Comments — Guidelines page			
Assignment 4.1: From My Perspective			
Part 1: Reading and Annotation — Annotated articles (2) ⊠ Part 2: Editorial — Graphic organizer ⊠ — Interview notes ⊠ — One-page editorial ⊠			
Reflections on Lesson 2			

(continued)

Checklist
Sequence 4: Online Communication *(continued)*

Remember, you must submit your assignments ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignments.

C = Completed   I = Incomplete

Process Work, Assignments, and Assessment	Date	For Student	For Tutor/ Marker
Lesson 3: Social Media and Activism			
Process Work 4.5: Social Media Profiles Part 2: Blog Post — One-page blog post			
Process Work 4.6: Hashtag Activism, or Slactivism? Part 2: Reading an Article — Graphic organizer Part 3: Responding to an Article — One-page response			
Reflections on Lesson 3			
Lesson 4: Assignment 4.2: Research Project: What's the Problem?			
Part 5: Communication Variables and Information Needs (Form) ✉ Part 6: Problem-Solution Essay — Source Evaluation Form ✉ — Source Analysis Form ✉ — Notes and sources ✉ — Drafts of essay ✉ — Final copy of essay ✉ Part 7: Visual Presentation ✉			
Reflections on Lesson 4			
— Self-Assessment of Assignment 4.1: From My Perspective ✉ — Self-Assessment of Assignment 4.2: Research Project: What's the Problem? ✉			

Self-Assessment of Assignment 4.1: From My Perspective

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1   Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2   Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3   Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4   Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	**Performance Rating**				
In this assignment, how effectively did you	**0**	**1**	**2**	**3**	**4**
■ compare and weigh the ideas presented in two articles regarding a solution to the problem of harmful online comments (1.2.3)					
■ write an original editorial to communicate your ideas on the harms and benefits of online user anonymity and to demonstrate your understanding of the editorial form (2.3.5)					

(continued)

Self-Assessment of Assignment 4.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
▪ interview someone and ask them questions about the issue of online anonymity and user comments (3.1.2)					
▪ organize the information you have gathered about online anonymity and user comments (3.3.1)					
▪ generate arguments to support your opinion in your editorial (4.1.1)					
▪ revise your editorial to ensure clarity and effective language (4.2.2)					
▪ apply the conventions of grammar, spelling, capitalization, and punctuation when proofreading (4.3.1, 4.3.2, 4.3.3)					

Comments

_____

_____

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_____

_____

Self-Assessment of Assignment 4.2: Research Project: What's the Problem?

Name _____ Date _____

Directions

Use the five-point Rating Scale to rate your performance on each specific learning outcome for Assignment 4.2. 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 4.2.

Rating Scale

0 Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1 Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2 Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3 Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4 Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ combine ideas and information from multiple sources through a variety of means to ensure consideration of various perspectives when generating a written report (1.2.3)					

(continued)

Self-Assessment of Assignment 4.2 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ clarify your understanding by considering multiple perspectives, research data, and intended audience when generating and responding to texts (1.2.4)					
■ select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form (3.2.1)					
■ assess audience characteristics and needs, topic, and purpose to identify appropriate primary and secondary information sources (3.2.2)					
■ explain how audience perspectives and biases influence the choice and effectiveness of information sources for inquiry or research (3.2.3)					
■ access information using a variety of tools, skills, and sources (3.2.4)					
■ organize and reorganize main ideas and supporting information in a variety of ways according to audiences and purposes (3.3.1)					
■ summarize and record important information, ideas, and perspectives from a variety of sources, and document those sources accurately (3.3.2)					
■ evaluate the completeness and relevance of information for achieving a variety of purposes (3.3.3)					
■ present ideas and information using a variety of interactive approaches for a variety of purposes (4.4.1)					

Comments

_____

_____

_____

SEQUENCE 4
ONLINE COMMUNICATION

> ### Sequence Overview
>
> In Sequence 4, there are four lessons and two assignments. You will examine how messages are produced, consumed, and distributed in digital spaces through various channels of online communications. You will apply your critical thinking and observation skills to examine some benefits and challenges of online communication. You will complete **Assignment 4.1: From My Perspective** and **Assignment 4.2: Research Project: What's the Problem?**

Introduction

If you were born in the early 1990s or later, you were born into a digital world, giving you many advantages that previous generations did not have. The ability to access information and to communicate with people anytime and anywhere means the world has gotten a lot smaller. With the benefits of technology, we are able to do amazing things with information. What was science fiction in TV shows of the twentieth century is now a reality. We take for granted the fact that we can speak to people easily in another part of the world and see their faces on a screen while we do it. But does this mean we have become better communicators? The goals of this sequence are to help you become a better communicator in the digital world.

As you carefully read the information contained in this sequence, make note of any words or information about which you are unsure. Check definitions with a dictionary or Internet search and discuss your other questions or information with your Learning Partner. Specific student learning outcomes are stated at the beginning of each lesson in this sequence.

Outline of Sequence 4

Sequence 4 consists of four lessons and two assignments.

Lesson 1: Digital Citizenship and Footprint—You will learn what it means to be a digital citizen in an online world and how to express your opinion in digital spaces using web etiquette.

Lesson 2: Anonymity on the Internet—You will assess the impact of anonymity and user accountability in digital spaces.

Assignment 4.1: From My Perspective—You will evaluate perspectives on the issue of online comments sections, and write an editorial informing the public of the impact of negative online behaviour.

Lesson 3: Social Media and Activism—You will critically examine how social media platforms are used as a tool for activism.

Lesson 4: Assignment 4.2: Research Project: What's the Problem?—You will use your skills to find, evaluate, and use both print and Internet sources to create a two-part research project on a topic that most interests you from this sequence.

Sequence Checklists and Assessment Forms

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

1. The Cover Sheet is used by your tutor/marker and the Distance Learning Unit to track the assignments you have submitted for each sequence.

2. The Sequence Checklist is to help you monitor your progress through the sequence and ensure that you complete and submit the required work to the Distance Learning Unit 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 use similar forms to assess your achievements.

Remember to refer to the following **Writing Process** chart throughout the sequence as you complete your process work and assignments.

Writing Process

Part 1: Defining Your Topic

Choose a topic and gather details.

- Use a *selecting strategy* to search for a meaningful writing idea.
- Learn about the topic and develop your focus (thesis).
- Develop a plan to organize your writing.

Part 2: Writing the First Draft

Write the first draft.

- Set the right tone in your opening paragraph.
- Refer to your writing plan but be flexible.
- Concentrate on developing your ideas.
- Save copies of your draft.

Part 3: Revising and Improving Your Writing

Review your first draft.

- Check ideas, organization, and voice of writing.
- Ask a peer to read, react to, and revise your work.
- Edit your work (add, cut, change, etc.).
- Pay close attention to the effectiveness of your opening and closing paragraphs.
- Look for opportunities to make your writing meaningful and interesting.

Part 4: Editing and Proofreading

Check for style and accuracy.

- Check sentence structure, grammar, and word choice.
- Check for errors in punctuation, spelling, and capitalization.
- Refer to a dictionary/thesaurus when needed.
- Ask a peer to read, react to, and edit your work.
- Prepare a neat final copy.
- Proofread the final copy before submission.

Part 5: Publishing

Share your work.

- Share the finished product with others.
- Decide if you will include the writing in your Showcase Portfolio.

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LESSON 1: DIGITAL CITIZENSHIP AND FOOTPRINT

Learning Experience

In this lesson, you will develop an understanding of the concepts of digital citizenship and digital footprint. You will also learn the rules of netiquette in order to be able to communicate appropriately, clearly, and effectively in digital spaces.

In this lesson you will

1.1.1   connect your ideas, observations, opinions, and emotions on using and recognizing netiquette as you interact with others in digital spaces

1.2.1   examine and adjust initial understanding of online communication according to new knowledge and ideas on the topic of digital citizenship, netiquette, and digital footprint

2.1.1   examine connections between personal experiences and prior knowledge of communicating in digital spaces

2.3.4   use creative combinations of language, visuals, and sounds to communicate appropriately, clearly, and effectively in cyberspace

Digital Citizenship

Has this situation, or something similar, ever happened to you?

What do you think Alan2.0 could have done differently in this situation? What do you think Jim67 could have done differently? Do you think that there is a difference between talking to your friends and family over the Internet and talking to them in person?

There are conventions or rules of digital citizenship in cyberspace that try to prevent situations like this from happening.

How does the concept of citizenship change from the real world to the digital world? Take a few minutes and examine your ideas one by one to gain a better understanding of the topic of digital citizenship.

Process Work 4.1: What does it mean to be a digital citizen?
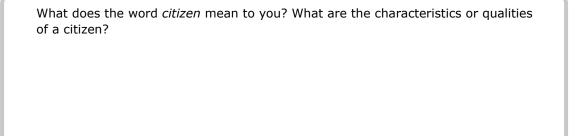
1. Brainstorm some ideas with your Learning Partner about what it means to be a digital citizen.

2. Complete the following flow chart. Keep in mind that there are no right answers and that you are creating a working definition for digital citizenship.

File your work in your Draft Portfolio.

Process Work 4.1

What Does It Mean to Be a Digital Citizen?

What does the word *citizen* mean to you? What are the characteristics or qualities of a citizen?

What does the word *citizenship* mean to you? What rights, responsibilities, freedoms and restrictions are associated with citizenship?

What does the word *digital* mean to you? How is the digital world different from, or the same as, the real world?

Keeping in mind all of the ideas you came up with as you brainstormed about citizens, citizenship, and the digital world, consider the term *digital citizenship*. What does digital citizenship mean to you?

N OTES

As a digital citizen, you have certain rights and responsibilities. You have the right to express yourself and share your opinions and creativity. At the same time, it is your responsibility to be respectful of the safety and privacy of other Internet users, and to respond to the opinions expressed by other users in a considerate way.

When you examine the concept of digital citizenship, you should be thinking about how you behave online and what attitudes should be passed onto the next generation of technology users.

Netiquette

Have you ever considered the idea of etiquette (polite, socially acceptable behaviour) and what it means to follow a set of societal rules? What are some examples of etiquette that you practise in your everyday life? Could any of these rules be transferred to the digital world?

The idea of having a set of rules in digital spaces is referred to as digital etiquette, or **netiquette**. If everyone follows these rules, the Internet could be a safer and more respectful place.

Consider your own personal experience with communication in digital spaces. What suggestions would you give to someone who has never used the Internet before? Discuss your thoughts with your Learning Partner.

A few examples of suggestions could include the following:

- Avoid writing emails or posting messages using all capital or upper case letters.
- Keep messages and posts short and focused.
- Keep in mind that many online comments are public and can be seen by many Internet users.

Read page 336 of *Writers INC* for some netiquette guidelines to help you communicate effectively online.

Process Work 4.2: Where's your netiquette?

Netiquette is also about communicating clearly and making sure that your online communication is easy to read and to understand. As an example, humour is not always obvious in writing when you cannot see someone's facial expressions or hear his/her tone of voice. Emojis or emoticons are used to add personality, tone, and humour to messages.

1. Refer to page 96 of *Writers INC* to review the basic elements of paragraph structure and pages 312 to 313 for guidelines on the form of an email.

2. Create a list of your top five most important netiquette rules.

3. Keep these five rules of netiquette in mind and **write an email** that demonstrates "perfect" netiquette.

    a. Write a first draft.

    b. Revise your first draft and produce a second draft that focuses on netiquette.

    c. Edit your second draft and produce a third draft that focuses on following spelling and grammar conventions.

    d. Proofread your third draft, and if necessary, produce a final copy.

Refer to the **Writing Process** chart to review these stages.

File your work in your Draft Portfolio.

Digital Footprint

Everything that you post or search for, or that others post about you online, makes up your **digital footprint**. Think of it as a trail of information left behind every time you use the Internet. Do you post photos and videos? Do you share music? Do you write blog posts? All of this information can be viewed, copied, or passed on to others.

Deleting something on the web does not necessarily mean that it is erased from cyberspace. To test this theory, perform a simple search. Enter your name into a search engine, and see what shows up.

Alternatively, there can also be a lot of information on the Net that may only be up for a limited amount of time before it is deleted or changes location, or it may be difficult to find something again once you leave a particular web page.

Read page 334 of *Writers INC* for ways to save important information that you find online.

Process Work 4.3: Digital Footprint

In addition to accessing different websites from your computer, you may also use web-based applications on smart phones and other handheld devices for a variety of purposes.

These include games, call and messaging services, social media, music players, fitness trackers, electronic alarms, digital notepads, and the list goes on!
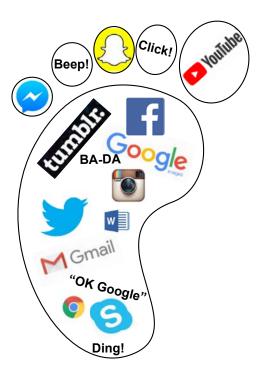
Note: If you do not have access to the Internet, contact your tutor/marker for resources to help you complete this process work.

1. With your Learning Partner, brainstorm a list of your favourite web pages, social networking sites, search engines, online games, and so on.

2. Using the Internet or other print sources, search for the net icons, catchphrases, and even sounds that these websites, applications, and games use to interact with online users.

3. Fill in the following template with the words, images, and even sounds (buzz, whirr, pop, ding, etc.) that represent your digital footprint.

Sample:

File your work in your Draft Portfolio.

N OTES

Process Work 4.3

Digital Footprint Template

N OTES

Reflections on Lesson 1

Reflect on and extend your Lesson 1 learning experiences by writing a Reflective Journal entry, including responses to the following:

- How would you define your responsibilities as a digital citizen?
- Can you think of any cases in which you, or someone you know, did not follow the rules of netiquette? What was the response from other digital citizens?
- How can you change or adapt your Internet habits to be safer and to communicate more clearly and effectively in digital spaces? What goals can you set for yourself regarding your Internet use?

N OTES

L ESSON 2 : A NONYMITY ON THE I NTERNET

Learning Experience

In this lesson, you will learn that anonymity may make it easier for digital citizens to forget or ignore the rules of netiquette. It becomes easier for people to say things that they would never say in person. However, it is important to remember that, anonymous or not, there can be real-life consequences to breaking the code of conduct online.

In this lesson you will

1.1.2   consider the ideas of groups such as Anonymous and CBC to clarify and rework your position on online anonymity, keeping in mind audience and context

3.2.5   make sense of the information you have read about anonymity and formulate a guideline for commenting on articles

3.3.4   develop understanding of issues related to online anonymity

4.2.2   revise your guidelines to ensure clarity and appropriate grammar

4.2.3   enhance legibility to make your guidelines clear and concise

Anonymity

The Internet is not a private place. Much of what is posted on the Internet is public and can be seen by millions of people around the world. Many people choose to post anonymously. **Anonymous** means to be unnamed, unidentified, and/or unknown.

Can you think of reasons why people would want to remain anonymous on the Internet? Have there been instances when you have posted anonymously? If yes, why did you choose to do so? If no, why do you think it is important not to?

Have you ever been a part of an online gaming community where users interact with each other and compete in games using pseudonyms and avatars? A pseudonym is a made-up name that hides your true identity. An avatar is a fictional character you create to represent yourself in a game. What role does anonymity play in these situations?

Consider the following logo of an online organization. Can you identify the symbolic elements? Write down some ideas about what you think the image represents.

Source: Anonymous Official Website. https://anonofficial.com.

This logo belongs to an online group that calls itself Anonymous. Anonymous is an international group of activists who use web hacking to publicize secret, and sometimes illegal or immoral, documents. They have targeted cyber-attacks on various governments, religious institutions, and corporations.

Why do you think the group exists? For what purpose? Why is it so important for members of this group to remain anonymous?

Different groups have reacted to Anonymous in opposing ways. Some people say that they are freedom fighters because they disclose important information that should be made available to the public. Other people classify them as cyber-terrorists because of their pranks, hacks, and protests against targeted groups. What do you think? See if you can find some information about the group online on a website such as Wikipedia, and discuss these opposing views with your Learning Partner.

Read page 335 of *Writers INC* to learn about the different communities of writers (anonymous and named) on the Internet and where to find them.

Process Work 4.4: No Name, No Blame

Anonymity has played an important role in many online communities that host comments sections in response to news articles and videos. Many websites employ people to act as **moderators**. A moderator is someone who oversees the communication activities of an Internet forum to ensure that the content hosted by the website is not harmful to online users.

In November of 2015, the Canadian Broadcasting Corporation (CBC) made the decision to temporarily shut down the comments section on news stories related to Indigenous issues.

This decision was made in response to CBC moderators encountering a huge volume of extremely negative and hurtful racist comments being posted anonymously in response to stories involving Canadian First Nations, Métis, and Inuit peoples.

Part 1: Blog Post

Read the following blog post by Claire Wählen on the website *iPolitics*. In her post, the author cites Brodie Fenlon, the acting director of Digital News, who wrote his own online post to explain the CBC's decision.

Article: CBC closes comment sections on indigenous stories

Written by Claire Wählen
Published: Monday, November 30th, 2015

The Canadian Broadcast Corporation has issued a controversial response to a rise in hateful online comments against indigenous people by closing the comment sections on stories about indigenous people.

The decision was announced in a blog post on the CBC titled Uncivilized Dialogue (http://www.cbc.ca/newsblogs/community/editorsblog/2015/11/uncivil-dialogue-commenting-and-stories-about-indigenous-people.html?cmp=abfb), penned by acting director of digital news Brodie Fenlon, and will be in effect until mid-January to give the moderators time to decide a more permanent response. In the post, Fenlon wrote that lately, comments about indigenous stories had taken a negative turn toward hate speech:

> While there are a number of subjects and groups of people who seem to bring out higher-than-average numbers of

(continued)

Source: Wählen, Claire. "CBC Closes Comment Sections on Indigenous Stories." *iPolitics*. 30 Nov. 2015. https://ipolitics.ca/2015/11/30/cbc-closes-comment-sections-on-indigenous-stories/ (7 Dec. 2017).

worrisome comments, we find ourselves with a unique situation when it comes to indigenous-related stories.

We've noticed over many months that these stories draw a disproportionate number of comments that cross the line and violate our guidelines. Some of the violations are obvious, some not so obvious; some comments are clearly hateful and vitriolic, some are simply ignorant. And some appear to be hate disguised as ignorance (i.e., racist sentiments expressed in benign language).

The decision comes as a disproportionate number of offensive comments (as defined by the CBC's guidelines [http://www.cbc.ca/aboutcbc/discover/submissions.html]) are being made on stories about indigenous people and issues.

Requests for comment has been made to the Assembly of First Nations and the department of Indigenous and Northern Affairs Canada.

Part 2: Discussion with Learning Partner

Use the following questions in your discussion with your Learning Partner:

- What role do you think online user anonymity played in this situation?
- What strategies can online users employ when responding to insensitive and hurtful comments?
- Are there any solutions for this problem?

Part 3: Responding to Online Comments

Respond to the following in writing:

1. Imagine that you are a moderator for the CBC. In point form, jot down your responses to the following questions:
   a. In what circumstances is a moderator justified in removing a user's comment?
   b. What constitutes a disrespectful or inappropriate comment?
   c. Why should users not be allowed to post anonymously?
   d. What are a user's responsibilities as a digital citizen?
   e. What approach can users take to respectfully disagree with and inform others rather than criticize and dismiss someone else's beliefs?

2. Create a guidelines page for users who want to post in the comments section of the news station's website.

   a.   Write a first draft.

   b.   Revise your first draft, and produce a second draft that focuses on the clarity of the instructions.

   c.   Edit your second draft, and produce a third draft that focuses on appropriate grammar and spelling.

   d.   Proofread your third draft, and if necessary, produce a final copy.

Refer to the **Writing Process** chart to review these stages.

File your work in your Draft Portfolio.

Assignment 4.1: From My Perspective

In this assignment you will

1.2.3	compare and weigh the ideas presented in two articles regarding a solution to the problem of harmful online comments
2.3.5	write an original editorial to communicate your ideas on the harms and benefits of online user anonymity and to demonstrate your understanding of the editorial form
3.1.2	interview someone and ask them questions about the issue of online anonymity and user comments
3.3.1	organize the information you have gathered about online anonymity and user comments
4.1.1	generate arguments to support your opinion in your editorial
4.2.2	revise your editorial to ensure clarity and effective language
4.3.1, 4.3.2, 4.3.3	apply the conventions of grammar, spelling, capitalization, and punctuation when proofreading

Many websites have different policies when it comes to moderating comments and restricting the interactions of users that visit their website. Some websites believe that users should have full control over what they say, how they say it, and to whom they say it. Other websites have measures in place to restrict speech that they consider to be hateful, inaccurate, or threatening.

The Canadian Broadcasting Corporation (CBC) is Canada's national public radio and television broadcaster and delivers news and entertainment in both French and English (Canada's official languages). People who go online to visit the CBC's website are able to leave notes in the comments section as long as they follow these guidelines:

CBC/Radio-Canada Content Submission Guidelines for CBC/ Radio-Canada Owned or Controlled Platforms (Content Submission Guidelines)

A space for us all. All CBC/Radio-Canada platforms are open to people of every age, race, religion, sex, ethnic origin and sexual orientation.

We want your perspective. Probe, analyze, inform. Challenge, advocate, debate. Inspire, entertain, enjoy. Your contributions make our programming richer, the conversations more lively and diverse.

Tell us your story, be a part of the conversation. CBC/Radio-Canada wants you to participate in sharing the content you create/upload (Your Content) with us on all of our platforms. Your Content includes but is not limited to online comments, video uploads and photo submissions.

We want your engaging photos and videos that capture breaking news and/or compelling stories. In addition, we regularly solicit Your Content on various topics for programs and stories, blogs, contests and many other types of interactive engagement.

CBC/Radio-Canada platforms are not anonymous and the use of pseudonyms is prohibited, except in children and youth-oriented communities. Upon registering, you must provide your first and last names, which will appear alongside each of your submissions to our site. CBC/Radio-Canada reserves the right to disable any comment if there exists a doubt as to the identity of its author. Stealing another person's identity with the intent to mislead or cause harm is a serious offense punishable by expulsion from the community.

By submitting Your Content, you grant us the non-exclusive right to use your content royalty-free, in perpetuity. You also represent and warrant to CBC that you hold all of the required rights and authorizations to Your Content. Your Content may be published on CBC/Radio-Canada owned or controlled platforms, and may even be included in our stories. CBC/Radio-Canada cannot guarantee that Your Content will be published. We may also edit Your Content for length, size or clarity. Your Content may be indexed by Internet search engines. CBC/Radio-Canada has no obligation to remove Your Content from its platforms even if you make a request. You should think carefully about your intent and the consequence of publication of any of Your Content. For more information, see our full Terms of Use.

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Source: Canadian Broadcasting Corporation (CBC). "CBC/Radio-Canada Content Submission Guidelines for CBC/Radio-Canada Owned or Controlled Platforms (Content Submission Guidelines)." *CBC Policies.* Feb. 2017. www.cbc.ca/aboutcbc/discover/submissions.html (16 May 2018).

When you share Your Content with us:

1. Keep Your Content relevant to the topic and avoid repetitive posting.

2. Be respectful and courteous, as if you were having a face-to-face discussion.

3. If you are writing about legal issues, remember that people are innocent until proven guilty (that may mean using words such as "allegedly").

4. Feel free to link internally within the CBC.ca/Radio-Canada.ca site as many times as you would like. As for external web addresses, we allow no more than three links per post. CBC/Radio-Canada does not endorse the content of external web sites and has no liability as to their content in any event. CBC/Radio-Canada reserves its right to take-down any external link.

5. Radio-Canada: Use French for all of your exchanges and comments. Other languages cannot be used except for an occasional word.

6. CBC: Use English or French for all of your exchanges and comment. Other languages cannot be used except for an occasional word.

7. We want to hear your own opinion. Your Content must be created and owned by you, including any music and artwork. Breaking copyright rules is not permitted (that includes copying and pasting excerpts from other sites without permission and attribution). If the majority of Your Content was written or created by someone else, even with a proper credit, it won't be accepted.

8. Any of Your Content that is offensive and likely to expose an individual or a group of individuals to hatred or contempt on the basis of race, national or ethnic origin, colour, religion, sex, sexual orientation, age or mental or physical disability is prohibited.

9. The following kind of Your Content is also prohibited:

   a. Pornography, vulgarity, obscenity or sexually explicit content

   b. Anything illegal

   c. Hate speech

   d. Threats, harassment

   e. Personal attacks, insults and defamatory statements

   f. Threats or suggesting committing a criminal act

   g. Attempts to mobilise people for any purpose outside of a CBC event

10. Respect other people's privacy by not including personal information in Your Content (such as phone numbers and email addresses) or private dialogue.

11. Be sensitive in 'Your Content' regarding the death or injury of private individual, especially children.

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12. Make it personal, not commercial by leaving out press releases and commercial promotions.

If you violate any of these guidelines, Your Content will not be accepted and your account may be suspended or blocked. CBC/ Radio-Canada reserves the right to not open a forum on any given story or to close a forum at any time without notice and to reject the publication of any of Your Content. CBC/Radio-Canada reserves the right to change these Content Submission Guidelines at any time without notice.

Previously, the CBC allowed users to post using pseudonyms (fake names), which has essentially the same effect as posting anonymously.

Part 1: Reading and Annotation

In this first part of the assignment, follow these steps:

1. Keep the CBC's guidelines in mind as you read the following two articles written by *The Globe and Mail* and *The Guardian*, both news organizations who responded to the CBC's decision to temporarily close comments on news articles relating to Indigenous issues.

2. Read the articles again and **annotate** them with a coloured pen and/or highlighter.

Note: *Annotate* means to add notes, comments, and explanations to a text. You could make predictions, ask questions, make connections, and/or define terms you do not know.

Article: CBC suspends online comments on indigenous stories

Simon Houpt
The Globe and Mail
Published Monday, Nov. 30, 2015 2:01PM EST
Last updated Monday, Nov. 30, 2015 7:13PM EST

The Canadian Broadcasting Corporation is temporarily suspending comments on its online stories about indigenous people, after its editors determined that too many comments were being posted that it deemed "off the mark" or "racist."

In an online note to readers, the CBC's acting director of digital news said that comments on those stories will be barred until editors can review moderation procedures.

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Source: Houpt, Simon. "CBC Suspends Online Comments on Indigenous Stories." *The Globe and Mail*. 30 Nov. 2017. Updated 25 Mar. 2017. www.theglobeandmail.com/arts/cbc-suspends-on-line-comments-on-indigenous-stories/article27531757/ (7 Dec. 2017).

"While there are a number of subjects and groups of people who seem to bring out higher-than-average numbers of worrisome comments, we find ourselves with a unique situation when it comes to indigenous-related stories," wrote Brodie Fenlon.

"We've noticed over many months that these stories draw a disproportionate number of comments that cross the line and violate our guidelines. Some of the violations are obvious, some not so obvious; some comments are clearly hateful and vitriolic, some are simply ignorant. And some appear to be hate disguised as ignorance (i.e., racist sentiments expressed in benign language)."

CBC uses third-party moderators to monitor comments. Still, Mr. Fenlon said in an interview, "We do see people who use language that, on the surface, if you're a moderator and you're not familiar with the story, it might not stand out to you as a racist comment, but in the context of the story it becomes obvious what it is, even though it's almost disguised."

As part of the review, Mr. Fenlon said, "indigenous and non-indigenous staff are going to look at the comments that . . . have caused concern, and say: 'What are the common things we're seeing? Could we provide some guidance for the moderators?' "

He added that the review, which he expects will wrap up early in the new year, may result in new practices such as moderators reading the stories or other background material.

Many outlets are struggling with the thorny issues associated with providing platforms for sometimes offensive speech. In September, the National Post forced all potential commenters to sign in through Facebook, in a move that editor-in-chief Anne Marie Owens said "forces more accountability by connecting online comments back to the individual's Facebook account." She explained: "We want to be the place to house intelligent, respectful debates on our online forums."

The Sun chain of newspapers, which is a corporate sibling of the Post, announced it would close the commenting system on its stories until it could figure out a better system.

The Globe and Mail asks its moderators to review all comments submitted on digital stories about indigenous issues—and a few other hot-button topics—before they are posted to ensure that they meet its stated guidelines. Jim Sheppard, executive editor of globeandmail.com, said Monday The Globe has not noticed any new volume or new problems with comments on articles about indigenous issues, and has no plans to change its existing policies.

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Over the past year, CBC has been opening more of its stories to commenting. In a statement on its website, it says that, on average, "we publish 85 to 90 per cent of the comments that are submitted to CBC.ca." Still, it notes, "on stories that cover sensitive or highly controversial topics, the rejection rate can at times be 50 per cent or more submissions rejected."

Mr. Fenlon also said that CBC generally doesn't publish stories to Facebook—where it cannot moderate the comments—"if we think they're going to create a conversation in the Facebook space that's really off the mark, in terms of our preference for civil discourse." Still, he acknowledged that CBC has posted many indigenous news stories on that platform.

Moderation of comments on CBC.ca is done by ICUC, a Manitoba-based company that performs the same function for The Globe and Mail.

Mr. Fenlon rejected the suggestion that the suspension would lead to accusations of censorship.

"I'm not concerned, because we're not going to change our guidelines," he said. "You agree to certain limitations on free speech when you comment on these spaces, just as you do in general society. We have those rules in place—we just want to make sure they're working. The goal is actually to create a space where we can have all kinds of disparate views and debate and, even if it's pointed, we like that. We want really vigorous, healthy, oppositional debate. But it has to be within the guidelines of respect and not cross the line of hate."

The move comes amid attempts by CBC to expand its engagement with indigenous communities, which included the opening of a new aboriginal digital news unit in late 2013.

Mr. Fenlon noted that may have played a part in Monday's announcement. "There's perhaps a heightened awareness about what we're doing, how we're reporting on these communities, how these communities are engaging with us," he said.

Article: CBC's racist comment sections spark debate on Canada's prejudice problem

The Canadian news organization closed comments on indigenous stories after too many hateful posts, leading to more chatter over 'a large racism problem'

Angelina Chapin
The Guardian
Friday 4 December 2015 16.00 GMT Last modified on Friday 4 December 2015 19.44 GMT

When indigenous writer and teacher Chelsea Vowel reads the comments on her articles, she feels physically ill. "I have had people threaten to find out where I live," the Montreal resident told the Guardian in an email. "I've seen people call for sterilization of indigenous people, suggest that people blocking roads in protest should be shot or run over and say that I should be raped and murdered."

The 38-year-old mother and stepmother of five now publishes fewer articles that debunk myths about indigenous people because of the racist backlash: "It drains me, and makes me hurt."

Online discussions of aboriginal issues in Canada can become so vitriolic that the Canadian Broadcasting Corporation (CBC) decided earlier this week to temporarily close comments on stories about indigenous people. Brodie Fenlon, acting director of digital news, said that while many topics incite problematic discussion, the number of comments that descend into hate speech and personal attacks are disproportionately higher on stories related to indigenous issues. The public broadcaster will review its moderation process and plans to reopen comments in mid-January. (Full disclosure: I edited Vowel's blogs and worked with Fenlon at the Huffington Post Canada.)

It's a significant move for the CBC, which, as a publicly funded corporation, faces pressure to maintain an open space for democratic discussion. While other Canadian publications have shut down comment sections altogether or turned them over to Facebook, CBC still allows readers to post anonymously and employs moderators to weed out the hateful posts, which Fenlon says amount to between 15–20% of the one million monthly comments.

It's no surprise that the discourse on indigenous stories, which the CBC reports on more than most other major news outlets in Canada, is contentious. The legacy of forced cultural assimilation, in which the government funded church-run schools to abolish aboriginal culture, is still felt by First Nations, Métis and Inuit people. They make up 4.3% of Canada's population and many live on reserves in deplorable conditions. They experience higher unemployment, addiction and murder rates than other Canadians.

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Source: Chapin, Angelina. "CBC's Racist Comment Sections Spark Debate on Canada's Prejudice Problem." 4 Dec. 2015. *The Guardian*. www.theguardian.com/world/2015/dec/04/cbc-racist-comment-section-canada-prejudice-indigenous-people (18 Dec. 2017).

The prejudice towards indigenous people is Canada's national shame, obscured by a facade of pluralism and progressive healthcare. Whether discussing centuries of discrimination in comment sections ameliorates or adds to that shame is a matter of debate.

Mathew Ingram, a senior Fortune writer based in Toronto, says the severity of the issues aboriginals deal with is precisely why comment sections are needed. "The most contentious stories that stir up the strongest emotions are the ones you want people to be able to discuss," he says. "These are huge cultural issues for Canadians and it doesn't do any good to pretend they don't exist." Ingram also acknowledges that as an "old white man" he's never the target of online hate speech himself.

Michael Kannon, a Winnipeg-based indigenous activist agrees that comment sections have value, but adds users should have to identify themselves. "Why shut [the comments] down because [of] a handful of ignorant, racial stereotypes?" he said in an interview with the CBC. "If you're bold enough to make such statements, then you should be bold enough to own them with your real name and face."

Indigenous comedian Ryan McMahon has less faith that open spaces online facilitate productive discussion. "There's no one who walks away from a three-day online fight and managed to make some guy with an egg avatar and a fake name say 'You know what? Maybe I am wrong about the history of Canada.' That's never happened ever."

Though he believes in free speech, Winnipeg-based McMahon has lost countless hours trying to persuade ignorant commenters that indigenous people are not drunks who live off government handouts. He abandoned hope in 2014, when a group of commenters threatened to "shoot up" the Alberta theatre where he planned to perform his comedy special, Red Man Laughing. His CBC producers added extra security measures.

McMahon says the real problem is that commenters represent the views of Canadians at large. "It's not a small segment of the population," he says. "There's a large racism problem in Canada no one's talking about."

Fenlon is more hopeful that those who post hate speech hold the minority view. He points out that 80% of the comments do meet CBC guidelines and can lead to important discussions. "We think there is a space for ill-informed or ignorant thought where it can be challenged and debated and exposed," says Fenlon. "We think that's OK as long as it's . . . within the bounds of free speech but not hate. Dividing that line is a tough one."

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For Vowel, it's a line media organizations should work hard to draw. She no longer writes anywhere that doesn't have strict rules for moderation and would prefer if comment sections did not exist at all. She doesn't think the onus should be on indigenous people "to wade into these really harmful conditions and 'educate people' " and resents the fact that when her kids go online to learn about their history, they "see a bunch of comments about dirty Indians and all these other stereotypes."

"We're talking about people who literally express their belief that indigenous people are subhuman," she writes. "You can cure ignorance with information, but that doesn't work with racists."

Part 2: Editorial

Like the letter or blog entry you wrote in Sequence 2, an editorial is an opinion-based text where you argue for or against something. Editorials appear in the editorial section of a newspaper, but they are also common on the Internet in various forms. The purpose of an editorial is to persuade your audience to agree with your own opinion. In order to sound convincing, you must provide support for your arguments. You should also acknowledge opposing views, but you must try to argue why they are incorrect or misguided. Follow these steps to write your editorial:

1. Compare and weigh the ideas presented in both articles regarding a solution to the problem of online anonymity and harmful comments, and argue your own viewpoint on the topic with your Learning Partner.

2. Create a graphic organizer to outline your position clearly and provide evidence from the articles to support your point of view. Refer to pages 48 to 49 of *Writers INC* for a list of useful graphic organizers.

3. Interview one friend, family member, or community member to get their opinion on the topic. Take notes from this interview and document it as a primary source. See page 330 of *Writers INC* for guidelines for conducting interviews.

4. Review the writing guidelines for editorials on pages 188 to 189 of *Writers INC*.

5. Write a one-page editorial (approximately 400 to 500 words) that presents your opinion of the issue of harmful online comments to the Canadian public using your interview and both articles as your primary and secondary sources.

    a. Write a first draft.

    b. Revise your first draft and produce a second draft, ensuring you have enough support to sound convincing.

c.   Edit your second draft, and produce a third draft paying close attention to language, grammar, and spelling. Any errors will detract from your message.

d.   Proofread your third draft, and if necessary, produce a final copy.

Refer to the **Writing Process** chart to review these stages.

File your work in your Draft Portfolio.

Reflections on Lesson 2

Reflect on and extend your Lesson 2 learning experiences by writing a Reflective Journal entry, including responses to the following questions:

- What was the most important lesson you learned about online anonymity?
- What was the most challenging part about writing your own article?
- Did your viewpoint change as you wrote your article? Why or why not?

L E S S O N 3 : S O C I A L M E D I A A N D A C T I V I S M

Learning Experience

In this lesson, you will explore social networking as a powerful tool for personal expression as well as activism in the twenty-first century.

In this lesson you will

1.1.2   seek others' ideas on activism versus e-activism to clarify and rework your own position, keeping in mind audience and context

1.1.4   explore a range of social media platforms, and discuss their appeal and potential for affecting particular audiences

1.2.2   explore and consider the consequences of yours and others' viewpoints shared on social media

2.3.3   examine how choice of vocabulary and language affect meaning and create impact on various social media platforms

3.3.3   evaluate the completeness and relevance of information from sources with opposing viewpoints about the effectiveness of social media activism

5.2.2   identify and examine ways in which society and culture shape the language, content, and forms of activism in the real world and in digital spaces

Social Media

Social media is any website or application (app) that connects people and allows them to share opinions, pictures, information and, of course, funny cat videos. What has been your experience with social media? Are you an avid user with multiple accounts on different sites, or do you generally stay away from social networking in digital spaces? Which sites do you use and why? Discuss your experiences with your Learning Partner.

According to MediaSmarts, Canada's Centre for Digital and Media Literacy, a social networking site is "a place on the Web where interactions take place between friends and where new friendships and social networks are created" (MediaSmarts). In a 2013 report by the Media Technology Monitor, two-thirds of Canadians said they had used social media in the last month, with Facebook being by far the most popular (cited by Oliveira).

For most social media users, creating a public profile is a critical component of the social networking experience. It allows users to develop and refine an online persona to share with their peers, family, and colleagues. Each social media platform is unique in that users can present different versions of themselves—a personal self, professional self, creative self, political self, and so on.

Again, reflect on your own experience with social media. As a user, what are you likely to share on social media? What would you not be likely to share? Why?

If you do not use social media as a method of networking, consider other ways in which you share information with the people in your life. How do you share stories about your life or information on issues about which you are passionate? What strategies do you use to ensure that your message is communicated clearly and effectively?

Process Work 4.5: Social Media Profiles

Creating a social media profile is a form of text even though it may not seem like there is a lot of reading or writing involved in the process. Each social media platform has certain features, organizational patterns, and signal words. The use of certain vocabulary and language is determined by context, and various visual and interactive elements are used to enhance the user's experience.

Part 1: Discussion with Learning Partner

In this part of the lesson, complete the following steps:

1. Read the article "Instagram: The illusion of perfection" written by Michal Dinal, a blogger for the *Times of Israel* online news.

2. With your Learning Partner, discuss the consequences suggested by Dinal's viewpoint on constructing a "perfect" social media profile. Explain why you agree or disagree with the author's viewpoint.

Article: *Instagram: The illusion of perfection*

MICHAL DINAL June 7, 2015, 1:05 pm

In an alternate universe, everyone is successful, attractive, well dressed, and lives well. All the guys are funny and the girls are pretty. Everyone has great hair, and they're all into some degree of fitness or "healthy living."

They are either in great relationships or ecstatic to be single. They only wear stylish or expensive designer clothes.

The women have flawless bodies. Their #nofilter, #nomakeup pictures are sights to be envied. Somehow, they are all photogenic and their lives are perfect. Most of them are models. All of them are bon vivants.

They dine at the finest restaurants and snack on the most delectably mouth-watering foods. Their cocktails have the perfect ice to liquid ratio . . . even their McDonalds french fries are to be desired. They travel to the most exotic places and, somehow, are always in a state of happiness or sheer bliss.

They go to the coolest clubs, attend the swankiest parties, and hang with the most fun (and equally attractive) friends. Their lives are filled with sunshine, fresh flowers, carefree smiles, sweatless gym selfies, Starbucks, and macarons.

Often, they share "inspirational" quotes that are more cliché than inspirational, but you read them anyway. Looking in on this world of permanent pouts and perfectly manicured peace signs, you can't help but compare your own far less exciting life with theirs. You can't help but wonder how they manage to constantly "[seize] the day" when most of the time all you want is for a new one.

In their world, there is no ISIS, no Syria, no Sudan, no Nepal, no Rohingya, no Yemen, no dead bodies floating in the Mediterranean, and no modern day slavery. In their world, there are only cute puppies, scenic views, "outfits-of-the-day," gratuitous selfies, and designer logos. In their world, followers and 'likes' are currency, and beauty is defined by how much is hidden and how much is meticulously fabricated.

It's easy to get lost in this alternate universe; easy to become engulfed in its shallow, yet anesthetizing curated world. That which was meant to be social has perversely warped into being a digital network of manufactured realities; individually tailored escapism readily available on a mobile device.

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Source: Dinal, Michal. "Instagram: The Illusion of Perfection." 7 June 2015. *The Times of Israel*. http://blogs.timesofisrael.com/instagram-the-illusion-of-perfection/ (19 Dec. 2017).

This matrix has consumed far too many of us. The irony of it all: if more of us invested as much in the world around us, or cared about people, tangible flesh and blood, as much as we care about our Instagram and Facebook feeds, perhaps such escapism wouldn't be needed at all.

Part 2: Blog Post

In this part of the lesson, complete the following:

1. Write a one-page blog on the topic of social media and the way that people your age engage with social media sites. In your blog, identify some of the benefits and disadvantages of using social media.

File your work in your Draft Portfolio.

Activism versus E-Activism

While social media is an effective tool for keeping in touch with friends and making new ones, it is also a very useful tool for activists. What does the word **activism** mean to you? In what contexts have you heard this term? In essence, activism means to take action in order to effect societal change. This may be in the social, political, economic, or environmental realms.

Do you consider yourself an activist? About which issues in society are you most passionate? How have you gotten involved to support various causes?

E-activism, or Internet activism, is the use of information communication technologies, such as social media platforms, to raise awareness of various social justice issues, humanitarian crises, or political/environmental/ economic events throughout the world. The aim of e-activism is to distribute this information to as large an audience as possible in the fastest and cheapest way possible.

There are many different forms of e-activism depending on the cause and type of campaign. The individuals or groups who participate in e-activism are motivated by specific goals. Have you ever engaged in a form of e-activism? If yes, what form did that e-activism campaign take? If not, what benefits and drawbacks do you see to getting involved in e-activism?

Process Work 4.6: Hashtag Activism, or Slacktivism

If there is a cause you care about, are you more likely to attend a rally in person or sign an online petition? Would you write a letter to your Member of Parliament to be read in the House of Commons or would you rather post your opinion on social media to be shared with your peers? Or would you be likely to do both?

Part 1: Discussion with Learning Partner

In this part of the lesson, complete the following:

1. With your Learning Partner, discuss what role social activism plays in your life, both in the real world and in the online world. Some examples of types of activism found on social media are raising awareness about a specific disease, helping out a soup kitchen, signing a petition about a new law or policy, sharing a video that demonstrates racism, and posting a comment about your beliefs.

Part 2: Reading an Article

In this part of the lesson, complete the following:

1. Read the following two articles: "How effective is social media activism?" and "RT If You: The Rise in Fake Activism."

2. Using a graphic organizer of your choice, compare and contrast the arguments presented in both articles. Refer to pages 48 to 49 of *Writers INC* for a list of useful graphic organizers.

Article: How effective is social media activism?

ERIN LEE February 12, 2016

As Shonda Rhimes wrapped up her insightful Dartmouth commencement speech back in 2014, she slipped in a little zinger admonishing social media activism—"A hashtag is not helping."

"Hashtags are very pretty on Twitter," she said. "But a hashtag is not a movement. A hashtag does not make you Dr. King. A hashtag does not change anything. It's a hashtag. It's you, sitting on your butt, typing on your computer and then going back to binge-watching your favorite show."

Rhimes went on to encourage her young, Ivy League audience to instead go out and do something. But is Shonda right?

April Reign, creator of the hashtag #OscarsSoWhite, said she has seen the power of social media and the influence that "hashtag activism" can have. She created #OscarsSoWhite in response to the lack of racial diversity in the 2016 Oscar nominations, sparking a national sensation. Mainstream media picked up the hashtag, and some celebrities announced they would boycott the Oscars in protest. The Academy of Motion Picture Arts and Sciences eventually said it would make significant changes to its voting requirements and governing structure to work towards increasing the diversity of its membership.

"I think we can credit the conversations stemming from the hashtag and the issues behind it to making system change for the first time in the 80 year history of the Academy," Reign said.

She said that young activists often use social media as a way to communicate, organize and raise awareness, citing the Black Lives Matter movement's active use of hashtags.

"We're connected more by the internet than by a personal relationship or a geography," she said. "Those who think hashtags don't work or that young millennials are apathetic really haven't spend a lot of time being a part of that, because it does exist and it is successful."

Kevin Bui '17 said social media works as a forum to share articles and contribute to a greater social conversation.

"I want to put a certain message out there through my social media and state what I believe about certain issues," Bui said. "The majority of people won't care, but what it can do is help challenge the people who do care to think about things in a new way or different way."

Bui added that many young people are unaware of current social and political issues, which is something social media can help solve.

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"I do think in general the current generation is more resistant to change and activism because the structural inequality we see today isn't as blatant," Bui said. "A lot of people think we have already achieved equality, which I don't think is true."

Columbia University journalism professor Todd Gitlin said that historically, college students are generally not socially and politically active because they have other more immediate priorities.

"Most students at most times are apathetic in that whatever they think or think they think, they have other priorities besides stepping up and doing political work," he said. "With the exception of episodic excitements, only a small percentage of students participate in any kind of political activity."

Robert Wright '18, a Dartmouth organizer for Bernie Sanders' campaign, noted that many students are not as politically active because they are not immediately affected by policy changes.

"A lot of young people are already jaded and feel like no matter what they do nothing big is going to change," he said.

Gitlin said he believes social media does not make a difference in levels of student activism, as many high points in student activism, such as the anti-Vietnam war movement in the 1960s, occurred before the advent of social media and the internet.

"It could even be argued that social media makes it easier to pull people out to a single action," he said. "It also inflates the feeling that the movement is already on top of its environment, that it's got momentum."

Gitlin added that popular social media–driven movements, such as President Barack Obama's 2008 campaign or the Occupy Wall Street movement, tend to be short-term moments that can distract from enduring efforts.

"Social media are like wisps of oxygen — they get people excited but then they wear out," he said.

However, Alcides Velasquez, communications professor at Pontificia Universidad Javeriana in Bogotá, Colombia, wrote in an email that his research shows social media does have a mobilizing effect among young adults, though the degree varies depending on the type of social media activity.

He said social media can make college students feel like they have a greater ability to effect change in the real world.

"Political uses of social media among college students increases how capable young people feel about achieving their own political objectives," he said.

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Velasquez said movements generated on social media do not often result in concrete, institutional change, though some do turn into offline movements. Perceptions of efficacy, social resources and the level of cohesion of the group all play a role into how successful a movement becomes, he said.

Avi Sholkoff, a first year student at the University of Michigan, wrote a Huffington Post article advocating for hashtag activism in the midst of the 2014 uproar over events in Ferguson, Missouri. In an interview, he said social media can amplify awareness of issues, which sometimes translates to more legitimate action. He cited the ALS Ice Bucket Challenge as a social media campaign that raised a significant amount of money for a cause, moving beyond the confines of the internet.

"Something I've learned in years with technology is that technology is a tool and not a toy," Sholkoff said. "Social media can be fun, but it also is a tool to educate and advocate."

Wright, who started the "Dartmouth Students and Staff for Bernie" Facebook group, said social media was an effective way to reach out to large groups of people, though it is more of a "means to an end." The goal is to use social media to help recruit people to campaign door-to-door, phone bank and actually vote, he said.

"The only way to make a democracy work is to get off social media and do things in the real world," he said.

Article: RT* If You: The Rise in Fake Activism

04/17/2014 11:00 am 11:00:57 | Updated June 17, 2014

Morgan Levy, Neuroscientist & Journalist

Will the real activists please stand up? In a social-media crazed society, insignificant measures are seen as influential. A mere "RT" on a Twitter post, "like" on a Facebook status or "tag" on an Instagram photo has become the mechanism to create change. A rise in fake activism has emerged. The millennial generation feels perfectly content using social networking as their main method of catalyzing needed change in the global community.

Every year, a different Facebook trend emerges for breast cancer awareness. Recently, I was alarmed by a myriad of strange Facebook statuses from my friends over the course of a week. Curiously, I "liked" one in hopes of uncovering the roots of this movement. Five minutes

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* RT stands for retweet and it means when you like something you've read you send it out to all your friends to see. A "like" on Facebook and "tag" on Instagram have the same results.
Source: Levy, Morgan. "RT If You: The Rise in Fake Activism." 17 Apr. 2014. Updated 17 June 2014. *The Huffington Post*. www.huffingtonpost.com/morgan-levy/rt-if-you-the-rise-in-fak_b_5059780.html (27 Dec. 2017).

later, I saw a message in my inbox informing me that since I "liked" the status I would need to post one of my own to raise awareness about breast cancer research. The 14 status options included: "damn diarrhea," "just used my boobs to get out of a speeding ticket," "no toilet paper, goodbye socks" and "I've decided to stop wearing underwear."

My 14 choices all had two things in common: they were all completely absurd and did nothing to raise awareness about breast cancer. Only gullible likers of the statuses were even informed that the purpose was to raise breast cancer awareness. Furthermore, strange posts of this nature do little to either raise awareness about breast cancer or help fund research to cure the devastating disease.

Especially on Twitter, fake activism runs rampant. Numerous tweets state a message synonymous with "something tragic happened. RT this post or you have no heart." The logic behind this movement is flawed because a retweet does not prove that somebody really cares about a cause. A spoonful of sugar does not change the world. I aspire to be an advocate for those in need, but only through channels that actually catalyze meaningful impacts.

A tweet can get a million retweets, but the chances remain slim that the tweet actually saved somebody's life. Instead of retweeting meaningless posts, people should strive to actively make a difference in the lives of others. Make a donation, start a fundraiser, volunteer at a hospital or run a race for a cause you care about: the only criterion is to actually help a person instead of resorting to a convenient, fruitless retweet.

Our generation has become apathetic. In a world where our iPhones are like security blankets we must put them down sometimes. The teenagers of the 21st century have a mettle that outruns any other generation, but it must be channeled in the right ways. I am not saying that we need to cure cancer or raise a million dollars each, but instead that we need to take a leap in the right direction.

The world is full of possibilities. Take advantage of every opportunity to make meaningful change. If you hear about a volunteer position at the local hospital? Take it. If somebody asks you to run a 5K race with them to raise money for cancer research? Lace up your sneakers. If you see a donation box for a cause you care about? Donate.

One act of kindness at a time, we can build a better tomorrow. Make a switch from "YOLO" to "carpe diem"—seize the day instead of living like there's no tomorrow. With an influx of real activism, a more prosperous community will begin to emerge.

Turn down the retweets, and turn up the philanthropy instead.

Part 3: Responding to an Article

In this part of the lesson, complete the following:

1. Write a one-page response describing which argument you agree with and why. Support your writing with examples from your own personal experiences.

File your work in your Draft Portfolio.

Reflections on Lesson 3

Reflect on and extend your Lesson 3 learning experiences by writing a Reflective Journal entry, including responses to the following:

- Note the details of a specific event in which you engaged in a form of activism. Emphasize what you learned from the experience, especially if you felt your actions contributed to the cause in a meaningful way, if you had any concerns about the event, or suggestions for how to get more people involved.
- If you do not yet have any activism/e-activism experience, or would like to do more, write about the goals you have for an event or cause you would like to get involved with in the future.

LESSON 4: ASSIGNMENT 4.2: RESEARCH PROJECT: WHAT'S THE PROBLEM?

Learning Experience

In this lesson, you will work through **Assignment 4.2: Research Project: What's the Problem?** The purpose of this assignment is to give you an opportunity to explore a topic from this sequence that most interests you, to practise using print and Internet sources to get more information, and to present your findings.

Assignment 4.2: Research Project: What's the Problem?

File your work as you complete each part of the assignment. You will submit all of the forms, draft writing, and revised writing to the Distance Learning Unit for assessment. You may choose to include this assignment as part of your Portfolio in Sequence 6.

In Parts 1 to 5 of this lesson you will

1.2.4 clarify your understanding by considering multiple perspectives, research data, and intended audience when generating and responding to texts

3.2.1 select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form

3.2.2   assess audience characteristics and needs, topic, and purpose to identify appropriate primary and secondary information sources

3.2.3 explain how audience perspectives and biases influence the choice and effectiveness of information sources for inquiry or research

---

Part 1: Define Your Topic

You will gather, analyze, and synthesize information on your topic from a **problem-solution** perspective.

1. Consider a few topics from this sequence that you would like to research in more depth.

Reminder: Some of these topics include digital citizenship, netiquette, digital footprint, anonymity, social media, and e-activism.

---

2. Choose one of the above, or another relevant topic in which you are interested, and discuss it with your tutor/marker.

Part 2: Determine Your Purpose

Authors and audiences have a wide range of purposes for communicating. The purpose of a text determines how it is produced and how it is received. A single text can have multiple purposes.

1. Refer to the following chart to review a few possible options for author/audience purposes.

Author Purposes	Audience Purposes
To inform or explain	To be entertained
To describe or define	To learn or receive instruction
To demonstrate	To be inspired
To persuade	To hear advice
To change	To interpret
To advocate	To review
To defend	To make informed decisions
To support	To evaluate

2. Determine the purposes of your presentation from both the writer's and the audience's points of view.

Part 3: Determine Your Target Audience

The target audience determines the focus and content of your presentation. Remember that you will be approaching the topic from a problem-solution perspective.

1. Consider the following characteristics of your potential audience:
   - What is their level of background knowledge on the topic?
   - Why are they choosing to read/listen to/view your presentation?
   - What about your presentation will be most interesting to them?

2. Brainstorm other characteristics of your audience with your Learning Partner.

3. Decide on a target audience. Share specific details with your tutor/marker.

Part 4: Establish Form

Assignment 4.2 has two components: a problem-solution essay and a visual presentation. The problem-solution essay will be discussed in Parts 5 and 6 of the assignment. For now, focus on the form of your visual presentation.

1. Review the following three options for your visual presentation:
    a. A **multimedia presentation** can be created using any number of computer-based applications. The presentation is used as a visual aid to reinforce and clarify the information in your written report. Multimedia presentations use text, images, colour, data tables, and different elements of graphic design to engage the audience.

    b. An **interactive report** can be created using hypertext to present information in an interactive format. Hypertext allows online users to click on links in the text and load information that is relevant to the content on their screen. The linked information may be a photo, a video clip, a sound bite, a document, news article, social media profile, et cetera.

    c. A **poster** or **pamphlet** can be created as a visual aid to supplement your written report. The design, colour, and visual elements of a poster or pamphlet are entirely up to you. A combination of images, titles, sub-headings, text boxes, and tabs should be used in an effective way to clearly communicate the most important and interesting points about the topic.

2. Determine a form for your visual presentation. Consider what computer programs/web applications or craft supplies you may need to put it together.

Part 5: Communication Variables and Information Needs Form

Now that you have organized your information, you will re-examine your communication variables (ideas, purpose, audience, and form) to ensure that the information you are planning to use will work for all variables. In order to do so, complete the following:

1. Fill out the **Communication Variables and Information Needs** form for your problem-solution essay.

2. Be certain to be clear on the main idea you will be communicating and the information you will include in your essay.

N OTES

Assignment 4.2, Part 5

Communication Variables and Information Needs

Communication Variables			→ Information Needs	
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**
			Problem-Solution Essay	

N OTES

Part 6: Problem-Solution Essay

In Part 6 of this lesson you will

1.2.3 combine ideas and information from multiple sources through a variety of means to ensure consideration of various perspectives when generating a problem-solution essay

3.2.4 access information using a variety of tools, skills, and sources

3.3.1 organize and reorganize main ideas and supporting information in a variety of ways according to audiences and purposes

3.3.2 summarize and record important information, ideas, and perspectives from a variety of sources, and document those sources accurately

To create your problem-solution essay, follow the guidelines in this part of the lesson.

1. Review how to write a problem-solution essay.

    As stated in *Writers INC*, a problem-solution essay provides readers with a "detailed analysis of a subject—from a clear statement of the problem to a full discussion of possible solutions" (210).

    Read pages 210 to 212 of *Writers INC* for guidelines on how to write a problem-solution essay and a sample essay.

2. Find one primary and two secondary sources of information on your topic. Primary and secondary sources can be found in print, as well as on the Internet. See page 324 of *Writers INC* for more information about primary and secondary sources.

    Reminder: Primary sources are materials that originated at the time of the event. They include interviews, first-hand accounts, legal and government documents, and original documents such as journals, letters, and diaries.

    Secondary sources are materials that were created after the event occurred. They include encyclopedia entries, magazines, newspapers, books, videotapes, and audio recordings.

3. Select the most important ideas from your research to meet the needs and characteristics of your audience, while also sticking to your topic and purpose.

4. Evaluate your sources.

    a. Use the **Source Evaluation Form** (Johnson and Lamb; Sebranek, Kemper, and Meyer) to ensure that the information in the sources you have chosen is reliable, reasonable, accurate, current, and complete.

    Read pages 325, 333, and 453 of *Writers INC* for some additional guidelines on how to judge the usefulness of information on the Internet.

    b. Use the **Source Analysis Form** to critically analyze the medium, viewpoint, authority, and content of the sources you have chosen.

Assignment 4.2, Part 6

Source Evaluation Form

Reliable
Who is the author and/or publisher? Is an educational or governmental organization involved?	
What is the purpose of the information source? Is it to inform or to sell something?	
Internet source: Is it a sponsored website?	

Reasonable
Is the information source made up of fact or opinion?	
Do the facts tell you something about your subject that you didn't know?	
Is the information written in a way that you can read easily (non-technical vocabulary, charts, visuals, etc.)?	
Is the information presented in a way that is easy to use? (e.g., Are the fonts, graphics, headings clear?)	
Can you access the information quickly?	
Is the information source well organized and easy to navigate?	
Internet source: Does the website include an index, menu, and other easy-to-follow tools for navigation?	

(continued)

Accurate	
Is this a primary source or secondary source of information?	
Are the sources clearly documented in a bibliography?	
Is the same information available from more than one source?	
Is the information based on scientific research? Have the studies been reviewed by other scientists?	

Current	
Does the source provide specific dates for sources of information?	
Does information about your topic change over time? Does the currency of the information matter?	
Internet source: Do the hyperlinks still link to live sites?	

Complete	
Does the information contain the breadth and depth that you need?	
Is more than one perspective or point of view presented?	

Source Analysis Form

Medium
What is the source medium (*print article, blog, audio file, etc.*)?	
What are the strengths of this medium? What are the limitations?	

Viewpoint
What is the author's viewpoint?	

Authority
What is the author's level of expertise on the topic?	

Content
What are the main points?	
What are the supporting details?	
Is the argument convincing?	
In what ways could you challenge the content?	

N OTES

5. Decide on a system for recording your notes and for noting your sources.

> **Reminder:**
>
> Review Sequence 3, Lesson 4, for instructions on how to record information sources (paraphrases, summaries, quotations), and how to document your sources in a bibliography using MLA format.

6. Write your problem-solution essay. Your essay should be two to three pages long and incorporate sources of information as well as your own personal opinion on your topic.

   a. Write a first draft.

   b. Revise your first draft and produce a second draft.

   c. Edit your second draft and produce a third draft.

   d. Proofread your third draft, and if necessary, produce a final copy.

   Refer to pages 53 to 68 of *Writers INC* to review this writing process.

Part 7: Visual Presentation

> In Part 7 of this lesson you will
>
> 3.3.1   organize and reorganize main ideas and supporting information in a variety of ways according to audiences and purposes
>
> 3.3.3.   evaluate the completeness and relevance of information for achieving a variety of purposes
>
> 4.4.1   present ideas and information using a variety of interactive approaches for a variety of purposes

The visual presentation should contain all of the main ideas and select supporting details from your problem-solution essay so that your audience can easily understand your topic and argument without having to read your complete essay.

Unlike your essay, your visual presentation will not contain paragraphs or complete citations. The information must be relevant, concise, and engaging. Your visual presentation is intended to supplement your essay, not repeat it word for word.

1. Review guidelines for the specific form of your visual presentation.

   Refer to the writing guidelines in *Writers INC* on pages 433 to 435 for descriptions of multimedia presentations and interactive reports, and

instructions for how to create your presentation. If you are creating a poster or pamphlet, refer to the instructions in Part 4 of this assignment.

2. Create your visual presentation.

   Condense your written report to its main ideas. Clearly identify the problem and solution(s), using adequate explanations and supporting details.

3. Add the finishing touches to your presentation.

   Ensure that your presentation has a title, sub-headings, images, varied fonts, and videos or audio clips (if applicable). It should look visually appealing.

File your work for your Draft Portfolio.

Reflections on Lesson 4

Reflect on and extend your Lesson 4 learning experiences by writing a Reflective Journal entry, including responses to the following:

- What skills or thinking behaviours do you think are the most valuable when finding, evaluating, and using sources, and why?
- What challenges did you face when writing your written report?
- What are the strengths and limitations of your visual presentation?

Assessment—Preparation for Submission

Congratulations! You have completed Sequence 4 and will soon be able to move on to Sequence 5 of this course.

Before you do, you must

- complete self-assessments of Assignment 4.1 and Assignment 4.2
- complete a checklist to make sure you have done all the work in this sequence
- submit all required work from this sequence to the Distance Learning Unit

Note: You must complete and submit all the required work from Sequence 4 **before** you can submit Sequence 5.

Assessment of Assignment 4.1 and Assignment 4.2

The **Self-Assessment of Assignment 4.1: From My Perspective** and **Self-Assessment of Assignment 4.2: Research Project: What's the Problem?** forms correspond to those that your tutor/marker will use. You will both assess your achievement of the targeted specific learning outcomes identified in relation to these assignments.

To assess these specific learning outcomes, use the following five-point scale.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Rate your performance on each specific learning outcome as it applies to each assignment, using the rating scale. Place a check mark in one box for each line.

Checklist for Sequence 4

Complete the checklist to make sure you have completed all the work required for Sequence 4.

As you check each item, make sure that your work is labelled with the appropriate lesson and part numbers. To help you keep track of your work in the course, you can write the completion date in the date column.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before assessing your assignments.

Preparing for Submission of Sequence 4

Steps

- Complete the checklist to make sure all of your work is complete.
- Include the following items in your submission:
  - Cover Sheet
  - Checklist for Sequence 4
  - Assignment 4.1: From My Perspective
  - Self-Assessment of Assignment 4.1
  - Assignment 4.2: Research Project: What's the Problem?
  - Self-Assessment of Assignment 4.2
  - Process work from this sequence (optional)

For instructions on submitting your assignments, refer to How to Submit Your 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 mark and assessment from your tutor/marker or
- contacted your tutor/marker for permission to submit your work to the Distance Learning Unit

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GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Sequence 5
Messages in the Workplace

GRADE 11 ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

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 the following:

Drop-off/Courier Address	**Mailing Address**
Distance Learning Unit	Distance Learning Unit
555 Main Street	500–555 Main Street
Winkler MB R6W 1C4	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		**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.		_____ Date Received	_____ Date Received
❑ Process Work (optional)		❑ CO/ ❑ INC	❑ CO/ ❑ INC
❑ Assignment 5.1: Formal Speech		_____ /88	_____ /88
❑ Notes and source information (5 forms)		❑ CO/ ❑ INC	❑ CO/ ❑ INC
❑ Final copy of written speech		❑ CO/ ❑ INC	❑ CO/ ❑ INC
❑ Recording of speech		❑ CO/ ❑ INC	❑ CO/ ❑ INC
❑ Self-Assessment of Assignment 5.1: Formal Speech		❑ CO/ ❑ INC	❑ CO/ ❑ INC

(continued)

For Student Use	For Office Use Only	
Sequence 5 Assignments *(continued)*	**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.	_____ Date Received	_____ Date Received
❏ Assignment 5.2: Workplace Message	_____ /76	_____ /76
❏ Labelled letter (Incident Report/Report, Request, or Proposal)	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ All process work for the chosen letter	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ One-page reflection	❏ CO/ ❏ INC	❏ CO/ ❏ INC
❏ Self-Assessment of Assignment 5.2: Workplace Message	❏ CO/ ❏ INC	❏ CO/ ❏ INC
For Tutor/Marker Use		
Remarks:		

(continued)

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 some of your process work to demonstrate your achievement and/or 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 6.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Checklist
Sequence 5: Messages in the Workplace

Remember, you must submit your assignments ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignments.

C = Completed I = Incomplete

Process Work, Assignments, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Assignment 5.1: Formal Speech			
Assignment 5.1: Formal Speech Part 2: Researching the Content — Notes and Source Information (5 forms) ✉ Part 3: Focusing the Content of the Speech — Cluster or graphic organizer Part 4: Communication Variables and Information Needs (Chart) ✉ Part 5: Writing the Speech — 2 or 3 drafts — Final copy of written speech ✉ Part 6: Rehearsing and Delivering the Speech — Recording of speech ✉			
Reflections on Lesson 1			
Lesson 2: Incident Report or Report			
Process Work 5.1: Workplace Correspondence and Reports Part 2: Developing Content for Correspondence — Web or graphic organizer Part 3: Finalizing Communication Variables and Information Needs — Chart — Revised web or graphic organizer Part 4: Drafting, Revising, Editing, and Proofreading — 2 or 3 drafts — Final copy of letter-form report			

(continued)

Checklist
Sequence 5: Messages in the Workplace *(continued)*

Remember, you must submit your assignments ✉ for this sequence to the Distance Learning Unit for assessment. You may submit process work if you feel you need to demonstrate further achievement of SLOs targeted for the assignments.

C = Completed I = Incomplete

Process Work, Assignments, and Assessment	Date	For Student	For Tutor/ Marker
Lesson 3: Request Letter			
Process Work 5.2: Creating a Request Letter Part 2: Planning a Request Letter — Planning chart — Audience profile — Research notes Part 3: Finalizing Your Communication Variables and Information Needs (Chart) Part 4: Drafting, Revising, Editing, and Proofreading — 2 drafts — Final copy of request letter			
Lesson 4: Proposal Letter			
Process Work 5.3: Writing a Proposal Letter Part 2: Planning a Proposal Letter — Planning chart Part 3: Determining Information Needs Using Your Communication Variables (Chart) Part 4: Drafting, Revising, Editing, and Proofreading — 2 drafts — Final copy of proposal letter			
Reflections on Lessons 2 to 4			
Lesson 5: Assignment 5.2: Workplace Message			
Assignment 5.2: Workplace Message — Labelled letter (Incident Report/Report, Request, or Proposal) ✉ — All process work for the chosen letter ✉ — One-page reflection ✉			
— Self-Assessment of Assignment 5.1: Formal Speech ✉ — Self-Assessment of Assignment 5.2: Workplace Message ✉			

Self-Assessment of Assignment 5.1: Formal Speech

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1 Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2 Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3 Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4 Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ connect ideas, observations, opinions, and emotions to develop a train of thought and formulate a tentative position (1.1.1)					
■ experiment with language and the speech form to discover their impact on an audience and effects on purpose (1.1.3)					

(continued)

Self-Assessment of Assignment 5.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ explore and consider the consequences of your audience's viewpoints (1.2.2)					
■ combine ideas and information from texts when generating the content for your formal speech (1.2.3)					
■ examine ideas, issues, and values presented in texts (2.2.2)					
■ analyze how characteristics of a formal speech are used for audience and purpose (2.3.1)					
■ examine how techniques and elements are used in speeches to accomplish particular purposes (2.3.2)					
■ create an original formal speech and demonstrate an understanding of the speech form and its techniques (2.3.5)					
■ assess your audience's characteristics and needs, your topic, and your purpose to identify appropriate information (3.2.2)					
■ access information using a variety of tools, skills, and sources (3.2.4)					
■ use knowledge of text cues, organizational patterns, and persuasive techniques to sort and relate ideas in texts (3.2.5)					
■ organize and reorganize main ideas and supporting information according to audience and purpose (3.3.1)					
■ summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner; document sources accurately (3.3.2)					
■ evaluate the completeness and relevance of your information for creating your formal speech (3.3.3)					

(continued)

Self-Assessment of Assignment 5.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ generate, evaluate, and select ideas, information, and data to create your formal speech for your audience (4.1.1)					
■ use organizational structures, techniques, and transitions to communicate ideas clearly and effectively (4.1.3)					
■ consider audience needs and characteristics in appraising your choice of content, language use, and form (4.2.1)					
■ consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence (4.2.2)					
■ use effective language and sounds, and arrange ideas for emphasis and desired effect, considering audience characteristics and needs (4.2.4)					
■ consider your audience's characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal of your formal speech (4.2.5)					
■ use appropriate words and grammatical structures according to your audience and purpose (4.3.1)					
■ select voice production factors (such as pauses, intonation, volume) to communicate and highlight your main points (4.4.2)					

Comments

_____

_____

_____

_____

_____

Self-Assessment of Assignment 5.2: Workplace Message

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.

<table>
<tr><th colspan="2">Rating Scale</th></tr>
<tr><td>0</td><td>Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.</td></tr>
<tr><td>1</td><td>Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.</td></tr>
<tr><td>2</td><td>Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.</td></tr>
<tr><td>3</td><td>Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.</td></tr>
<tr><td>4</td><td>Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.</td></tr>
</table>

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
I have chosen Lesson _____: _____ _____ as Assignment 5.2. **Note:** Indicate (in the brackets at the end of each specific learning outcome) the parts of the lesson you have used to assess the specific learning outcome.					
■ connect ideas, observations, opinions, and emotions to develop a train of thought and formulate a position (1.1.1) [Part(s)]					

(continued)

Self-Assessment of Assignment 5.2 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ analyze how characteristics of the business letter form are used for particular audiences and purposes (2.3.1) [Part(s)]					
■ examine how various techniques and elements are used in the business letter form to accomplish particular purposes (2.3.2) [Part(s)]					
■ use vocabulary appropriate for your topic and language community (2.3.3) [Part(s)]					
■ create an original business letter to communicate ideas and show your enhanced understanding of the business letter form (2.3.5) [Part(s)]					
■ select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form (3.2.1) [Part(s)]					
■ assess audience characteristics and needs, topic, and purpose to identify appropriate information sources (3.2.2) [Part(s)]					
■ evaluate the completeness and relevance of information for achieving the purpose of your business letter (3.3.3) [Part(s)]					
■ organize and reorganize main ideas and supporting information in a variety of ways according to audience and purpose (3.3.1) [Part(s)]					
■ summarize and record important information, ideas, and perspectives in an organized manner; document sources accurately (3.3.2) [Part(s)]					
■ generate, evaluate, and select ideas, information, and data to accomplish a task for particular audiences (4.1.1) [Part(s)]					

(continued)

Self-Assessment of Assignment 5.2 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively (4.1.3) [Part(s)]					
■ consider audience needs and characteristics in appraising choices of content, language use, and form in your drafts (4.2.1) [Part(s)]					
■ consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence (4.2.2) [Part(s)]					
■ consider audience needs in selecting text features to enhance legibility (4.2.3) [Part(s)]					
■ use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs (4.2.4) [Part(s)]					
■ select appropriate words and grammatical structures according to audience and purpose (4.3.1) [Part(s)]					
■ apply Canadian spelling conventions (4.3.2) [Part(s)]					
■ apply capitalization and punctuation conventions to clarify intended meaning (4.3.3) [Part(s)]					

Comments

_____

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S E Q U E N C E   5
M E S S A G E S   I N   T H E   W O R K P L A C E

> ### Sequence Overview
>
> In Sequence 5, you will develop workplace skills by going through a series of five lessons in business communication. Throughout the sequence, you will use either Case 1 or Case 2 (explained below) as the context for your process work and assignment. You will imagine yourself working as an employee for an organization, and you will produce several forms of business and workplace correspondence. One of these forms will be a speech (**Assignment 5.1: Formal Speech**). You will also select another form to submit to the Distance Learning Unit (**Assignment 5.2: Workplace Message**).

Introduction

Did you know that the average person spends 70,000 hours on the job sending and receiving information during a lifetime? Communication is a vital part of any organization. Business survival depends on the daily decisions made by owners, managers, administrators, and employees. The best decisions are often a result of good communication.

Overview of Case 1 and Case 2

In an effort to have a more authentic learning experience, you will play the role of an employee in a small, fictional office setting. You can choose to be an employee for the **Assiniboine Valley First Nation Tribal Council** (Case 1) or for the **Keystone Foundation** (Case 2). Background information for each case is outlined below, and a resource package for each is included at the end of this Introduction.

In this lesson, you will become acquainted with the strategies and structures that you need to

- prepare and record a speech
- read news articles, charts, news releases, and statistics
- write business letters, such as a request letter and a proposal

Select Case 1 or Case 2. Read the descriptions of both cases before you decide.

Note: Once you have made your case selection, you will continue working on that case throughout all of Sequence 5.

Case 1: Assiniboine Valley First Nation Tribal Council

Case Background:

Assiniboine Valley First Nation is located on the Assiniboine River about 40 kilometers west of Winnipeg. It has a population of approximately 350 people. Assiniboine Valley's economy is based on income from off-reserve local employment and band members who commute to work in Winnipeg.

In recent band council elections, Roland Newton was chosen to be Chief of the Assiniboine Valley First Nation Tribal Council. Newton (38 years old) was educated at the University of Manitoba and was employed as a social worker in Winnipeg for six years. Newton, his wife, and their two children returned to Assiniboine Valley three years ago. He has been actively involved in the community and political life since his return.

During the election, Roland pledged to raise the profile of Assiniboine Valley's efforts to self-govern. He also promised to investigate the issue of the community's water supply. The community has been put under several boil water advisories in the past few months due to sewage leaks that contaminate the water with dangerous toxins. Many are starting to worry that this could become a permanent problem.

Last year, the people of Assiniboine Valley First Nation built a modern recreation centre that replaced a small community hall and outdoor rink. The facility houses a gymnasium, a skating rink, the band council offices, and a meeting room.

Assiniboine Valley First Nation Tribal Council employs two people. Your job is to provide research and administrative support to the Chief and Band Council. In your role, you are required to complete a number of communication assignments.

Case 2: The Keystone Foundation

Case Background:

The Keystone Foundation is a non-profit organization established by a group of Manitoba business leaders interested in assisting people in Manitoba who live in poverty. The foundation was set up ten years ago after a group of anonymous donors provided a $20 million donation. The interest earned on the initial donation pays staff salaries and provides a substantial fund

for various projects designed to assist Manitobans who live in poverty. The foundation rents office space in Winnipeg's Exchange District.

The director of the Keystone Foundation and a six-member board make up the organization's executive. The executive members are volunteers representing different business groups throughout Manitoba.

The executive has hired three staff members to carry out the daily operations of the foundation. This includes the addition of a fundraising staff member, Roger Watts. This position was created by the director of the Keystone Foundation, Roberta Simpson. Watts will help to supplement the foundation's initial donation earnings with more traditional charitable appeals, such as direct mail and speaking engagements by members of the business community.

Your job will be to provide research services and administrative support to the Keystone Foundation's executive. In your role, you are required to complete a number of communication assignments.

Outline of Sequence 5

Sequence 5 consists of five lessons and two assignments.

Lesson 1: Assignment 5.1: Formal Speech—You will write and then record a formal speech for Assignment 5.1 on a specific topic that has to do with the particular case you have chosen.

Lesson 2: Incident Report or Report—You will create a business letter reporting an incident or reporting information related to your case by brainstorming ideas and determining the information needed for your communication variables.

Lesson 3: Request Letter—You will compose a request letter to inquire about a particular issue relating to your case by making a graphic organizer and determining the information needed for your communication variables.

Lesson 4: Proposal Letter—You will produce a proposal letter in order to get approval for a project to do with your case study by creating a graphic organizer, researching, and determining the information needed for your communication variables.

Lesson 5: Assignment 5.2: Workplace Message—You will review your work from Lessons 2 to 4, and select one writing piece to submit to the Distance Learning Unit as Assignment 5.2.

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Case 1 Resource Package

Assiniboine Valley First Nation
Tribal Council

Resources:

- Drinking Water Monitoring
- Canadian Water Drinking Guidelines
- News Story: "Bacteria, parasites and toxins – water quality 'negligence' at Shoal Lake 40" by Allison Vuchnich
- Article: "Why it's time for Canada to recognize our right to water" by Kaitlyn Mitchell
- News Story: "Canada First Nations Water Issues Need to Be Fixed: UN" by Jessica Chin

Drinking Water Monitoring

Indigenous Services Canada's role

We support clean, safe, reliable drinking water by:

- regularly monitoring all drinking water systems where the public has access
- providing residents, upon request and free of charge, bacteriological testing services of their well water
- reviewing plans and providing advice from a public health perspective for new and upgraded water treatment systems

Through our Community-based Water Monitor Program, we:

- provide funds to Chiefs and Councils for bacteriological drinking water monitoring
- train community-based drinking water quality monitors to sample and test the drinking water for potential bacteriological contamination as a final check of the drinking water at tap

The Community-based Water Monitor Program is particularly important in places where it is difficult or impossible to:

- sample and test on a regular basis
- get the samples to a laboratory in a timely manner

If a First Nation community does not have a water quality monitor, an Environmental Health Officer (EHO) can do the sampling and testing. An EHO is a Certified Public Health Inspector hired by Indigenous Services Canada or by First Nations stakeholders.

Environmental Health Officers:

- test drinking water for contaminants that are:
    - physical
    - chemical
    - radiological
- maintain quality assurance and control
- review and interpret drinking water quality tests
- share the test results with First Nations communities
- advise the Chief and Council on what actions to take, such as issuing a drinking water advisory, when drinking water is not safe

(continued)

In the case of a drinking water advisory, we:

- help with follow up sampling and investigation to find the source of the problem
- provide recommendations on how to fix the problem to:
  - the Chief and Council
  - federal partners if necessary

If an immediate threat to the health and safety of the community is identified, it is the Chief and Council's responsibility to take necessary action to protect residents.

Toolkits and procedures

Indigenous Services Canada has developed a number of toolkits to help with drinking water issues.

The Water Advisory Toolkit for First Nations:

- has basic information about issuing and lifting DWAs on-reserve
- is meant to help First Nations inform their communities about water use when there is a problem with the community's tap water

The Procedure for Addressing Drinking Water Advisories in First Nations Communities, South of 60°:

- was created with Indigenous Services and other stakeholders
- guides Chiefs, Councils and other stakeholders on how to deal with the underlying causes of a DWA after it has been issued

The Toolkit for Individual Wells for First Nations contains:

- public awareness items for First Nations served by:
  - single wells
  - wells with less than 5 connections
- a step-by-step checklist to:
  - prevent well contamination
  - help visually inspect and maintain wells

Canadian Drinking Water Guidelines

The *Guidelines for Canadian Drinking Water Quality* and the *Guideline Technical Documents* (formerly known as *Guideline Supporting Documents*) are developed by the Federal-Provincial-Territorial Committee on Drinking Water and have been published by Health Canada since 1968.

Canadian drinking water supplies are generally of excellent quality. However, water in nature is never "pure." It picks up bits and pieces of everything it comes into contact with, including minerals, silt, vegetation, fertilizers, and agricultural run-off. While most of these substances are harmless, some may pose a health risk. To address this risk, Health Canada works with the provincial and territorial governments to develop guidelines that set out the maximum acceptable concentrations of these substances in drinking water. These drinking water guidelines are designed to protect the health of the most vulnerable members of society, such as children and the elderly. The guidelines set out the basic parameters that every water system should strive to achieve in order to provide the cleanest, safest and most reliable drinking water possible.

Understanding and meeting the guidelines is an important component of a Multi-Barrier Approach to Safe Drinking Water. This approach looks at each drinking water system from the source all the way to the consumer's tap to make sure all known and potential hazards are identified and addressed so water remains free of contaminants. The drinking water guidelines can be used as markers to make sure the barriers are working and the treated drinking water is safe.

The *Guidelines for Canadian Drinking Water Quality* deal with microbiological, chemical and radiological contaminants. They also address concerns with physical characteristics of water, such as taste and odour.

Microbiological quality guidelines

The most significant risks to people's health from drinking water come from microscopic organisms such as disease-causing bacteria, protozoa and viruses. The guidelines that relate to these microorganisms are stringent because the associated health effects can be quite severe. They can also affect health over the long-term.

(continued)

Source: Health Canada. *Canadian Drinking Water Guidelines*. 8 Aug. 2016. https://www.canada.ca/en/health-canada/services/environmental-workplace-health/water-quality/drinking-water/canadian-drinking-water-guidelines.html (9 Mar. 2018).

Chemical and radiological quality guidelines

Chemical and radiological substances may also be found in some drinking water supplies but these are generally only a concern if they are present above guideline levels and you are exposed to them over a period of years. New science is showing that exposure to some chemical contaminants above guideline levels may be a concern in the short-term as well.

Aesthetic quality and operational guidelines

Aesthetic quality guidelines address parameters which may affect consumer acceptance of drinking water, such as taste, odour and colour. Operational guidelines are set for parameters that may affect processes at a treatment plant or in the drinking water distribution system.

Bacteria, parasites and toxins—water quality 'negligence' at Shoal Lake 40

By Allison Vuchnich, Senior Network Correspondent, Global News
With files from Hannah James and Megan Rowney, 16×9

Trina and Ainsley have lived their entire lives under a boil water advisory at Shoal Lake 40

Ainsley and Trina Redsky have never turned on a tap in their home and had a glass of water, because it could make them sick. All they know is bottled water.

"It's kinda hard," Trina said quietly.

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Source: Vuchnich, Allison. "Bacteria, parasites and toxins—water quality 'negligence' at Shoal Lake 40." *Global News*. 6 Nov. 2015. https://globalnews.ca/news/2321664/bacteria-parasites-and-toxins-water-quality-negligence-at-shoal-lake-40/ (9 Mar. 2018).

The sisters live on Shoal Lake 40 First Nation, a reserve on the Manitoba-Ontario border. For close to two decades there has been a boil water advisory—one of the longest in Canadian history. With no water treatment plant, large plastic jugs full of safe drinking water are brought in.

Turning on a tap and having a glass of water is now just a memory.

"A lot of children don't know how nice it must be to drink out of the tap," grandfather Stewart Redsky said.

Since 1982, professor Eva Pip, from the biology department at the University of Winnipeg, has been studying water quality in Shoal Lake and the surrounding rivers and bays. She has taken hundreds of measurements and samples of what is in the water at Shoal Lake 40.

"We have seen the tremendous, tremendous change in the quality of the water during that time," professor Pip told Global News.

The water quality can fluctuate but professor Pip said her tests have shown:

- Cryptosporidium parasites
- Giardia parasites
- Coliform bacteria
- Toxins (when an algal bloom is present)

Health Canada confirms a boil water advisory for Shoal Lake 40. According to the agency, boil water advisories are "recommended when disease-causing bacteria, viruses or parasites are found in the drinking water system."

Biology professor Eva Pip, from the University of Winnipeg, has studied water quality in Shoal Lake for decades.

Drinking the untreated water can potentially lead to "digestive tract illnesses, things like diarrhea, especially for very young children, vomiting, flu-like illnesses. And this is caused of course by different things depending on what the time of year it is," Pip said.

According to Pip, toxins are the most serious health risks, they can be produced during an algal bloom, with blue-green algae: "You can actually die from those toxins if they are at a high enough concentration."

According to Health Canada, "blue-green algae have been known to cause animal and human poisoning in lakes, ponds and dugouts in various parts of the world for over 100 years." Although the agency said it is unaware of any human deaths in Canada due to blue-green algae.

The U.S. Centers for Disease Control (CDC) states "some algae produce toxins and release them into the water. During a bloom, the amount of toxin present in the water can poison people, wild animals, and pets that go near the water, consume the water, or swim in the water. Cyanobacteria (blue-green algae) blooms and other algal blooms produce toxins that may be harmful to human and animal health."

The problems for Shoal Lake 40 started when a canal structure was built 100 years ago—isolating Shoal Lake 40 essentially on an island and sending clean water down into an aqueduct bound for Winnipeg's water treatment plant and diverting dirty water into the reserve, according to chief Erwin Redsky.

"We still live with the consequences" said chief Redsky, "our septic fields are leaking into the water system that actually goes back into the houses."

In addition, Pip said, to answer the question of who is responsible for the water quality at Shoal Lake and Shoal Lake 40 is confusing—enforcement and monitoring of different activities fall to various governments, including Manitoba, Ontario, the federal government

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and an international commission. Over the years, according to Pip, the water has been impacted by raw sewage from neighbouring cottages as well as mining, garbage, logging and farming in the larger community.

"It's very sad, you know, how it's not just complacency. It's actual negligence and ignorance," said Pip.

The City of Winnipeg's Tim Shanks, manager of water services, vehemently disagrees with Pip's assessment that "the water quality in Shoal Lake has deteriorated due to mining/development on its shores, and that this is due to "negligence" in protecting the water quality." Shanks provided Global News a statement that read, "this is completely incorrect. The Shoal Lake Watershed has significant legislative regulation and development agreements that protect water quality. Shoal Lake #40 First Nation limits all harmful development in the local watershed as part of its obligations under the Shoal Lake Tripartite Agreement. Additionally, the multi-government Shoal Lake Watershed Management Plan further regulates development in the larger watershed."

Global's *16×9* reached out to Health Canada to find out what is in the water at Shoal Lake 40, the agency confirmed its boil water advisory, and said "for additional details please contact the community directly."

Shoal Lake 40 is also isolated so getting bottled water to the residents, and travelling to the reserve means dangerous ice roads and an unreliable ferry. To make things right, the chief and community are trying to build an all-weather access road, connecting Shoal Lake 40 directly to the Trans Canada highway—no more ferry or treacherous ice roads. They are calling it Freedom Road. It would lead to independence and eventually a water treatment plant.

"The greatest threat to life is not water in Shoal Lake 40, the greatest threat to life is just getting home, that you have to cross water at very dangerous times of year," Cuyler Cotton, spokesman for Shoal Lake 40, told Global News. "There are no alternatives to getting on and off the man-made island," said Cotton.

So as Shoal Lake 40 continues to fight for its road, the water quality is not improving. "This is such a heart-wrenching situation. And over the years, we've made it more and more and more irreparable," said Pip. "And it's very, very sad because this is, I think, a prime example of all the things that we should not have done."

Why it's time for Canada to recognize our right to water

Posted in Healthy communities on April 21, 2015 (updated: April 22, 2015)

Kaitlyn Mitchell

As the international community comes together this week in support of World Water Day, I can't help but give pause to the startling inequities around drinking water quality and access within Canada's borders.

While Canada joined the international consensus and (after some reluctance) recognized the right to water at the United Nations Conference on Sustainable Development in 2012, it still fails to live up to that ideal here at home.

At any given time, there are thousands of Canadians who cannot safely drink the water out of the taps in their homes. In some extreme cases, they may not even have indoor plumbing. The worst part is that for many, help isn't on the way.

Canada lacks a national water law and rigorous, enforceable water quality standards. Instead, it relies on an uneven patchwork of provincial water policies to protect drinking water. This means that from coast to coast to coast, our drinking water is not equally protected. And while most major Canadian cities have relatively sophisticated water treatment facilities, many rural, low-income, or First Nations communities lack such infrastructure and rely on untreated or minimally-treated water.

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Source: Mitchell, Kaitlyn. "Why it's time for Canada to recognize our right to water." *Ecojustice*. 21 Apr. 2015. Updated 22 Apr. 2015. https://www.ecojustice.ca/why-its-time-for-canada-to-recognize-our-right-to-water/ (9 Mar. 2018).

Perhaps nothing can illustrate this startling inequity better than what happened in Manitoba earlier this year. In January, Winnipeg was put under its first city-wide boil-water advisory. For Shoal Lake 40, the First Nations community whose territory is home to Shoal Lake, Winnipeg's drinking water source, it was just business as usual. The community has been under a boil-water advisory for more than 17 years.

Two days later, Winnipeg's advisory was lifted. To this day, Shoal Lake 40 residents still can't safely drink the water out of their taps.

In the absence of a national water law and adequate funding, communities under federal jurisdiction, such as First Nations reservations, have virtually no legal protection of their drinking water. In fact, according to a 2009 study by the UN, First Nations homes are 90 times more likely to be without safe drinking water than other Canadian homes.

And so, it is hardly surprising that drinking water advisories were in effect in 126 First Nation communities across Canada as of January 2015. Ironically, labour laws compel the federal government to provide safe water to its employees who live and work on First Nations reserves—even if residents are forced to go without clean, safe drinking water in their homes.

Non-First Nation communities can also be impacted. My client Melissa King used to live in Harrietsfield, N.S., where years of industrial activity had contaminated the well water that her family depended on. The water was so laden with toxic chemicals that she was afraid to bathe her two-year-old son at home. With no remedy likely in the near future, she recently made the difficult decision to leave her home.

For these people, not being able to use the water in their homes isn't simply an inconvenience. It is something that poses a very real threat to their health and quality of life. Studies show that communities that lack access to safe, clean drinking water face significant health risks, including elevated rates of waterborne illnesses, pneumonia, influenza, whooping cough, and other infections.

This is the ugly truth about water protection in Canada. It is unacceptable. No matter where we live, every Canadian should have access to safe, clean drinking water.

Here's an even uglier truth: Environmental inequities don't start and stop with access to safe, clean drinking water. Canada's failure to create and enforce strong environmental laws also threatens the air we breathe and the health of the communities where we live. These failures do not affect us all equally. Time and time again, low-income or First Nations communities bear a disproportionate burden of environmental harm.

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Unlike the United States, where the Environmental Protection Agency gives mandatory consideration to environmental justice in their evaluation of projects and regulation development, Canada has no laws that address the concept of environmental justice—the fair distribution of environmental benefits and burdens, without discrimination on the basis of socio-economic status, race, ethnic origin, or residence on an Aboriginal reserve. This is one reason why, from Shoal Lake 40 to Melissa King and her family, we are confronted with example after example of environmental injustice within our own borders.

It is hard to believe that these injustices still persist in our country. It's even harder to believe that although 181 of the 193 countries in the United Nations support a human right to live in a healthy environment—which includes access to clean, safe drinking water—Canada is not one of them.

It should be. It is time for Canada to recognize our right to a healthy environment in the Charter of Rights and Freedoms. A Charter right would give us a new, powerful legal tool to fight environmental injustices and ensure that even the most vulnerable and isolated among us can assert their right to turn on the tap and drink the water that comes out of it.

Who can deny that every Canadian—no matter who they are, or where they live—should be entitled to a minimum standard of environmental quality? Our highest law must recognize that environmental rights are human rights. Until then, the injustices in Shoal Lake 40, Harrietsfield, and far too many other Canadian communities will continue—and the fight to right these wrongs will not get any easier.

Canada First Nations Water Issues Need to Be Fixed: UN

by Jessica Chin, The Huffington Post Canada
With files from the Canadian Press, and The Huffington Post Canada's Althia Raj

The United Nations and at least one NGO have called on Prime Minister Justin Trudeau to address water issues in Canada's First Nations, citing human rights and cultural reasons.

Human Rights Watch called on Canada to address the water advisories affecting more than 100 First Nations communities in a "dispatch" report on its website.

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Senior researcher Amanda Klasing wrote that Trudeau promised during his federal election campaign to end these advisories within five years.

"This isn't just a campaign promise but a human rights obligation," she wrote.

Defending against the UN

Canada defended its record in February at the United Nations, which wrapped up its 10-year review of the country's commitment to the International Covenant on Economic, Social and Cultural Rights.

Thirty civil society organizations took part in the review, including Grassy Narrows First Nations.

Deputy chief Randy Fobister, told The Huffington Post Canada he attended the hearings to pressure Ottawa to help clean mercury contamination in the water that has poisoned fish and caused chronic health problems in his community over the last 40 years.

Grassy Narrows First Nation Chief Roger Fobister is pictured in front of portraits of former lieutenant-governors of Upper Canada which hang in the Ontario Legislature on Aug. 24 2015. (Photo: Chris Young/The Canadian Press)

"It's very frustrating when you know every day the [water treatment] plant is unsafe," he said, adding that it's a "basic right" to have safe and clean drinking water.

The UN report said First Nations do not have proper water regulations. It called on the government to respect economic rights to water and its cultural significance for First Nations peoples.

In 2010, the Ontario Native Women's Association collected reflections from 11 grandmothers about the sacred relationship indigenous peoples have to water.

Inuit woman Rhoda Innuksuk said if water cannot be used to bathe, people cannot stay healthy.

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"We are water, and we need water to stay alive," she said.

Women in particular are "carriers of water," because women's bodies have the capacity to host and sustain the life force water represents.

"You can't have birth without water," Métis woman Maria Campbell said.

"That time between the spirit world and being born, you can't have that without water."

State of emergency

In February, a First Nation community in northwestern Ontario called a state of emergency due to radioactive particles and higher than normal lead levels in its drinking water, according to APTN News.

Northwest Angle #33 First Nation received a do not consume advisory, which is a notch above a boil-water advisory.

The community also has high cancer rates—believed to be linked to the water.

"It's a very scary issue," land manager Norma Girard told the news outlet.

"How many more of our people do we have to see suffer and die from cancer?"

Northwest Angle #33 has been handing out bottled water to residents since 2011, funded by "wherever we can find it," Girard said.

Residents have been relying on portable water-treatment facilities for the last 15 years, which were put in place at the time as a "temporary solution," she added.

Vitamin-water donations

Shoal Lake 40, an isolated reserve on the Manitoba-Ontario border, has been under a boil-water advisory for 18 years. Indigenous Affairs Minister Carolyn Bennett recently announced the community would be getting an all-weather road connecting the community to the mainland.

A company called Unique Foods Canada also announced last week it would be donating 30,000 bottles of its vitamin-enriched water to Shoal Lake 40, and to Six Nations First Nation in Ontario, according to Vice News.

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Kavin Redsky, Shoal Lake 40 First Nation water plant operator, prepares to treat water from the lake with chlorine in one of the community's ten water treatment plants. (Photo: John Woods/The Canadian Press)

Six Nations Chief Ava Hill said that community was grateful for the donation, but Daryl Redsky of Shoal Lake 40 says it isn't a long-term solution.

"Oh heck! So we don't need a water treatment plant, we'll just get water bottles sent," Redsky said. "It's a long-term benefit to the company, but it's not a long-term solution to our community."

First Nations peoples have also faced the threat of water privatization, or public-private partnerships between companies and the government, according to the Council of Canadians.

In 2006, the Department of Indian and Northern Affairs announced it would be pursuing partnerships with the private sector to upgrade infrastructure on reserves, after natural gas company Terasen Utilities created a new subsidiary called First Nations Utility Services.

The UN report called on Canada to live up to its commitment to ensure First Nations peoples have safe access to drinking water and to sanitation, while ensuring their participation in the managing process.

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CASE 2 RESOURCE PACKAGE

The Keystone Foundation

Resources:

- HungerCount 2016: A Comprehensive Report on Hunger and Food Bank Use in Canada, and Recommendations for Change
- Food Bank Use in Canada (Map)
- News Story: "Rising food costs cause concern at Canadian food banks" by Ross Marowits
- News Story: "Child poverty problem in Manitoba, Canada worsens" by Glen Dawkins
- Fact Sheet: Winnipeg Harvest Inc. Quick Facts

HungerCount 2016: A Comprehensive Report on Hunger and Food Bank Use in Canada, and Recommendations for Change

by Food Banks Canada

from the "Executive Summary"

In March 2016, 863,492 people received food from a food bank in Canada. This is 1.3% higher than the same period in 2015, and 28% higher than in 2008.

This year's increase in food bank use was widespread, with eight out of ten provinces experiencing a hike and Alberta, Saskatchewan, and Nova Scotia showing drastic surges of more than 17%.

The unacceptably high need for food banks reported in this year's *HungerCount* report is driven by short-term economic disruption and the long-term failure of governments to provide adequate supports to Canadians who have fallen on hard times. The report paints a distressing picture across broad regions of the country.

Food banks come to the aid of a diverse range of people. More than one-third of individuals helped are children and youth, and more than 40% of households receiving food are families with children. Single people living alone—who face a very high risk of living in poverty—have grown as a proportion of households helped.

A large number of households accessing food banks are on some form of government assistance, including pension, disability-related income supports, and welfare—a stark indication of the very low level of support provided by these programs. On the other side of the coin, nearly one in six households helped are working, yet still need a food bank to make ends meet.

Food bank use is one aspect of the larger problems of poverty and food insecurity in Canada, and the information offered in the *HungerCount* report provides a timely window into these issues. *HungerCount* shows that, from a policy perspective, little has changed since the economic shocks of the last recession. The number of people working in poorly paid, precarious jobs continues to grow. Large sectors of the population lack the skills necessary to qualify for well-paying work. Those who are unemployed or unable to work must depend on government supports that often drive them deeper into poverty.

Source: Food Banks Canada. *HungerCount 2016: A Comprehensive Report on Hunger and Food Bank Use in Canada, and Recommendations for Change*. Mississauga, ON: Food Banks Canada, 2017. 2. Available online at https://www.foodbankscanada.ca/getmedia/6173994f-8a25-40d9-acdf-660a28e40f37/HungerCount_2016_final_singlepage.pdf.aspx?ext=.pdf.

FOOD BANK USE IN CANADA BY THE NUMBERS

MARCH, 2016

NEWFOUNDLAND & LABRADOR
26,366 people assisted
37.3% are children
+5.3% change, 2015-2016
-3.3% change, 2008-2016

PRINCE EDWARD ISLAND
3,370 people assisted
35.5% are children
+6.9% change, 2015-2016
+16.5% change, 2008-2016

NOVA SCOTIA
23,840 people assisted
30.4% are children
+20.9% change, 2015-2016
+40.9% change, 2008-2016

NEW BRUNSWICK
19,769 people assisted
32.5% are children
+4.1% change, 2015-2016
+26.4% change, 2008-2016

YUKON, NORTHWEST TERRITORIES, NUNAVUT
6,337 people assisted
38.2% are children
+24.9% change, 2015-2016
n/a change, 2008-2016

QUEBEC
171,800 people assisted
34.5% are children
+5.3% change, 2015-2016
+34.7% change, 2008-2016

ONTARIO
335,944 people assisted
33.4% are children
-6.6% change, 2015-2016
+6.9% change, 2008-2016

SASKATCHEWAN
31,395 people assisted
45.2% are children
+17.5% change, 2015-2016
+76.9% change, 2008-2016

MANITOBA
61,914 people assisted
42.9% are children
-2.9% change, 2015-2016
+53.0% change, 2008-2016

ALBERTA
79,293 people assisted
39.4% are children
+17.6% change, 2015-2016
+136.1% change, 2008-2016

BRITISH COLUMBIA
103,464 people assisted
32.2% are children
+3.4% change, 2015-2016
+32.5% change, 2008-2016

CANADA
863,492 people assisted
35.6% are children
+1.3% change, 2015-2016
+27.8% change, 2008-2016

Source: Food Banks Canada. "Food Bank Use in Canada (Map)." *HungerCount Archives*. March 2016. https://www.foodbankscanada.ca/getmedia/41a163b1-e18b-4d1d-92f4-2240d6345ca9/Map-EN@2x.jpg.aspx?width=2448&height=1584&ext=.jpg (14 Mar. 2018).

Rising food costs cause concern at Canadian food banks

By Ross Marowits, The Canadian Press

Artem Mousessian wraps a shipment for delivery at the distribution centre for Moisson Montreal, the largest food bank in Canada, Thursday, January 28, 2016 in Montreal. Canadian food banks hope that the pinch they're feeling from rising food prices isn't snowballing into a full-fledged crisis. *THE CANADIAN PRESS/ Ryan Remiorz*

MONTREAL – Canadian food banks hope that the pinch they're feeling from rising food prices isn't snowballing into a full-fledged crisis.

While each agency has unique circumstances, many say higher prices during the peak winter period are limiting how much food they can purchase and having an impact on donations while also spurring a greater demand for their services.

"The difficult thing for any food bank is trying to prepare for the year ahead and what might happen in a situation like that," said Michael Maidment, executive director of the Ottawa Food Bank.

Fresh produce prices began to surge after Christmas as adverse weather in U.S. growing regions and a weaker Canadian dollar caused the cost of imports to soar. Some food banks shifted what they handed out, turning more to canned and frozen goods. Most tried to access locally grown produce, particularly root vegetables.

But Maidment said vegetable vendors have warned to expect higher prices for those items too due to the greater demand.

A case in point—the price of Ontario-grown carrots, a common replacement for higher priced alternatives, has surged 18 per cent in two weeks, Maidment said.

That will put a strain on his food bank's $50,000 fresh produce budget, which is designed provide enough food for spring, when the facility begins to grow its own vegetables with the help of volunteers.

Source: Marowits, Ross. "Rising food costs cause concern at Canadian food banks." *Global News*. 31 Jan. 2016. https://globalnews.ca/news/2488570/rising-food-costs-cause-concern-at-canadian-food-banks/ (14 Mar. 2018). © 2016 The Canadian Press

"We expected the price would increase after the Canadian stock was depleted and then we were importing . . . but we've obviously seen it much sooner than that."

That's not good news for the head of the Edmonton Food Bank, who has delayed putting in an order for carrots because the total bill has doubled—right when there are more mouths to feed.

The economic downturn in Alberta due to the global oil price plunge has resulted in a whopping 60 per cent increase in the number of people turning to the food bank—19,000 people used the Edmonton facility in December, many of whom have lost their jobs in recent months.

"When the economy is tight and people are losing their jobs, it's not a good scenario when costs of some very basic things like nutritional food go up," Marjorie Bencz said in an interview.

She expects the challenges will only worsen with more children, seniors, working poor and scores of new refugee families arriving weekly.

The food bank relies heavily on donations, but it's now seeing less produce coming in from grocery stores due to the high costs—the stores themselves are being more judicious about their purchases of fresh produce from the U.S. amid climbing prices and the low loonie.

Montreal's Moisson food bank says donations of fresh fruit and vegetables in the last month were five times lower than normal as wholesalers and food chains struggle to find affordable produce. Quality has also suffered, said executive director Julie Bourbonniere.

It's all happening as high food prices drive more and more people to its 250 local food bank partners.

"January just hit us like a ton of bricks," she said.

With prices so unstable, wholesalers won't even quote prices until shortly before delivery, says Toronto's Daily Bread Food Bank.

"We've been told we're going to pay more so it's going to affect us," said executive director Gail Nyberg.

The food bank said it didn't meet its Christmas donation campaign goal for the first time in five years as food donations fell by one-third.

"Even people buying food to donate to the food bank are feeling the pinch," she said.

Canada's 800 food banks distribute 200 million pounds of food annually to more than 850,000 Canadians, said Food Banks Canada. Since the 2008 recession, food bank use has increased 26 per cent.

Child poverty problem in Manitoba, Canada worsens

Glen Dawkins **Published**: November 23, 2014

Twenty-five years ago, the House of Commons unanimously passed a resolution to end child poverty in Canada by 2000.

Dennis Lewycky laments that not only did Canada fail to meet that target, the situation has gotten worse.

"So many children still live in poverty after 25 years of supposedly focusing on the needs of children," said Lewycky, the executive director of the Social Planning Council of Winnipeg.

"At the end of the 25 years, kids aren't that much better off. We've been putting pressure and trying to raise awareness with the federal government on the needs of poor kids and the federal government has not made any real in-roads in helping poor kids."

On Monday, Campaign 2000—a national coalition of organizations working to address poverty, including the Social Planning Council of Winnipeg—will release its annual Report Card on Child and Family Poverty to mark the 25th anniversary of the House of Commons resolution to end child poverty in Canada.

"The intention of the report is just to keep on eye on the situation that poor children face," Lewycky said. "After 25 years, the numbers just don't reflect any progress."

Campaign 2000 estimates that more children live in poverty today than in 1989. In Manitoba, there are almost 84,000 children growing up with fewer opportunities and in poorer health than their peers. Poverty rates among children whose families are new immigrants, racialized, Indigenous, led by female lone parents or impacted by disabilities are even more profoundly affected. According to the Office of the Children's Advocate, more than 10,000 children are now in the care of Child and Family Services whereas, in 2006, there were about 6,600 children in care. Over 60,000 Manitobans rely on food banks monthly.

"We estimated over 80,000 kids that still don't have enough to eat and are living in inadequate housing," said Lewycky. "In a country as rich as ours to have that 83,000 in Manitoba is a horrible reflection on all of us, but particularly the governments."

According to the annual report for All Aboard, Manitoba's poverty reduction strategy, about 11% of the total population live in poverty.

(continued)

Source: Dawkins, Glen. "Child poverty problem in Manitoba, Canada worsens." *Winnipeg Sun*. 23 Nov. 2014. http://winnipegsun.com/2014/11/23/child-poverty-problem-in-manitoba-canada-worsens/wcm/b051dd66-2729-4b16-b4a3-a359499238f3 (15 Mar. 2018).

"(All Aboard) came in in 2008 and we should start to see some results but we haven't," Lewycky said.

In 2012, Manitoba had the highest child poverty rate of any province, almost 10% above the rate for all of Canada with almost three out of 10 of Manitoba's children living in poverty. Only Nunavut had a higher rate.

Quick Facts

Winnipeg Harvest is a community-based, not-for-profit, food distribution and training centre. We rely on public donations and our loyal volunteers for money, food and time for day-to-day operations. We do not accept operational funds from any level of government or the United Way.

Our Vision: A community that no longer requires the services of a food bank.

Our Mission:
1. Share food with hungry families.
2. Facilitate training and learning opportunities for our clients.
3. Focus attention on hunger within our community and move toward long-term solutions.

- Winnipeg Harvest provided emergency food assistance to help feed 63,791 individuals in 2015—that's a 3.4 per cent increase from the previous year.
- Manitoba is the number two province for children using a food bank with nearly 42 per cent.
- Since 2008, there has been a 57.6 per cent increase in food bank use: the highest rate of increase among the provinces.

<u>Where Harvest Gets Surplus Food:</u>
- Food producers, wholesalers, and retailers
- Commercial food processors
- Corporations
- Schools
- Families and individuals
- Clubs/service organizations
- Faith communities
- Food Banks Canada

<u>390+ Agencies that Distribute Harvest's Food:</u>
- 8 universities and colleges
- 8 First Nations communities
- 54 rural and northern communities
- 114 Winnipeg food banks and emergency programs
- 20 soup kitchens - including 3 rural
- 44 daycares
- 124 meal/snack at schools and drop-in centres

Winnipeg Harvest is a training centre and prepares clients and volunteers for paid work offering training programs such as: forklift certification, safe food handling, custodial, computer classes, and administrative.

- Last year, Winnipeg Harvest moved 13.2 million pounds of food.
- Winnipeg Harvest has 12 trucks on the road 6 days a week, including: 3 cargo vans, 6 cube vans and 3 five-tons.
- Winnipeg Harvest picks up donated and reclaimed food from major grocery retailers - with more than 1200 pickups a month.
- Last year, the referrals department handled 463,603 clients by appointment.
- Winnipeg Harvest clients receive enough food to last about two to three days.
- More than 50 per cent of Harvest volunteers are former or current clients of a food bank.
- In 2015, volunteers donated nearly 330,000 hours equivalent to 159 full-time jobs.
- We work to maintain a minimum of a 7:1 ratio of volunteer time to paid time.

Winnipeg Harvest reaches out to young people through schools and the community, including the following programs:

- Kids Who Care
- Tools for School
- Halloween for Harvest
- Empty Bowls in Schools
- More Than Shoes
- Hunger for Hope
- Operation Donation
- Kids Blue Box Gardening
- Grow-A-Row
- Family Nights

<u>Top 10 Most Wanted Food Items:</u>

- Canned Fish or Poultry
- Peanut Butter
- Rice
- Canned Fruit or Vegetables
- Whole Grain/Wheat Pasta
- Baby Food
- Canned Stew, Chili, and Brown Beans
- Cereal
- Canned Spaghetti Sauce or Tomatoes
- Canned Soup

Updated July 2016

1085 Winnipeg Avenue, Winnipeg MB R3E 0S2 | Tel: 204.982.3663 | Fax: 204.775.4180.
www.winnipegharvest.org | email info@winnipegharvest.org

Source: Winnipeg Harvest. "Quick Facts." *Winnipeg Harvest Fact Sheets*. July 2016. http://winnipegharvest.org/wp-content/uploads/2016/04/Fact-Sheets-Updated-2016.pdf (15 Mar. 2018).

Sequence 5: Messages in the Workplace ■ **45**

N OTES

LESSON 1: ASSIGNMENT 5.1: FORMAL SPEECH

Learning Experience

In this lesson, you will learn to write and record a formal speech.

Case 1: Formal Speech Writing Task

The office recently received a package of news articles and online information from Indigenous Services Canada and Health Canada collected by a research assistant from the Assembly of Manitoba Chiefs. It addressed the issue of contaminated drinking water on First Nations. These readings are included in the Case 1 Resource Package section at the beginning of this sequence.

Roland Newton has asked you to read the materials and then write a 10-minute formal speech that he will deliver to band members at a community meeting.

Roland expects approximately 100 people at the meeting. He wants the speech to address the issue of contaminated drinking water by discussing the following questions:

- How is Indigenous Services Canada responsible for drinking water in First Nations communities?
- Who are the people affected by the boil water advisories?
- What are the potential health risks due to this contaminated water?
- What perspectives are being considered in relation to this issue? What perspectives have been left out?
- How do you think Assiniboine Valley could make more people aware of their water issue?

Roland has also asked you to record the speech as he wants to hear it read aloud before he makes any changes or practises the speech himself. See the introduction to this course for methods of recording your speech.

Case 2: Formal Speech Writing Task

Roberta Simpson has gathered a package of information about hunger and the use of food banks from news articles, and online information from Winnipeg Harvest and Food Banks Canada. The readings are included in the Case 2 Resource Package section at the beginning of this sequence.

Roberta has asked you to read the material and prepare a speech that she will use at a fundraising dinner. She wants the speech to address the problem of poverty by discussing the following questions:

- Who is living in poverty?
- What are some of the causes of poverty?
- How do food banks assist those living in poverty?
- What are some statistics regarding food bank use in Canada?

At the end of the speech, Roberta wants to ask her audience to support a local food bank in some way.

Roberta expects about 100 business owners in her audience. She asks you to record the speech as she wants to hear it out loud before she makes any changes or begins practising the speech herself. See the introduction to this course for methods of recording your speech.

Reminder: Select either Case 1 **or** Case 2 for your work in this sequence.

Assignment 5.1: Formal Speech

Part 1: Preparing to Speak

In this part of the lesson you will

1.1.1 connect ideas, observations, and opinions to formulate a tentative position

2.3.1 analyze how characteristics of a formal speech are used for audience and purpose

2.3.2 examine how techniques and elements are used in speeches to accomplish particular purposes

Before you begin your speech you may want to jot down some notes on the following:

- To what types of speeches have you listened?
- What makes a speech interesting or effective?
- What makes a speech boring or ineffective?
- What are the qualities/characteristics of an effective speaker?

After thinking about these questions, you need to explore and learn about writing and delivering a formal speech. Your main resource for this is *Writers INC*. Focus your thinking by reading the following pages:

- page 422, "Determine Your Purpose"
- page 422, "Select a Specific Subject"
- page 423, "Consider Your Audience"

Note: If you have access to the Internet, you could watch some speeches on YouTube or some TED Talks. As you watch, note the techniques the speaker uses to engage an audience.

Part 2: Researching the Content

In this part of the lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions

2.2.2   examine ideas, issues, and values presented in texts

3.2.4   access information using a variety of tools, skills, and sources

3.2.5   use knowledge of text cues, organizational patterns, and persuasive techniques to sort and relate ideas in texts

3.3.2   summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner; document sources accurately

Once you have finished reading the relevant sections of *Writers INC*, you should do the following:

1. Read through and make notes on the package of material related to your case (either Case 1 or Case 2) found at the beginning of this sequence.

2. Review the suggestions for taking notes that you used in Sequence 3, Lesson 4, when you were researching your inquiry question.

3. Be certain to keep track of the publication(s) you are using. Paraphrase the ideas of the article(s). Remember that direct quotations need to be cited in the correct manner. Use the **Recording Information** form(s) that follow, or a similar format of your own.

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Assignment 5.1, Part 2

Recording Information

Form for Recording Information

Author's name: (last) _____ , (first) _____

Title of source: _____

Place of publication: _____

Publisher: _____

Year of publication: _____

Summaries	Paraphrases

Comments	Direct Quotations

N OTES

Assignment 5.1, Part 2

Recording Information

Form for Recording Information

Author's name: (last) _____ , (first) _____

Title of source: _____

Place of publication: _____

Publisher: _____

Year of publication: _____

Summaries	Paraphrases
Comments	**Direct Quotations**

N OTES

Assignment 5.1, Part 2

Recording Information

Form for Recording Information

Author's name: (last) _____ , (first) _____

Title of source: _____

Place of publication: _____

Publisher: _____

Year of publication: _____

Summaries	Paraphrases

Comments	Direct Quotations

N OTES

Assignment 5.1, Part 2

Recording Information

Form for Recording Information

Author's name: (last) _____ , (first) _____

Title of source: _____

Place of publication: _____

Publisher: _____

Year of publication: _____

Summaries	Paraphrases
Comments	**Direct Quotations**

N OTES

Assignment 5.1, Part 2

Recording Information

Form for Recording Information

Author's name: (last) _____ , (first) _____

Title of source: _____

Place of publication: _____

Publisher: _____

Year of publication: _____

Summaries	Paraphrases

Comments	Direct Quotations

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Part 3: Focusing the Content of the Speech

In this part of the lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions

1.2.3   combine ideas and information from texts when generating content for your formal speech

3.3.1   organize and reorganize main ideas and supporting information according to audience and purpose

In this part of the assignment, you will process the information you have gathered so far. Review the information you have collected and the requirements of the speech assignment given to you. Select the information that will best focus your topic for your audience.

In order to do this, make a graphic organizer or cluster (see page 43 of *Writers INC*) to show your thinking on this topic:

- Place the central idea of your position in a central circle or box.
- Link supporting ideas to the central idea.

You may also want to refer to pages 48 to 49 of *Writers INC* to learn more about graphic organizers.

Part 4: Communication Variables and Information Needs

In this part of the lesson you will

1.2.2   explore and consider the consequences of your audience's viewpoints

1.2.3   combine ideas and information from texts when generating the content for your formal speech

2.3.1   analyze how characteristics of a formal speech are used for your audience and purpose

3.2.2   assess your audience's characteristics and needs, your topic, and your purpose to identify appropriate information

3.3.1   organize and reorganize your main ideas and supporting information according to audience and purpose

3.3.3   evaluate the completeness and relevance of your information for creating your formal speech

Now that you have organized your information, you will re-examine your communication variables (topic, purpose, audience) to ensure that the information you are planning to use will work for all variables. In order to do so, complete the following:

1. Fill out the **Formal Speech Communication Variables and Information Needs** chart that follows.

2. Compare your web or graphic organizer to your completed Communication Variables and Information Needs form. What information do you still need? What information might need to be eliminated?

3. Be certain the central or main idea you will be communicating is clear and ensure you have all the necessary information to convey or explain that idea in your speech.

Assignment 5.1, Part 4

Formal Speech Communication Variables and Information Needs

Communication Variables			Information Needs
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)
			Formal Speech

The Information I Need to Fulfill Communication Variables

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Part 5: Writing the Speech

In this part of the lesson you will

1.1.3   experiment with language and the speech form to discover their impact on an audience and effects on purpose

4.1.1   generate, evaluate, and select ideas, information, and data to create your formal speech for your audience

4.2.1   consider audience needs and characteristics in appraising your choice of content, language use, and form

4.2.2   consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence

At this point, you should have all of your information prepared. You can now begin the writing process that you have been practising throughout this course. Refer to the **Writing Process** chart that follows for a review of this or to pages 53 to 68 in *Writers INC*. You may also refer to pages 424 to 425 of *Writers INC* for guidelines specific to writing a speech.

1. Write a first draft.
2. Revise your first draft to produce a second draft focusing on organization. Do you have a compelling introduction and a thought-provoking conclusion?
3. Edit your second draft to produce a third draft, focusing on voice and making sure your language is engaging to your chosen audience.
4. Proofread your third draft and, if necessary, produce a final copy.

Writing Process

Part 1: Defining Your Topic

Choose a topic and gather details.

- Use a *selecting strategy* to search for a meaningful writing idea.
- Learn about the topic and develop your focus (thesis).
- Develop a plan to organize your writing.

Part 2: Writing the First Draft

Write the first draft.

- Set the right tone in your opening paragraph.
- Refer to your writing plan but be flexible.
- Concentrate on developing your ideas.
- Save copies of your draft.

Part 3: Revising and Improving Your Writing

Review your first draft.

- Check ideas, organization, and voice of writing.
- Ask a peer to read, react to, and revise your work.
- Edit your work (add, cut, change, etc.).
- Pay close attention to the effectiveness of your opening and closing paragraphs.
- Look for opportunities to make your writing meaningful and interesting.

Part 4: Editing and Proofreading

Check for style and accuracy.

- Check sentence structure, grammar, and word choice.
- Check for errors in punctuation, spelling, and capitalization.
- Refer to a dictionary/thesaurus when needed.
- Ask a peer to read, react to, and edit your work.
- Prepare a neat final copy.
- Proofread the final copy before submission.

Part 5: Publishing

Share your work.

- Share the finished product with others.
- Decide if you will include the writing in your Showcase Portfolio.

Part 6: Rehearsing and Delivering the Speech

In this part of the lesson you will

2.3.5   create an original formal speech and demonstrate an understanding of the speech form and its techniques

4.1.3   use organizational structures, techniques, and transitions to communicate ideas clearly and effectively

4.2.4   use effective language and sounds, and arrange ideas for emphasis and desired effect, considering audience characteristics and needs

4.2.5   consider your audience's characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal of your formal speech

4.3.1   use appropriate words and grammatical structures according to your audience and purpose

4.4.2   select voice production factors (such as pauses, intonation, volume) to communicate and highlight your main points

Once you have written and revised your speech, it is time to rehearse and deliver it.

1. Refer to page 430 in *Writers INC* to get some pointers for presenting your speech.

2. Rehearse your speech with your Learning Partner, on a recording, or with another person until you are satisfied with your performance.

3. Record your final performance. The recording will be submitted to the Distance Learning Unit at the end of this sequence along with your written speech.

File your work in your Draft Portfolio.

Reflections on Lesson 1

Use details to support and explain your comments when responding to the following questions in your Reflective Journal:

- What previous experience do you have speaking to a group of people?
- How did you feel before, during, and after these experiences?
- Do you have any goals or objectives that you have identified related to public speaking?
- What are three changes you made as you worked through the drafting process in order to make your speech better?

L E S S O N   2 :   I N C I D E N T   R E P O R T   O R   R E P O R T

Learning Experiences

In this lesson, you will learn about business letters and reports. You will combine the two into one piece of business correspondence.

Case 1: Incident Report

Last spring, the Assiniboine River rose to record levels and flooded many communities west of Winnipeg. Unfortunately, the Assiniboine Valley First Nation was one of those communities. On May 1, water overtook the south side of the Assiniboine Valley Recreation Centre. The south side housed equipment used to maintain the building and rink. Despite a valiant effort to hold back the flood water, much of the equipment, many tools, and a Zamboni were damaged.

The Council has asked you to prepare an **incident report** detailing all aspects of the flood damage in a one-page summary.

Case 2: Report

Roberta Simpson has recommended to the board that the Keystone Foundation support the efforts of Winnipeg Harvest. The executive needs information about Winnipeg Harvest for members of the board, who will discuss Roberta's recommendation next week.

The executive asks you to prepare a **report** explaining the role Winnipeg Harvest plays in assisting Manitobans who live in poverty. They ask that the letter-form report be a one-page summary of Winnipeg Harvest's origin, current operation, and future goals.

> **Reminder:** Continue to work on the case you selected in Lesson 1.

Process Work 5.1: Workplace Correspondence and Reports

Part 1: Learning about Messages in the Workplace

> In this part of the lesson you will
>
> 2.3.1   analyze how characteristics of the letter-form report are used for audience and purpose
>
> 2.3.2   examine how various techniques and elements are used in the letter-form report to accomplish particular purposes

In this age of electronic communication, you may be surprised to learn that people still write formal business letters. Unlike the personal letter, which is more casual in tone, the business letter takes a formal and direct tone. The writer can take the time to organize what he/she wants to say. The letter also becomes a record of details for both the writer and the recipient.
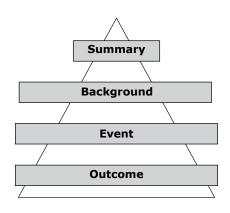
Here are some tips for business correspondence:

Tips for Writing Business Letters
■ Use an appropriate greeting to start your letter. For example, "Dear Ms. Smith" or "Good Morning Ms. Smith" is appropriate and immediately establishes who you are writing to.
■ Pay attention to names, titles, and gender. It may be embarrassing to consistently call someone "Mr." in a letter when it should in fact be "Ms." If you are speaking about someone whom you don't know, it may be best to use gender neutral language such as "they." Also, if you are not personally acquainted with the individual, address them by using their last name unless otherwise specified.
■ Pronouns such as "I" and "you" are acceptable in business letters as you often will refer to yourself and the letter recipient.
■ Use an active voice instead of a passive voice when writing your letter. Active writing indicates that you are doing something. For example, "I will report the problem" is more appropriate than "I will have the problem reported."
■ Use a positive tone throughout your letter. For example, instead of calling someone "rude," state that they are "inappropriate." This makes you sound professional, optimistic, and kind.
■ Make sure that your letter is specific and concise. Be brief and straight to the point with your information by using simple language. Keep in mind that you are trying to get a certain message, idea, or topic across and that the reader of the letter will get bored with anything unnecessary. This does not mean that your sentences should sound choppy, however.
■ Make sure all of the facts you include are accurate. It will look like you are unaware of your topic if you provide inaccurate information.
■ Use an appropriate ending for your letter. For example, "sincerely" and "regards" are common. This should immediately be followed by your full name.
■ Your letter needs to be dated and signed in ink.

Next, read the following information on writing letter-form incident reports and letter-form reports to gain an overview of the general rules or guidelines of this business/workplace communication. The following pyramids will show you how to organize your report. Start at the top of the pyramid and work your way down.

Letter-Form Incident Report (Case 1)
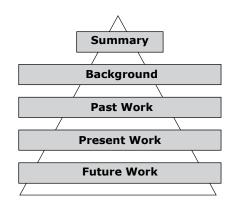
Pyramid	Description
Summary	■ Briefly describes what happened and the impact
Background	■ Describes the circumstances leading up to the event
Event	■ Describes in detail what happened
Outcome	■ States the results

Source: Blicq, Ron, and Lisa Moretto. "Figure 3-1: Writing Pyramid for an Incident Report." *Get to the Point! Writing Effective Email, Letters, Reports and Proposals*. Scarborough, ON: Prentice-Hall Canada, 2000. 43.

Letter-Form Report (Case 2)

Pyramid	Description
Summary	■ Briefly describes status of project
Background	■ Describes the circumstances, including project history
Past Work	■ Describes work done, plus problems encountered
Present Work	■ Describes what is being done now
Future Work	■ States what is planned, and comments on the schedule

Source: Blicq, Ron, and Lisa Moretto. "Figure 3-9: Writing Pyramid for a Progress Report." *Get to the Point! Writing Effective Email, Letters, Reports and Proposals*. Scarborough, ON: Prentice-Hall Canada, 2000. 55.

Finally, refer to pages 298 and 300 in *Writers INC* to see what the basic format of a business letter should look like.

Part 2: Developing Content for Correspondence

In this part of the lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate a position

3.3.1   organize and reorganize main ideas and supporting information in a variety of ways according to audience and purpose

3.3.2   summarize and record important information, ideas, and perspectives in an organized manner; document sources accurately

4.1.1   generate, evaluate, and select ideas, information, and data to accomplish a letter-form report for a particular audience

Since both Case 1 and Case 2 situations are fictional, you will need to use your creative thinking skills to develop some of the content of your letter-form report by doing the following:

1. Read through the background of your case, paying particular attention to the situation or circumstances prompting the need for the correspondence. (For Case 2, refer to the statistics about Winnipeg Harvest in the Case 2 section.)

2. Brainstorm all of the possible information for your case situation.

3. Do some basic research of the topics—water quality or food security. Look for news stories about these topics in local newspapers.

4. Select the main idea for your correspondence and organize the ideas/information in a web or graphic organizer.

Part 3: Finalizing Communication Variables and Information Needs

In this part of the lesson you will

3.2.1   select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form

3.2.2   assess audience characteristics and needs, topic, and purpose to identify appropriate information sources

3.3.3   evaluate the completeness and relevance of information for achieving your purpose

Again, before you begin to draft your letter-form report, it is a good idea to review the various communication variables (topic, purpose, audience) to ensure that the information you use will work with the criteria. Do the following:

1. Complete the **Incident Report or Report Communication Variables and Information Needs** chart on the next page.

2. Examine your web or graphic organizer and your **Communication Variables and Information Needs** chart, and reread the requirements of a Letter-Form Report or Letter-Form Incident Report.

3. Revise your web or graphic organizer so that it addresses the following:
   - purpose of the correspondence
   - needs and characteristics of your target audience
   - requirements (style, content, organization) of the letter-form report

If necessary, develop a new draft of your web or graphic organizer.

N OTES

Process Work 5.1, Part 3

Incident Report or Report Communication Variables and Information Needs

Communication Variables			➤ Information Needs	
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**
			Letter–Form Report	

N OTES

Part 4: Drafting, Revising, Editing, and Proofreading

In this part of the lesson you will

2.3.3   use vocabulary appropriate for your topic and your language community

2.3.5   create an original letter-form report to communicate ideas and to enhance your understanding of the report form

4.1.3   select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in your drafts

4.2.2   consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence

4.2.3   consider audience needs in selecting text features to enhance legibility

4.2.4   use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs

4.3.1   select appropriate words and grammatical structures according to audience and purpose

4.3.2   apply Canadian spelling conventions in texts

4.3.3   apply capitalization and punctuation conventions, and use your knowledge of, and experience with, the writing process to edit and proofread your letter-form report

You are now ready to write your letter-form report. Be certain that you have reviewed the tips and rules on reports given to you in Part 1 of this lesson. Also, refer back to the Writing Process chart in Part 5 of Lesson 1 or to pages 53 to 68 in *Writers INC* in order to do the following:

1. Write a first draft.
2. Revise your first draft to produce a second draft.
3. Edit your second draft to produce a third draft.
4. Proofread your third draft and, if necessary, produce a final copy.

File your work in your Draft Portfolio.

N OTES

L E S S O N   3 :   R E Q U E S T   L E T T E R

Learning Experience

In this lesson, you learn more about writing business letters. Writing a business letter is a skill that you will use in many aspects of your life. In this case, you will learn about how to request information.

Case 1: Request Letter

Last Saturday, a student from Assiniboine Valley was injured while playing for the high school hockey team at the Woodward arena. While the injury was not serious, there are rumours that the safety of the students was not being monitored as closely as parents, teachers, and coaches expected.

Band Council members have asked you to **write a request letter** to Mary Donaldson, the principal of Woodward High School, requesting details about the following:

■ what happened prior to the injury

■ what the injury was

■ if there were any complaints filed after the injury

■ suggestions for what actions can be taken to ensure player safety

Case 2: Request Letter

The Keystone Foundation Executive is considering conducting a direct mail campaign to request donations from households in South Winnipeg, Brandon, and Portage la Prairie.

Roberta has asked you to **prepare a request letter** to the Foundation's fundraiser, Roger Watts, and instruct him to investigate direct mail as a possible fundraising campaign this year. Your letter should ask for specific details requesting the following:

■ direct mail costs

■ available direct mail organizations

■ legal aspects of using direct mail

■ options other than direct mail

Process Work 5.2: Creating a Request Letter

Part 1: Examining the Request Letter Form
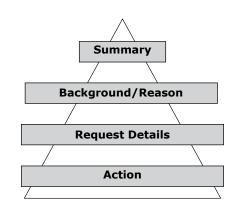
> In this part of the lesson you will
>
> 2.3.1   analyze how characteristics of the request letter are used for particular audiences and purposes
>
> 2.3.2   examine how various techniques and elements are used in the request letter to accomplish particular purposes

Before you begin your request letter, read the following information below. Also, refer to *Writers INC* on pages 300 and 301 to gain knowledge on how to write this specific letter and what an appropriate example looks like. You may additionally want to refer to the "Tips for Writing Business Letters" in Part 1 of Lesson 2.

Request Letter Form

- **Summary** — Very briefly describes the request and asks for approval
- **Background/Reason** — Describes the circumstances and reasons leading up to the request
- **Request Details** — Gives specific details of the problem or reason for the request
- **Action** — States exactly what the writer wants the reader to do

Source: Blicq, Ron, and Lisa Moretto. "Figure 2-5: Writing Pyramid for a Request or Short Proposal Letter." *Get to the Point! Writing Effective Email, Letters, Reports and Proposals*. Scarborough, ON: Prentice-Hall Canada, 2000. 23.

Part 2: Planning a Request Letter
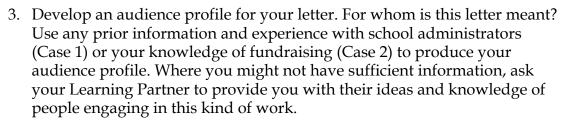
In this part of the lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate a position

3.3.1   organize and reorganize main ideas and supporting information in a variety of ways according to audience and purpose

3.3.2   summarize and record important information, ideas, and perspectives in an organized manner; document sources accurately

4.1.1   generate, evaluate, and select ideas, information, and data to accomplish a task for particular audiences

In order to begin planning your letter, do the following:

1. Divide a page into three columns and label each column with one of three headings. You will be using this to help organize your information. These three headings will **not** be included in your actual letter:

    ▪ the beginning (including your summary)

    ▪ the middle (including your background and details)

    ▪ the end (including your action)

2. As you generate ideas and information (keeping in mind the case situation and your task), write them in the appropriate columns on the page.

3. Develop an audience profile for your letter. For whom is this letter meant? Use any prior information and experience with school administrators (Case 1) or your knowledge of fundraising (Case 2) to produce your audience profile. Where you might not have sufficient information, ask your Learning Partner to provide you with their ideas and knowledge of people engaging in this kind of work.

4. How might the school (Case 1) or business (Case 2) shape the information and style of communication? In other words, how might your letter be different depending on the audience?

5. This request letter is going to require you to do some additional research. Be sure to include the sources you are using while you record your information.

Part 3: Finalizing Your Communication Variables and Information Needs

In this part of the lesson you will

3.2.1   select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form

3.2.2   assess audience characteristics and needs, topic, and purpose to identify appropriate information sources

3.3.3   evaluate the completeness and relevance of information for achieving the purpose of your request letter

Again, before you begin drafting your request letter, it is a good idea to review the communication variables (topic, purpose, audience) to ensure that the information you use will work with them. Do the following:

1. Complete the **Request Letter Communication Variables and Information Needs** chart, which is found on the next page.

2. Compare this chart to the information you collected in Part 2 and with the instructions of the writing task set out in your case.

3. Revise the information you have gathered to satisfy all of the requirements.

Process Work 5.2, Part 3

Request Letter Communication Variables and Information Needs

Communication Variables			Information Needs
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**
			Request Letter	

N OTES

Part 4: Drafting, Revising, Editing, and Proofreading

In this part of the lesson you will

2.3.3   use vocabulary appropriate for topic and language community

2.3.5   create an original request letter to communicate ideas and to show your enhanced understanding of the request letter form

4.1.3   select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in own drafts

4.2.2   consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence

4.2.3   consider audience needs in selecting text features to enhance legibility

4.2.4   use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs

4.3.1   select appropriate words and grammatical structures according to audience and purpose

4.3.2   apply Canadian spelling conventions

4.3.3   use capitalization and punctuation conventions to clarify intended meaning

Now that you have completed all of the previous steps, you can begin the writing process.

1. Use the information you have gathered in Parts 1 to 3 to draft your letter. Refer back to page 301 in *Writers INC* for a sample request letter. (In today's workplace, some people might send formal emails instead—to see an example of this, refer to page 313 in *Writers INC*).

2. Use your knowledge of the revising and editing process to revise your letter to produce a second draft.

3. Produce a "letter-perfect" final copy of your letter, making sure that you use the correct format. Refer to pages 298 to 299 in *Writers INC* for further assistance.

File your work in your Draft Portfolio.

N OTES

L ESSON 4: P ROPOSAL L ETTER

Learning Experience

In this lesson, you will write a business letter with a different purpose. This time, you will make suggestions in the form of a proposal letter in order to ask approval for a certain project.

Case 1: Proposal Letter

At the latest Band Council meeting, Chief Roland and the other members of the council began discussing the possibility of starting a new youth group that focuses on culture. There have been many complaints in the community that younger people do not have anything to do. A new group could be established to offer students an opportunity to connect with culture and become engaged in their community. Youth could participate in various cultural activities such as beading, trapping, drumming, and dancing. Roland has asked you to write a **proposal letter** to the Department of Indigenous and Northern Relations requesting funds to create the program. You will also provide a plan for how the project will be achieved. Your letter should include the following:

- a rationale for the new program
- a basic schedule of what the cultural program might look like, including when it will operate and how often the group will meet
- a rough estimate of what equipment or materials will be needed (e.g., drums, beads, hunting supplies)
- a rough estimate of what resources will be needed (e.g., money, program leaders, volunteers, facilities)

Note: You may need to conduct further investigations for this letter, such as finding out what an average building would cost, or what materials would be needed. Also, be creative! This is a fictional case and it should allow you to take some liberties with how you want to propose solutions for this situation.

Case 2: Proposal Letter

The staff member in charge of fundraising (Roger) has come up with an idea to raise funds and awareness for the organization. He wants to launch a social media campaign about the foundation that would include background information, pictures, and volunteer opportunities on several different social networking websites. He believes that this will encourage youth to

become educated and involved in volunteer work. He also believes that this will bring the foundation into the modern era, as it has typically used traditional fundraising tactics (like direct mail). The launch of the campaign will be celebrated with a fundraising dinner with all the proceeds going to individuals struggling with poverty in Manitoba. Roger needs you to write a **proposal letter** in order to seek approval for the event from the director (Roberta). Your letter should include the following:

- a rationale for the creation of a social media campaign and fundraiser

- a basic schedule of the time it would take to organize the campaign and dinner (no more than a couple of months)

- a rough estimate of what equipment and/or materials will be needed (e.g., computers, pictures, tables, chairs, cutlery)

- a rough estimate of what resources will be needed (e.g., someone with access to and proficiency in social media, caterers, banquet hall)

- strategies for advertising the event (e.g., social media posts, online ticketing systems, "Save the Date" cards)

Note: You may need to conduct further investigations or inquiries for this letter, such as where the dinner would take place, how many people would attend, how long social media campaigns take to launch, and so on. Also, be creative! This is a fictional case and it should allow you to take some liberties with how you want to propose solutions for this situation.

Process Work 5.3: Writing a Proposal Letter

Part 1: Examining a Proposal Letter Form

In this part of the lesson you will
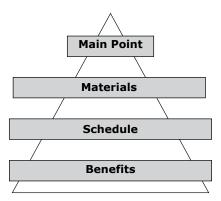
2.3.1 analyze how characteristics of the proposal letter form are used for particular audiences and purposes

2.3.2 examine how various techniques and elements are used in the proposal letter form to accomplish particular purposes

Before you begin your proposal letter, read the information below. Also, refer to pages 318 and 319 of *Writers INC* to gain knowledge on how to write this specific letter and what an appropriate example looks like. Additionally, you may want to refer to the "Tips for Writing Business Letters" in Part 1 of Lesson 2.

Proposal Letter Form

- **Main Point** describes the reason you are proposing this project.
- **Materials** includes a rough estimate of materials, equipment, and resources that will be needed for this project.
- **Schedule** includes a rough timeline of how long the project will take and on what dates things can be expected to be done.
- **Benefits** describes why this proposal will be worthwhile and the reasons for approving this project.

Part 2: Planning a Proposal Letter

In this part of the lesson you will

1.1.1   connect ideas, observations, opinions, and emotions to develop a train of thought and formulate a position

3.3.1   organize and reorganize main ideas and supporting information in a variety of ways according to audience and purpose

3.3.2   summarize and record important information, ideas, and perspectives in an organized manner; document sources accurately

4.1.1   generate, evaluate, and select ideas, information, and data to accomplish a task for particular audiences

In order to begin planning your letter, do the following:

1. Divide a page into three columns and label each column with one of the three headings. You will use this to help organize your information. These three headings will not be included in your actual letter:
   - the beginning (including your main point)
   - the middle (stating your plan—including equipment, materials, resources, and your schedule for the project)
   - the end (including the benefits of your project)

2. As you generate ideas and information (keep in mind the case situation and your task), write them in the appropriate columns on the page.

3. Make sure that you are writing to your specific audience. Your proposal should be convincing to the person reading it so that you will be able to get approval for your project. Use any prior information and experience with

programming (Case 1), social media (Case 2), or event planning (Case 2) you might have to produce an appropriate letter for your audience. Where you might not have sufficient information, ask your Learning Partner to provide you with their ideas and knowledge on that type of work.

Part 3: Determining Information Needs Using Your Communication Variables

> In this part of the lesson you will
>
> 3.2.1   select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form
>
> 3.2.2   assess audience characteristics and needs, topic, and purpose to identify appropriate information sources
>
> 3.3.3   evaluate the completeness and relevance of information for achieving the purpose of your proposal letter

Before you start the first draft of your proposal letter, please review the communication variables (topic, purpose, audience) to ensure that the information you have collected so far will work with them.

1. Complete the **Proposal Letter Communication Variables and Information Needs** chart, which is found on the next page.

2. Use this chart to see if the information you collected in Part 2 and the instructions of the writing task set out in your case fulfill the requirements.

3. Revise the information you have gathered to satisfy all of the requirements.

Process Work 5.3, Part 3

Proposal Letter Communication Variables and Information Needs

Communication Variables			Information Needs
My Topic (What I want to communicate)	**My Purpose** (Why I want to communicate)	**My Target Audience** (Who I want to communicate with)	**My Form of Communication** (How I am going to communicate)	**The Information I Need to Fulfill Communication Variables**
			Proposal Letter	

N OTES

Part 4: Drafting, Revising, Editing, and Proofreading

In this part of the lesson you will

2.3.3   use vocabulary appropriate for topic and language community

2.3.5   create an original proposal letter to communicate ideas and to show your enhanced understanding of the proposal letter form

4.1.3   select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in your drafts

4.2.2   consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence

4.2.3   consider audience needs in selecting text features to enhance legibility

4.2.4   use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs

4.3.1   select appropriate words and grammatical structures according to audience and purpose

4.3.2   apply Canadian spelling conventions

4.3.3   use capitalization and punctuation conventions to clarify intended meaning

Now that you have completed all of the previous steps you can begin the writing process.

1. With the information you have collected, start with a first draft of your letter. Refer back to pages 318 and 319 of *Writers INC* if you need a reminder of what a sample should look like and to find tips on how to write a proposal letter.

2. Use your knowledge of the revising and editing process to create a second draft. You may ask your Learning Partner to read your letter to give you tips on how to improve it.

3. Next, create a final copy of your proposal letter, keeping in mind that you must use the correct letter format. Refer to pages 298 to 299 of *Writers INC* for further assistance.

File your work in your Draft Portfolio.

Reflections on Lessons 2 to 4

Use details to support and explain your comments when responding to the following questions in your Reflective Journal:

- Have you had any experience writing letters before this course? What did they include?

- Did you have any challenges writing the business letters in this sequence? What were they?

- What are some goals or objectives that you wish to achieve the next time you write a business letter?

- What skills have you learned in these lessons that you think would be important to use when writing a business letter? Why?

- What are three changes you made as you worked through the writing process in order to improve your proposal letter?

L E S S O N   5 :   A S S I G N M E N T   5 . 2 :   W O R K P L A C E   M E S S A G E

Learning Experience

Throughout your work in Sequence 5, you have explored and produced a number of business/workplace messages, using a variety of forms (letter-form report/incident report, request letter, and proposal letter).

In this lesson, you will review the messages you produced in Lessons 2 to 4, and select one of these lessons to submit to the Distance Learning Unit as **Assignment 5.2: Workplace Message**. The SLOs that are targeted for Assignment 5.2 have been listed and addressed in Lessons 2 to 4 as you produced the various messages and forms. Since you will be assessed on the work you did in the lesson you submit, no new SLOs are included in Lesson 5.

Assignment 5.2: Workplace Message

Part 1: Review and Select

1. Review Lessons 2 to 4, paying attention to the processes you used and the products you created.
2. From these lessons, select the lesson you wish to use as Assignment 5.2.

Part 2: Prepare Your Work and Product

1. Label the letter you chose as Assignment 5.2 so that your tutor/marker knows you have selected it. You need to include your work from all parts of your chosen lesson.
2. Make any revisions to your selected assignment that you wish. Use **Self-Assessment of Assignment 5.2: Workplace Message** at the beginning of this sequence to review the SLOs that are to be assessed in this assignment.
3. On the Self-Assessment of Assignment 5.2 form, fill in the lesson number you are submitting and the parts of the lesson that demonstrate each SLO.

Part 3: Reasons for Selection of Assignment 5.2

1. In a one-page reflection, explain why you selected the piece you did to be assessed as Assignment 5.2.

This will be submitted with your assignment.

Assessment—Preparation for Submission

Congratulations! You have completed Sequence 5 and will soon be able to move on to Sequence 6 of this course.

Before you do, you must

- complete self-assessments of Assignment 5.1 and Assignment 5.2
- complete a checklist to make sure you have done all the work in this sequence
- submit your work from this sequence to the Distance Learning Unit

Note: You must complete and submit all the work from Sequence 5 **before** you can submit Sequence 6.

Assessment of Assignment 5.1 and Assignment 5.2

The **Self-Assessment of Assignment 5.1: Formal Speech** and **Self-Assessment of Assignment 5.2: Workplace Message** forms correspond to those that your tutor/marker will use. You will both assess your achievement of the targeted SLOs identified in relation to these assignments.

To assess these specific learning outcomes, use the following five-point scale.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Rate your performance on each specific learning outcome as it applies to your assignments, using the rating scale. Place a check mark in one box for each line.

Checklist for Sequence 5

Complete the checklist to make sure you have completed all the work required for Sequence 5.

As you check each item, make sure that your work is labelled with the appropriate lesson and part numbers. To help you keep track of your work in the course, you can write the completion date in the date column.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before assessing your assignments.

Preparing for Submission of Sequence 5

Steps

- Complete the checklist to make sure all of your work is complete.
- Include the following items in your submission:
  - Cover Sheet
  - Checklist for Sequence 5
  - Assignment 5.1: Formal Speech
  - Self-Assessment of Assignment 5.1
  - Assignment 5.2: Workplace Message
  - Self-Assessment of Assignment 5.2

For instructions on submitting your assignments, refer to How to Submit Your 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 mark and assessment from your tutor/marker
  or
- contacted your tutor/marker for permission to submit your work to the Distance Learning Unit

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GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Sequence 6
The Showcase Portfolio
(Samples and Reflections)

GRADE 11 ENGLISH LANGUAGE ARTS TRANSACTIONAL FOCUS (30S)

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 the following:

Drop-off/Courier Address	**Mailing Address**
Distance Learning Unit	Distance Learning Unit
555 Main Street	500–555 Main Street
Winkler MB R6W 1C4	PO Box 2020
	Winkler MB R6W 4B8

Contact Information

Legal Name: _____   Preferred Name: _____

Phone: _____   Email: _____

Mailing Address: _____

City/Town: _____   Postal Code: _____

Attending School: ❏ No   ❏ Yes

School Name: _____

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

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

For Student Use		For Office Use Only	
Sequence 6 Assignment		**Attempt 1**	**Attempt 2**
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.		_____ Date Received	_____ Date Received
❏ Assignment 6.1: Showcase Portfolio		_____ /80	_____ /80
❏ Self-Assessment of Assignment 6.1: Showcase Portfolio		❏ CO/ ❏ INC	❏ CO/ ❏ INC
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 some of your process work to demonstrate your achievement and/or 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 6.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Checklist
Sequence 6: The Showcase Portfolio

Remember, you must submit your assignment ⊠ for this sequence to the Distance Learning Unit for assessment.

C = Completed I = Incomplete

Process Work, Assignment, and Assessment	Date	For Student	For Tutor/Marker
Lesson 1: Select and Reflect			
Process Work 6.2: Fulfilling the Four Major Categories Part 1: Evidence of Goal Setting — One-to-two page summary and plan ⊠ Part 2: Evidence of Reading Processes — Three examples of responding to texts ⊠ — One-to-two page reflection ⊠ Part 3: Evidence of Writing Process — One example of writing (all drafts and final copy) ⊠ — One-to-two page reflection ⊠ Part 4: Celebration of Achievement — Two "Personal Best" pieces ⊠ — One-to-two page reflection ⊠			
Lesson 2: Portfolio Introduction			
Process Work 6.3: Introduction to Your Portfolio — One-to-two page introduction ⊠			
Lesson 3: Assignment 6.1: Showcase Portfolio			

Assignment 6.1: Showcase Portfolio
— Table of contents and organized sections ⊠
  ▪ Introduction
  ▪ Evidence of Goal Setting (as listed above)
  ▪ Evidence of Reading Process (as listed above)
  ▪ Evidence of Writing Process (as listed above)
  ▪ Celebration of Achievement (as listed above)
— Cover design ⊠
— Final copy ⊠
— Self-Assessment of Assignment 6.1: Showcase Portfolio ⊠			

Self-Assessment of Assignment 6.1: Showcase Portfolio

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 achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it.
Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.

1 Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.

2 Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.

3 Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.

4 Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	**0**	**1**	**2**	**3**	**4**
■ develop goals and plans for personal language learning as a result of your self-assessment of achievements and further language learning needs (1.1.5)					
■ connect between your personal experiences and prior knowledge of particular forms of communication and content to develop understanding and interpretations (2.1.1)					

(continued)

Self-Assessment of Assignment 6.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
■ use and adjust comprehension strategies (such as visualizing what you read, skimming to preview a text, varying reading rate to accomplish purposes, paraphrasing what you have read, summarizing, remembering important points) to monitor and to develop understanding (2.1.2)					
■ use textual cues (such as transition words, phrases, pictures or visuals, headings and subheadings, margin notes, or definitions) and organizational patterns (such as compare/contrast, examples, steps in a process, or chronological order) to construct and confirm meaning and interpret texts (2.1.3)					
■ use the meanings of words, the connection between the way a word is spelled and how it sounds, and your knowledge of sentence structures to develop understanding (2.1.4)					
■ experience texts from a variety of perspectives, disciplines, and cultural traditions (both as part of this course and in outside reading); compare various interpretations of texts to clarify your understanding of ideas and information (2.2.1)					
■ examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators (2.2.2)					
■ use vocabulary appropriate for your topic and your language community (2.3.3)					
■ select appropriate pieces and generate reflections to demonstrate your learning throughout the course (4.1.1)					
■ select and use a variety of forms appropriate for your audience and purpose (4.1.2)					

(continued)

Self-Assessment of Assignment 6.1 (*continued*)

Specific Learning Outcomes	Performance Rating				
In this assignment, how effectively did you	0	1	2	3	4
▪ select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively for your portfolio (4.1.3)					
▪ consider your audience's needs and characteristics when choosing language and content in your reflections (4.2.1)					
▪ consider audience needs in selecting text features to enhance legibility (4.2.3)					
▪ use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs (4.2.4)					
▪ consider your audience's needs and characteristics when selecting and using strategies/devices to enhance the clarity and appeal of your portfolio (4.2.5)					
▪ select appropriate words and grammatical structures according to audience and purpose (4.3.1)					
▪ apply Canadian spelling conventions (4.3.2)					
▪ apply capitalization and punctuation conventions (4.3.3)					
▪ identify and examine ways in which your society and culture have shaped the language, content, and forms of the texts in your portfolio (5.2.2)					
▪ use language and texts to acknowledge accomplishments and celebrate your completion of this course (5.2.4)					

Comments

_____

_____

_____

S EQUENCE 6
T HE S HOWCASE P ORTFOLIO
(S AMPLES AND R EFLECTIONS)

> ### Sequence Overview
>
> In this final sequence there are three lessons. These lessons will walk you through the stages of creating a portfolio. For **Assignment 6.1: Showcase Portfolio**, you will select and reflect upon work you have done throughout this course. Then you will assemble samples and design an appealing portfolio.
>
> Review the specific learning outcomes (SLOs) to be assessed by both you and your tutor/marker in the **Self-Assessment of Assignment 6.1: Showcase Portfolio** form at the beginning of this sequence.
>
> Specific SLOs are stated at the beginning of each lesson and throughout process work in this sequence.

Introduction

Congratulations! You have worked hard to get to this point. It is now time to celebrate all the work you have done and put your best work into a portfolio. At this point you have read many different types of texts and written in many different forms. This last sequence is a time to collect your best work, reflect on what you have learned, and share your achievements.

Outline of Sequence 6

Sequence 6 consists of three lessons and one assignment.

Lesson 1: Select and Reflect—You will select and reflect on pieces of work you have done throughout the course pertaining to the four major categories needed for your portfolio.

Lesson 2: Portfolio Introduction—You will reflect on your portfolio as a whole by writing an introduction to it, taking this introductory essay through a writing process.

Lesson 3: Assignment 6.1: Showcase Portfolio—You will organize and format your pieces, create a cover, and make a final copy in order to complete Assignment 6.1: Showcase Portfolio.

Lesson 1: Select and Reflect

Learning Experience

In this lesson, you will select and reflect on the work you have completed to create a portfolio and demonstrate your learning in this course. This is your final opportunity to demonstrate your achievement of the SLOs.

> In this lesson you will
>
> 4.1.1   select appropriate pieces and generate reflections to demonstrate your learning throughout the course
>
> 4.1.2   select and use a variety of forms appropriate for your audience and purpose
>
> 4.2.1   consider your audience's needs and characteristics when choosing language and content for your reflections

Process Work 6.1: Gathering Work for Your Portfolio

Gather together all the work you have done in this course—assignments, process work, reflections, and so on in your Draft Portfolio. Check to be sure that all of your work is labelled.

Process Work 6.2: Fulfilling the Four Major Categories

Review the material you have collected in your draft portfolio, and then read through the following portfolio requirements.

Note: There are **four** major parts to your portfolio.

Portfolio Part 1: Evidence of Goal Setting

> In this part of the lesson you will
>
> 1.1.5   develop goals and plans for personal language learning as a result of your self-assessment of achievements and further language learning needs

As part of your work in this course, you have assessed your progress and set learning goals. For example, you and your tutor/marker assessed each of your assignments. As well, at the end of several lessons you wrote reflections that included your thoughts about current learning experiences, as well as goals and action plans for further learning.

Review your goal setting throughout this course. Make sure you reread your reflections to gather information. Then, reflect on your goal setting and learning plans, and **in one to two pages, summarize and explain how you have achieved your language learning goals, and state your plans for your learning as you move forward.**

Note: For this part of your portfolio you do not have to include examples with the summary. However, you **must** refer to 3 to 5 pieces (process work, reflective journal entries, or assignments) that demonstrate goal setting within your summary.

Portfolio Part 2: Evidence of Reading Processes

In this part of the lesson you will explain how you

2.1.1   connect your personal experiences and prior knowledge of particular forms of communication and content to develop understanding and interpretations

2.1.2   use and adjust comprehension strategies (such as visualizing what you read, skimming to preview a text, varying reading rate to accomplish purposes, paraphrasing what you have read, summarizing, remembering important points) to monitor and to develop understanding

2.1.3   use textual cues (such as transition words, phrases, pictures or visuals, headings and subheadings, margin notes, or definitions) and organizational patterns (such as compare/contrast, examples, steps in a process, or chronological order) to construct and confirm meaning and interpret texts

2.1.4   use the meanings of words, the connection between the way a word is spelled and how it sounds, and your knowledge of sentence structures to develop understanding

2.2.1   experience texts from a variety of perspectives, disciplines, and cultural traditions (both as part of this course and in outside reading); compare various interpretations of texts to clarify your understanding of ideas and information

2.2.2   examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators

Reading is a method of acquiring new knowledge and understanding. In this course you have read many texts and worked to improve your reading processes.

Begin this section by completing the following self-assessment, **Reading for Pragmatic (or Practical) Purposes.**

N OTES

Process Work 6.2, Portfolio Part 2

Reading for Pragmatic (or Practical) Purposes*

Reading for Pragmatic (or Practical) Purposes Readers approach reading as a problem-solving act to gain information or alternative viewpoints.	I need to work at doing this 1	I do this sometimes 2	I do this most of the time 3	I do this really well 4	Comments
Before reading, effective readers ■ reflect on what they already know about the subject and determine a purpose for reading					
■ mentally pose questions they expect the text will answer					
■ look over the text to predict its contents, noting headings, illustrations, sidebars, and so on					
■ determine the purpose of the text and its intended audience					
■ set their reading rate (scan, skim, or scour), depending on the length of the text, the time available, and the purpose for reading					
During reading, effective readers ■ make a mental construct of the information they are reading, integrating it with what they already know about the subject; read to confirm or revise their hypotheses about the subject					
■ look for cues regarding the structure of the text, and make judgments about which concepts are central and which are supporting					
■ use context to infer the meaning of unknown words, and generate hypotheses to fill in gaps in understanding					
■ monitor comprehension, using fix-up strategies when they realize that their hypotheses were wrong or that they have lost the thread of the argument (e.g., slow down, backtrack, look up a word that obscures meaning, stop and reflect)					
■ vary their reading rate according to the importance and difficulty of passages in the text; "sample" the text, making meaning from the fewest possible number of cues					
■ assess the text for accuracy, credibility, and logic					
After reading, effective readers ■ compare new information with other points of view on the subject					
■ select important information and record it in a form that requires them to structure the concepts as they have understood them					
■ reflect on the way this information revises their understanding of the subject, and how they can assimilate and apply it					
■ pose new questions					
Totals					

* Adapted from Manitoba Education and Training, *Senior 3 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1999) Section 4-90.

N OTES

Reflect on your reading progress by examining and selecting **three examples from your process work** where you responded to a print, visual, or other media text. Write a **one-to-two page reflection on your reading processes.**

Refer to the SLOs targeted for this part of the lesson to help guide your reflection, and comment on how you achieved them. Be certain to refer specifically to the pieces of work you have chosen for this portion of your portfolio.

Portfolio Part 3: Evidence of Writing Process

In this part of the lesson you will explain how you

2.3.3	use vocabulary appropriate for your topic and your language community
4.1.3	select and use organizational structures, techniques, and transitions to communicate ideas clearly and effectively for your portfolio
4.2.1	consider audience needs and characteristics in appraising choices of content, language use, and form in your drafts
4.2.3	consider audience needs in selecting text features to enhance legibility
4.2.4	use effective language and arrange ideas for emphasis and desired effect, considering audience characteristics and needs
4.3.1	select appropriate words and grammatical structures according to audience and purpose
4.3.2	apply Canadian spelling conventions in texts
4.3.3	apply capitalization and punctuation conventions

Several times during this course, you polished a piece of writing by working through a writing process. After gathering your ideas and composing a first draft you then revised, edited, and proofread to create a final draft.

Choose **one** of the pieces of writing that you did **either for an assignment or as part of your process work** that took you through a writing process. Review the work you did as you moved from one stage to the next, and **write a one-to-two page reflection on your writing process.** Discuss strategies you used while pre-writing, drafting, and finalizing.

Refer to the SLOs targeted for this part of the lesson to help guide your reflection, and comment on how you achieved them. Be certain to refer specifically to the pieces of work you have chosen for this portion of your portfolio.

Portfolio Part 4: Celebration of Achievement

In this part of the lesson you will

4.1.1   select appropriate pieces and generate comments that explain your choices for your portfolio

4.1.2   select and use a variety of forms appropriate for your audience and purpose

4.2.1   consider your audience's needs and characteristics when choosing language and content

4.3.1   use appropriate words and grammatical structures

4.3.2   apply Canadian spelling conventions

4.3.3   apply capitalization and punctuation conventions

5.2.4   use language and texts to acknowledge accomplishments and celebrate successes

On a regular basis, each of us needs to celebrate our successes and to share them with others. Athletes often refer to their "personal best" performances. You can also identify your "personal best" performances in this course.

Review and identify **two pieces of work** from this course that you are particularly proud of and would like to share with your tutor/marker. **One piece of work should be an assignment that you previously submitted and the other piece should be a sample of process work that you did not submit.** Select your "best performance" pieces and write a **one-to-two page reflection** on your achievements. In your reflection you can discuss which writing skills you demonstrated or improved. You can also discuss challenges you had throughout the process.

Refer to the SLOs targeted for this part of the lesson to help guide your reflection, and comment on how you achieved them. Be certain to refer specifically to the pieces of work you have chosen for this portion of your portfolio.

Reflections on Lesson 1

Before moving on to the next lesson, complete the following:

■   Review the four parts of your portfolio and make sure that you think your selections reflect your best work.

■   Make sure that each piece is categorized appropriately.

LESSON 2: PORTFOLIO INTRODUCTION

Learning Experience

In this lesson, you will reflect on your portfolio as a whole by writing an introduction to it. You will take this introductory essay through a writing process from initial ideas and drafts to a final, polished copy.

In this lesson you will

1.1.5   formulate goals and plans based on your self-assessment of your achievements and needs

3.3.4   explain your new understanding of yourself as a learner and explain the implications of this new understanding for future learning

4.1.1   generate, evaluate, and select ideas and information to introduce your portfolio and your learning to your audience

4.1.3   select and use appropriate organizational structures, techniques, and transitions to communicate your ideas clearly and effectively

4.2.1   consider audience needs and characteristics in appraising choices of content, language use, and form in your drafts

4.3.1   select appropriate words and grammatical structures

4.3.2   apply Canadian spelling conventions

4.3.3   apply capitalization and punctuation conventions

5.2.2   identify and examine ways in which your society and culture have shaped the language, content, and forms of the texts in your portfolio

5.2.4   use language to acknowledge your accomplishments and celebrate completing this course

Process Work 6.3: Introduction to Your Portfolio

Plan, draft, revise, edit, and proofread a one-to-two page introduction to your portfolio. Your introduction should do the following:

- Make reference to each of the four parts you completed in Lesson 1 (the main content of your portfolio).

- Discuss where you began, where you are now, and where you would like to go in the future in your English language arts studies.

- Provide a broad perspective by looking at how your work in English language arts is related to your community and surrounding culture. In what ways are your community and culture reflected in your work?

- Present your portfolio as a collection that other people (e.g., parents, friends, other people in your community) will want to read.

L E S S O N   3 :   A S S I G N M E N T   6 . 1 :   S H O W C A S E   P O R T F O L I O

Learning Experience

In this lesson, you will organize and package your portfolio selections and reflections by adding your own personal touches.

Assignment 6.1: Showcase Portfolio

Part 1: Order and Organize

In this part of the lesson you will

4.1.3   use a variety of organizational structures and techniques (such as table of contents) to present your portfolio clearly and effectively

4.2.3   consider your audience's needs when selecting text features (such as labels, section dividers, page numbers) to enhance legibility

4.2.4   use effective visuals (such as graphics and borders) and arrange your pieces in your portfolio for an appealing effect

4.2.5   consider your audience's needs and characteristics when selecting and using strategies/devices to enhance the clarity and appeal of your portfolio

To begin organizing your portfolio, complete the following steps:

1. Take all your selections, and order them in the way you consider most effective. You do not have to follow the order given in the portfolio requirements in point 5, but you do need to begin with your table of contents.

2. Once you have ordered your selections, create a table of contents to include at the front of your portfolio. Refer to Lesson 8 in Sequence 1 to review how to create a table of contents.

3. Consider the formatting of your portfolio in terms of page layout. Think about the effects of consistent font size, alignments, spacing, and font styles of headings and subheadings throughout your portfolio. Can you find ways to enhance the readability of the portfolio as a whole? You could consider enhancing your page design with graphics or decorative designs that connect various pieces into particular groupings. You can also use page dividers or title pages to group pieces.

4. Decide what you will use to hold your materials. Options include the following:

  ▪ three-ring binder

  ▪ folder

  ▪ a digital file (Word, PDF, etc.)

Reminder: Keep in mind that your portfolio will be mailed or sent electronically.

5. Check to ensure that you have included all of the Showcase Portfolio requirements:

  ▪ Table of Contents

  ▪ Introduction

  ▪ Evidence of Goal Setting—summary with reference to three to five pieces of work

  ▪ Evidence of Reading Process—reading reflection and three pieces of process work

  ▪ Evidence of Writing Process—writing skills reflection and all stages of one piece of work (either a process work piece or an assignment)

  ▪ Celebration of Achievement—two "best performance" pieces, one an assignment, and one a process work piece

Part 2: Cover Design

In this part of the lesson you will

4.1.3   use organizational structures and techniques (such as proximity, contrast, alignment) to present your portfolio effectively

4.2.3   use text features (such as font sizes and styles, visuals) to enhance legibility

4.2.4   use effective language and visuals to appeal to your audience

Design a cover page for your portfolio that reflects your personality and creativity. It should include a title, your name, the date, and could possibly include any of the following:

▪ collages

▪ drawings

▪ poems

▪ written comments

▪ personal photo(s)

- design patterns
- headings/subheadings

Part 3: Polished Final Copy

In this part of the lesson you will

4.3.1   use appropriate words and grammatical structures for your portfolio

4.3.2   apply Canadian spelling conventions

4.3.3   apply capitalization and punctuation conventions

Now that your showcase portfolio is organized and artfully packaged, you need to do a careful read-through to check for any errors or inconsistencies in organization, format, grammar usage, spelling, capitalization, and punctuation. Check especially for things such as page numbers matching the table of contents, consistent font size, arrangement of headings and labels, and anything else that could have gone awry during the assembly of your portfolio.

Reflections on Lesson 3

Before you submit your final piece of work to the Distance Learning Unit, do the following:

- Ask your Learning Partner to look at your portfolio in order to get any potential feedback.
- Reflect on how you felt selecting pieces for your portfolio and how you think your reading, writing, viewing, representing, speaking, and listening skills have progressed from the beginning of this course until now.

Assessment—Preparation for Submission

Congratulations! You have completed Sequence 6, **the final sequence in the** *Grade 11 English Language Arts: Transactional Focus* course.

Now you will

- complete a self-assessment of Assignment 6.1
- complete a checklist to make sure you have done all the work in this sequence
- submit all required work from this sequence to the Distance Learning Unit

Assessment of Assignment 6.1

The **Self-Assessment of Assignment 6.1: Showcase Portfolio** form corresponds to the one that your tutor/marker will use. You will both assess your achievement of the targeted SLOs identified in relation to this assignment.

To assess these specific learning outcomes, use the following five-point scale.

Points	Rating Scale	Percentage
0	Work does not show evidence of achieving the specific learning outcome, or evidence of achieving the specific learning outcome is incomplete. For example, you may have misunderstood the task or maybe you did not attempt it. Note: You are allowed to redo assignments and resubmit them to the Distance Learning Unit.	0–24%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, or reflections might be vague, illogical, or undeveloped.	25%–49%
2	Work demonstrates basic expectations identified in the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might need more development and more specific support.	50%–74%
3	Work demonstrates proficiency in achieving the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections might be somewhat clear and developed with appropriate examples and support.	75%–84%
4	Work demonstrates mastery of the specific learning outcome for Grade 11 ELA: Transactional Focus. For example, your tasks, responses, and reflections are clear and developed and may demonstrate creative or perceptive thinking.	85%–100%

Rate your performance on each specific learning outcome as it applies to your assignments, using the rating scale. Place a check mark in one box for each line.

Checklist for Sequence 6

Complete the checklist to make sure you have completed all the work required for Sequence 6.

In this sequence, all of your work is part of your Assignment 6.1: Showcase Portfolio.

Preparing for Submission of Sequence 6

Steps

- Complete the checklist to make sure all of your work is complete.
- Include the following items in your submission:
    - Cover Sheet
    - Checklist for Sequence 6
    - Assignment 6.1: Showcase Portfolio
    - Self-Assessment of Assignment 6.1

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

GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

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GRADE 11
ENGLISH LANGUAGE ARTS
TRANSACTIONAL FOCUS (30S)

Glossary

GLOSSARY

activism
To take action in order to effect societal change. This may be in the social, political, economic, or environmental realms.

alliteration
The repetition of beginning sounds. For example, "She sells seashells by the sea shore."

ambiguous
A message that is doubtful or uncertain, and may be interpreted in two or more different ways.

annotate
To add notes, comments, and explanations to a text.

anonymous
To be unnamed, unidentified, and/or unknown.

audience
A group that receives a media message.

bandwagon appeals
Persuade the target audience to take a course of action that "everyone else is taking." By "joining the crowd," this technique reinforces people's desire to be on the winning side.

bias or slant
The way in which writers convey their attitudes or feelings to their audiences. The writing may have a positive or negative bias, depending on the writer's purpose and attitude toward the topic.

bibliography (or works-cited list)
A list of all the material read, viewed, or listened to that contributed to a project.

classified advertising
A section of the newspaper that is separate from the other newspaper advertisements. Classified ads are read for the offering and requesting of jobs, houses, apartments, used cars, and so on. They also portray birth news and obituaries.

close analysis
An analytic process that requires you to examine media messages in detail, looking at all the elements involved in their construction.

colloquial expressions
Language used in everyday speech.

consumer articles
Invite the consumer to do some thinking before buying a product. Some articles give general advice about what to look for when buying a product. Others compare different brands of the same product and recommend the best buy.

contractions
Two words combined into one with an apostrophe taking the place of missing letters (e.g., *is not* becomes *isn't*).

copy
The written part of an ad that delivers the story or message.

data bank
A collection of statistics, expressed in the form of ratios or percentages.

design features
Advertisers use features such as language, colour, design, typeface, and font size to project positive associations, appeal to emotions, and connect with the previous experiences of the targeted audience.

digital footprint
Everything that you post or search for, or that others post about you online.

display advertising
Uses text, logos, and images. It differs from classified advertising in the sense that it appears in almost every part of the newspaper.

e-activism (or Internet activism)
The use of information communication technologies, such as social media platforms, to raise awareness of various social justice issues, humanitarian crises, or political/environmental/economic events throughout the world.

economic function (of advertising)
Refers to advertising's contribution to the free market economy by presenting a wide range of consumer goods and services to the public.

figurative language
Uses comparisons or creative descriptions to help to make abstract or general ideas more concrete, add emotion or special effects, and show the writer's feelings.

freestanding inserts
The main types of newspaper advertising. Freestanding inserts are printed for an advertiser and then inserted into a newspaper as a coupon or discount voucher. Grocery and hardware stores, for example, usually have weekly inserts.

gatekeeper
A person with the power to make a decision about something we see— or do not get to see—in the media. For instance, a newspaper editor has the final say on what goes into the newspaper, where, next to what other piece, with which pictures and headlines, and so on (Media Awareness Network).

genre
The type, or style/form, of a text, such as science fiction, western, romance, or mystery.

glittering generalities
Appeals that use words that are intensely emotional and are associated with beliefs that are highly valued. Such emotions could be the love of country, freedom, and desire for peace. Because of this emotional appeal, the message may be accepted even though there is no proof or reason for the claim.

graphic designer
Someone who uses computer software to create attractive visuals for a company. A graphic designer might be hired to design a logo, make a sign for the front of the store, or design an ad for a website. Although most of this work is done on computer, many designers are artists and will sketch out their designs on paper. A graphic designer is aware of all the different visual techniques that can be used for a purpose.

headline
The title of a newspaper or magazine story, summarizing the story concisely without the use of the and a. The bigger the story (news-wise), the bigger the headline.

hyperbole
An exaggerated statement meant to create emphasis.

ideological or cultural function (of advertising)
Acknowledgement of the role that advertising plays in manipulating social values and attitudes.

imagery
Techniques, usually using on sensory details, for helping the reader create a mental picture of a situation, object, person, or place.

inference

Statements that draw on existing knowledge to gather some meaning beyond what is literally said; "reading between the lines."

informal language

Language that speaks to the reader in a straightforward style. Informal language is written in the first person, using *I, we*, or *us*. This may include contractions or colloquial expressions.

informative advertising

Provides the customer with information about the product being advertised: its features, how it works, performance standards, warranty and repairs, any unique attributes it might have, and how to use it effectively.

inquiry process

A process of discovery in which one defines a topic, formulates questions, conducts research to answer the questions, assesses the information and sources, selects information appropriate for an audience and purpose, presents the information, and reflects on the whole process.

junk mail (or direct mail)

Free-standing inserts in the form of flyers delivered to homes.

juxtaposition

Placing two objects side by side that contrast each other to create a jarring or surprising effect.

layout

How various components are arranged on a page for maximum effectiveness.

logo

A visually distinct (through font style and/or art elements) identifier of a product.

market

Potential buyers of goods or services.

media

All forms of mass communication. The term is used in this course to refer to popular electronic, oral, and print forms of communication, called media texts.

metaphor

Compares two things that are not actually similar by associating one with the other, or substituting one for the other. It is similar to simile, but metaphors do not use the words *like* or *as*.

moderator

Someone who oversees the communication activities of an Internet forum to ensure that the content hosted by the website is not harmful to online users.

narrative

Tells a story by sharing the details of an event or experience, and usually answers the following questions: Who? What? When? Where? Why? and How?

netiquette

A set of social rules in digital spaces; also referred to as **digital etiquette**.

paraphrase

Rewriting of essential information and ideas expressed by someone else.

personification

Gives human traits to non-human things.

position

How you feel about a certain idea or subject.

premium positions

Pages that are seen more frequently in newspapers or magazines.

primary sources (or first-hand sources)
Materials that were developed or written at the time of the event. These include interviews, first-hand accounts, legal and government documents, and original documents such as journals, letters, and diaries.

print magazines
General-interest or specific-interest periodicals that use visual elements as well as text and rely to a great extent on advertising to cover the costs of production.

pun
Play on words. For example, "That joke was punny!" plays on the word *funny*.

rant
An oral or written text strongly expressing the writer's dislike of something.

reminder (or institutional advertising)
Advertising designed to keep the product or organization visible to the public. It promotes friendly feelings for the company in order to obtain donations.

repetition
A common technique in which an idea or product name is repeated many times in the same text.

review
A text expressing an educated, that is, well researched and argued, opinion (on products, books, movies, etc.).

rhyme
Repetition of end sounds.

secondary sources
Materials that were created after an event occurred, based on primary sources. These include encyclopaedias, magazines, newspapers, books, videotapes, audio recordings, and the articles on the Internet.

signature
In an advertisement, the logo that identifies the company or product being advertised.

simile
A comparison of two different things, using the words *like* or *as*.

slant (or bias)
The way in which writers convey their attitudes or feelings to their audiences. The writing may have a positive or negative bias, depending on the writer's purpose and attitude toward the topic.

slogan
A catchy saying to impress a product on the minds of consumers.

social media
Any website or application (app) that connects people and allows them to share opinions, pictures, information, and videos.

split runs
Allow a magazine to put different advertisements in editions that appear in different cities or countries.

style
The way that various elements such as words, phrases, sentences, and images are presented. Style also includes use of techniques such as repetition, contrast, patterns, questions, anecdotes, and so on.

subtext
Messages that are inferred, but not stated directly in a text.

summary
Overview of general information from a text.

table of contents
An important organizational tool for readers. It not only lets the readers know what is included in a text, but also makes it easier to locate specific items without having to flip through everything.

target audience
Specific type of readers, listeners, or viewers, usually grouped according to characteristics such as age, gender, race, geographic region, social class, income, interests, and/or level of education.

testimonial appeals
Uses the reputation or the role of the individual giving the statement to sell a product. This technique recognizes that people have greater confidence in someone they feel they know or with whom they share a common bond.

transfer
A technique that uses words and ideas with positive implications to project positive qualities on a product and its user, such as a laundry detergent that makes clothes smell fresh and makes everyone in the family happy.

transition
A word, phrase, or sentence that signals to the reader that a new idea is coming up. Transitions connect ideas, and help the reader to follow a pattern of thought.

visuals
Graphics, illustrations, and/or photographs used to add interest and appeal to a text.

works-cited list (or bibliography)
A list of all the material read, viewed, or listened to that contributed to a project.

zine
A self-published, small-run magazine that focuses on a specific topic.
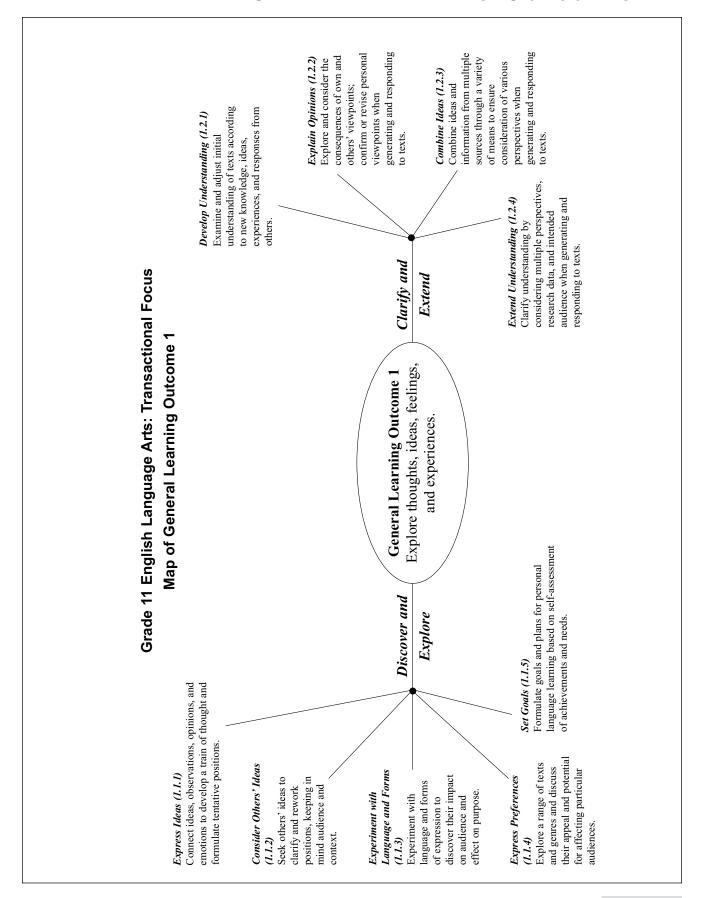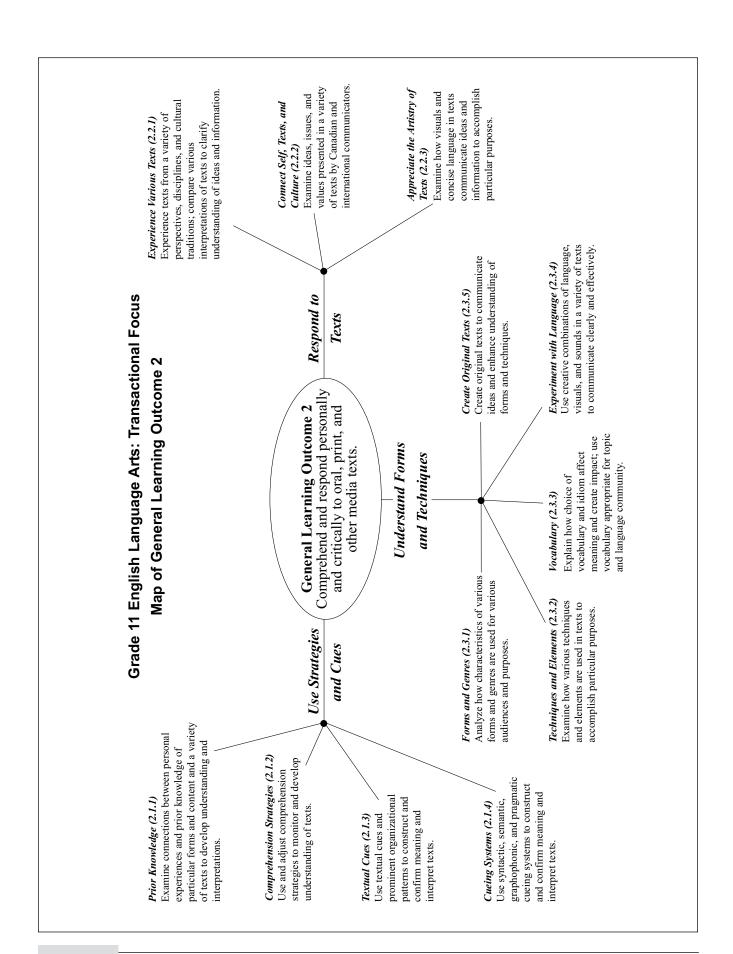
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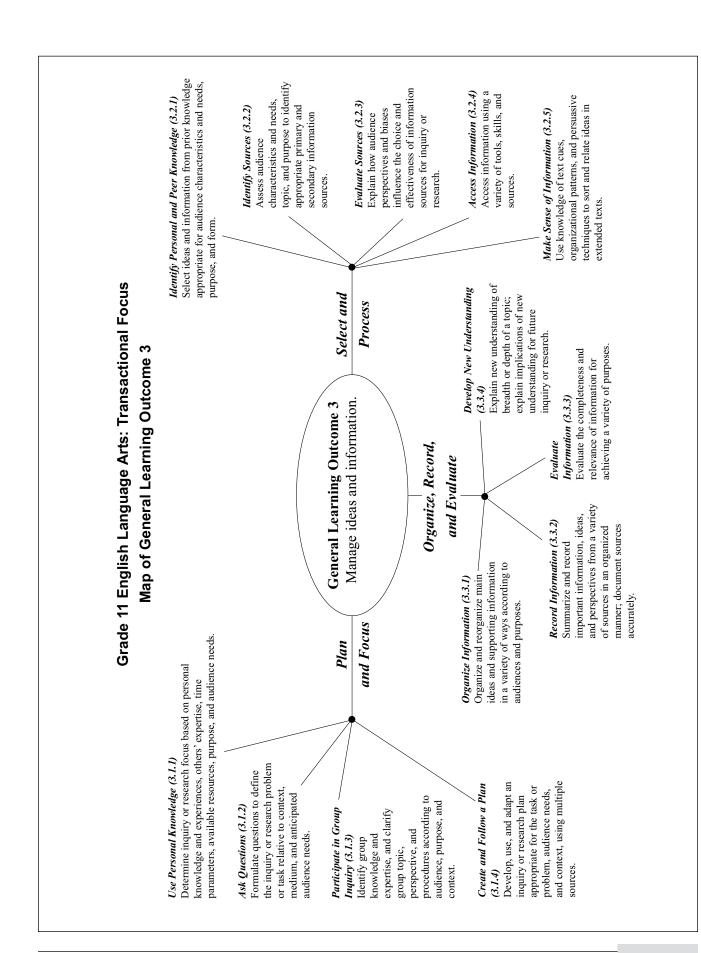
Appendices
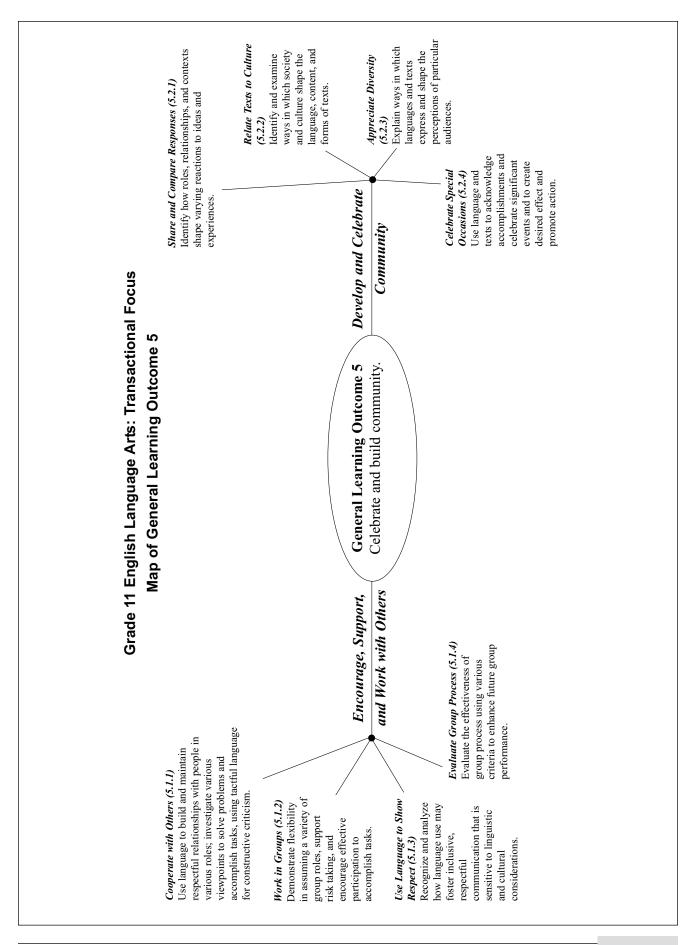
- Appendix A: General Learning Outcomes
- Appendix B: How to Cite References

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 1

General Learning Outcome 1
Explore thoughts, ideas, feelings, and experiences.

Discover and Explore

Express Ideas (1.1.1)
Connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions.

Consider Others' Ideas (1.1.2)
Seek others' ideas to clarify and rework positions, keeping in mind audience and context.

Experiment with Language and Forms (1.1.3)
Experiment with language and forms of expression to discover their impact on audience and effect on purpose.

Express Preferences (1.1.4)
Explore a range of texts and genres and discuss their appeal and potential for affecting particular audiences.

Set Goals (1.1.5)
Formulate goals and plans for personal language learning based on self-assessment of achievements and needs.

Clarify and Extend

Develop Understanding (1.2.1)
Examine and adjust initial understanding of texts according to new knowledge, ideas, experiences, and responses from others.

Explain Opinions (1.2.2)
Explore and consider the consequences of own and others' viewpoints; confirm or revise personal viewpoints when generating and responding to texts.

Combine Ideas (1.2.3)
Combine ideas and information from multiple sources through a variety of means to ensure consideration of various perspectives when generating and responding to texts.

Extend Understanding (1.2.4)
Clarify understanding by considering multiple perspectives, research data, and intended audience when generating and responding to texts.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 2

General Learning Outcome 2
Comprehend and respond personally and critically to oral, print, and other media texts.

Respond to Texts

Experience Various Texts (2.2.1)
Experience texts from a variety of perspectives, disciplines, and cultural traditions; compare various interpretations of texts to clarify understanding of ideas and information.

Connect Self, Texts, and Culture (2.2.2)
Examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators.

Appreciate the Artistry of Texts (2.2.3)
Examine how visuals and concise language in texts communicate ideas and information to accomplish particular purposes.

Use Strategies and Cues

Prior Knowledge (2.1.1)
Examine connections between personal experiences and prior knowledge of particular forms and content and a variety of texts to develop understanding and interpretations.

Comprehension Strategies (2.1.2)
Use and adjust comprehension strategies to monitor and develop understanding of texts.

Textual Cues (2.1.3)
Use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.

Cueing Systems (2.1.4)
Use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.

Understand Forms and Techniques

Create Original Texts (2.3.5)
Create original texts to communicate ideas and enhance understanding of forms and techniques.

Experiment with Language (2.3.4)
Use creative combinations of language, visuals, and sounds in a variety of texts to communicate clearly and effectively.

Vocabulary (2.3.3)
Explain how choice of vocabulary and idiom affect meaning and create impact; use vocabulary appropriate for topic and language community.

Forms and Genres (2.3.1)
Analyze how characteristics of various forms and genres are used for various audiences and purposes.

Techniques and Elements (2.3.2)
Examine how various techniques and elements are used in texts to accomplish particular purposes.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 3

General Learning Outcome 3
Manage ideas and information.

Plan and Focus

Use Personal Knowledge (3.1.1)
Determine inquiry or research focus based on personal knowledge and experiences, others' expertise, time parameters, available resources, purpose, and audience needs.

Ask Questions (3.1.2)
Formulate questions to define the inquiry or research problem or task relative to context, medium, and anticipated audience needs.

Participate in Group Inquiry (3.1.3)
Identify group knowledge and expertise, and clarify group topic, perspective, and procedures according to audience, purpose, and context.

Create and Follow a Plan (3.1.4)
Develop, use, and adapt an inquiry or research plan appropriate for the task or problem, audience needs, and context, using multiple sources.

Select and Process

Identify Personal and Peer Knowledge (3.2.1)
Select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form.

Identify Sources (3.2.2)
Assess audience characteristics and needs, topic, and purpose to identify appropriate primary and secondary information sources.

Evaluate Sources (3.2.3)
Explain how audience perspectives and biases influence the choice and effectiveness of information sources for inquiry or research.

Access Information (3.2.4)
Access information using a variety of tools, skills, and sources.

Make Sense of Information (3.2.5)
Use knowledge of text cues, organizational patterns, and persuasive techniques to sort and relate ideas in extended texts.

Organize, Record, and Evaluate

Organize Information (3.3.1)
Organize and reorganize main ideas and supporting information in a variety of ways according to audiences and purposes.

Record Information (3.3.2)
Summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner; document sources accurately.

Evaluate Information (3.3.3)
Evaluate the completeness and relevance of information for achieving a variety of purposes.

Develop New Understanding (3.3.4)
Explain new understanding of breadth or depth of a topic; explain implications of new understanding for future inquiry or research.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 4

General Learning Outcome 4
Enhance the clarity and artistry of communication.

Enhance and Improve

Appraise Own and Others' Work (4.2.1)
Consider audience needs and characteristics in appraising choices of content, language use, and form in own and others' drafts.

Revise Content (4.2.2)
Consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence.

Enhance Legibility (4.2.3)
Consider audience needs in selecting text features to enhance legibility.

Enhance Artistry (4.2.4)
Use effective language, visuals, and sounds, and arrange ideas for emphasis and desired effect, considering audience characteristics and needs.

Enhance Presentation (4.2.5)
Consider audience characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal of presentations.

Present and Share

Attentive Listening and Viewing (4.4.3)
Analyze presentations for development of positions, relevance of examples, and plausibility of recommendations, and respond in a variety of ways.

Share Ideas and Information (4.4.1)
Present ideas and information using a variety of interactive approaches for a variety of purposes.

Effective Oral and Visual Communication (4.4.2)
Select from a range of voice and visual production factors to communicate and highlight main points.

Generate and Focus

Generate Ideas (4.1.1)
Generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task for a particular audience with a specific need at a specific time and place.

Choose Forms (4.1.2)
Select and use a variety of forms appropriate for audience, purpose, and context.

Organize Ideas (4.1.3)
Select and use a variety of organizational structures, techniques, and transitions to communicate ideas clearly and effectively.

Attend to Conventions

Grammar and Usage (4.3.1)
Select appropriate words, grammatical structures, and register according to audience, purpose, and context.

Spelling (4.3.2)
Know and apply Canadian spelling conventions in formal texts; recognize adapted spellings for desired effect.

Capitalization and Punctuation (4.3.3)
Know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts, using resources when required; attend to capitalization and punctuation etiquette in electronic texts.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 5

General Learning Outcome 5
Celebrate and build community.

Develop and Celebrate Community

Share and Compare Responses (5.2.1)
Identify how roles, relationships, and contexts shape varying reactions to ideas and experiences.

Relate Texts to Culture (5.2.2)
Identify and examine ways in which society and culture shape the language, content, and forms of texts.

Appreciate Diversity (5.2.3)
Explain ways in which languages and texts express and shape the perceptions of particular audiences.

Celebrate Special Occasions (5.2.4)
Use language and texts to acknowledge accomplishments and celebrate significant events and to create desired effect and promote action.

Encourage, Support, and Work with Others

Cooperate with Others (5.1.1)
Use language to build and maintain respectful relationships with people in various roles; investigate various viewpoints to solve problems and accomplish tasks, using tactful language for constructive criticism.

Work in Groups (5.1.2)
Demonstrate flexibility in assuming a variety of group roles, support risk taking, and encourage effective participation to accomplish tasks.

Use Language to Show Respect (5.1.3)
Recognize and analyze how language use may foster inclusive, respectful communication that is sensitive to linguistic and cultural considerations.

Evaluate Group Process (5.1.4)
Evaluate the effectiveness of group process using various criteria to enhance future group performance.

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

Clark, Bruce, and John Wallace. *Geographic Issues of the 21st Century*. Don Mills, ON: Pearson Education Canada Inc., 2005. Print.

Snyder, Laura. "Water Scarcity Will Create Global Security Concerns." *Medical News Today.* 7 Oct. 2009: Web. 31 Aug. 2012. www.medicalnewstoday.com/releases/166540.php.

United Nations. *Water Scarcity.* United Nations, 2012. Web. 31 Aug. 2012. www.un.org/waterforlifedecade/scarcity.shtml.

The above is **not** a complete description or list of examples because using citations could be a lesson in itself. This is a quick guide to help you document your research ethically and efficiently. When in doubt, talk to your tutor/marker, librarian, family member, or teacher.

Where Do I Find Bibliographic Information?

The information you need for the bibliography should be found on the cover and inside the first few pages of the book. Look for the © symbol, which tells you the date the book was published. The publisher name and city are usually found there as well. On websites, look for links on the home page. You may have noticed that two of the above references did not provide all the requested information. For example, the article did not have page numbers to include, as there were no page numbers provided on the website. Try to find and include as much information as possible. If you cannot find all the information, write the citation as completely as you can with the information you have.

This is a basic guide for citing references. More details can be found on the Purdue Owl Site at http://owl.english.purdue.edu/ or from your tutor/marker.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 1

General Learning Outcome 1
Explore thoughts, ideas, feelings, and experiences.

Discover and
Explore

Clarify and
Extend

Develop Understanding (1.2.1)
Examine and adjust initial understanding of texts according to new knowledge, ideas, experiences, and responses from others.

Explain Opinions (1.2.2)
Explore and consider the consequences of own and others' viewpoints; confirm or revise personal viewpoints when generating and responding to texts.

Combine Ideas (1.2.3)
Combine ideas and information from multiple sources through a variety of means to ensure consideration of various perspectives when generating and responding to texts.

Extend Understanding (1.2.4)
Clarify understanding by considering multiple perspectives, research data, and intended audience when generating and responding to texts.

Express Ideas (1.1.1)
Connect ideas, observations, opinions, and emotions to develop a train of thought and formulate tentative positions.

Consider Others' Ideas (1.1.2)
Seek others' ideas to clarify and rework positions, keeping in mind audience and context.

Experiment with Language and Forms (1.1.3)
Experiment with language and forms of expression to discover their impact on audience and effect on purpose.

Express Preferences (1.1.4)
Explore a range of texts and genres and discuss their appeal and potential for affecting particular audiences.

Set Goals (1.1.5)
Formulate goals and plans for personal language learning based on self-assessment of achievements and needs.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 2

General Learning Outcome 2
Comprehend and respond personally and critically to oral, print, and other media texts.

Respond to Texts

Experience Various Texts (2.2.1)
Experience texts from a variety of perspectives, disciplines, and cultural traditions; compare various interpretations of texts to clarify understanding of ideas and information.

Connect Self, Texts, and Culture (2.2.2)
Examine ideas, issues, and values presented in a variety of texts by Canadian and international communicators.

Appreciate the Artistry of Texts (2.2.3)
Examine how visuals and concise language in texts communicate ideas and information to accomplish particular purposes.

Understand Forms and Techniques

Create Original Texts (2.3.5)
Create original texts to communicate ideas and enhance understanding of forms and techniques.

Experiment with Language (2.3.4)
Use creative combinations of language, visuals, and sounds in a variety of texts to communicate clearly and effectively.

Vocabulary (2.3.3)
Explain how choice of vocabulary and idiom affect meaning and create impact; use vocabulary appropriate for topic and language community.

Forms and Genres (2.3.1)
Analyze how characteristics of various forms and genres are used for various audiences and purposes.

Techniques and Elements (2.3.2)
Examine how various techniques and elements are used in texts to accomplish particular purposes.

Use Strategies and Cues

Prior Knowledge (2.1.1)
Examine connections between personal experiences and prior knowledge of particular forms and content and a variety of texts to develop understanding and interpretations.

Comprehension Strategies (2.1.2)
Use and adjust comprehension strategies to monitor and develop understanding of texts.

Textual Cues (2.1.3)
Use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.

Cueing Systems (2.1.4)
Use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 3

General Learning Outcome 3
Manage ideas and information.

Plan and Focus

Use Personal Knowledge (3.1.1)
Determine inquiry or research focus based on personal knowledge and experiences, others' expertise, time parameters, available resources, purpose, and audience needs.

Ask Questions (3.1.2)
Formulate questions to define the inquiry or research problem or task relative to context, medium, and anticipated audience needs.

Participate in Group Inquiry (3.1.3)
Identify group knowledge and expertise, and clarify group topic, perspective, and procedures according to audience, purpose, and context.

Create and Follow a Plan (3.1.4)
Develop, use, and adapt an inquiry or research plan appropriate for the task or problem, audience needs, and context, using multiple sources.

Select and Process

Identify Personal and Peer Knowledge (3.2.1)
Select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form.

Identify Sources (3.2.2)
Assess audience characteristics and needs, topic, and purpose to identify appropriate primary and secondary information sources.

Evaluate Sources (3.2.3)
Explain how audience perspectives and biases influence the choice and effectiveness of information sources for inquiry or research.

Access Information (3.2.4)
Access information using a variety of tools, skills, and sources.

Make Sense of Information (3.2.5)
Use knowledge of text cues, organizational patterns, and persuasive techniques to sort and relate ideas in extended texts.

Organize, Record, and Evaluate

Organize Information (3.3.1)
Organize and reorganize main ideas and supporting information in a variety of ways according to audiences and purposes.

Record Information (3.3.2)
Summarize and record important information, ideas, and perspectives from a variety of sources in an organized manner; document sources accurately.

Evaluate Information (3.3.3)
Evaluate the completeness and relevance of information for achieving a variety of purposes.

Develop New Understanding (3.3.4)
Explain new understanding of breadth or depth of a topic; explain implications of new understanding for future inquiry or research.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 4

General Learning Outcome 4
Enhance the clarity and artistry of communication.

Enhance and Improve

Generate and Focus

Present and Share

Attend to Conventions

Appraise Own and Others' Work (4.2.1)
Consider audience needs and characteristics in appraising choices of content, language use, and form in own and others' drafts.

Revise Content (4.2.2)
Consider audience needs and characteristics in analyzing and revising drafts to ensure appropriate content and to enhance unity, clarity, and coherence.

Enhance Legibility (4.2.3)
Consider audience needs in selecting text features to enhance legibility.

Enhance Artistry (4.2.4)
Use effective language, visuals, and sounds, and arrange ideas for emphasis and desired effect, considering audience characteristics and needs.

Enhance Presentation (4.2.5)
Consider audience characteristics and needs when selecting and using strategies and devices to enhance the clarity and appeal of presentations.

Attentive Listening and Viewing (4.4.3)
Analyze presentations for development of positions, relevance of examples, and plausibility of recommendations, and respond in a variety of ways.

Effective Oral and Visual Communication (4.4.2)
Select from a range of voice and visual production factors to communicate and highlight main points.

Share Ideas and Information (4.4.1)
Present ideas and information using a variety of interactive approaches for a variety of purposes.

Generate Ideas (4.1.1)
Generate, evaluate, and select ideas, information, and data to solve a problem or accomplish a task for a particular audience with a specific need at a specific time and place.

Choose Forms (4.1.2)
Select and use a variety of forms appropriate for audience, purpose, and context.

Organize Ideas (4.1.3)
Select and use a variety of organizational structures, techniques, and transitions to communicate ideas clearly and effectively.

Grammar and Usage (4.3.1)
Select appropriate words, grammatical structures, and register according to audience, purpose, and context.

Spelling (4.3.2)
Know and apply Canadian spelling conventions in formal texts; recognize adapted spellings for desired effect.

Capitalization and Punctuation (4.3.3)
Know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts, using resources when required; attend to capitalization and punctuation etiquette in electronic texts.

Grade 11 English Language Arts: Transactional Focus
Map of General Learning Outcome 5

General Learning Outcome 5
Celebrate and build community.

Develop and Celebrate Community

Share and Compare Responses (5.2.1)
Identify how roles, relationships, and contexts shape varying reactions to ideas and experiences.

Relate Texts to Culture (5.2.2)
Identify and examine ways in which society and culture shape the language, content, and forms of texts.

Appreciate Diversity (5.2.3)
Explain ways in which languages and texts express and shape the perceptions of particular audiences.

Celebrate Special Occasions (5.2.4)
Use language and texts to acknowledge accomplishments and celebrate significant events and to create desired effect and promote action.

Encourage, Support, and Work with Others

Cooperate with Others (5.1.1)
Use language to build and maintain respectful relationships with people in various roles; investigate various viewpoints to solve problems and accomplish tasks, using tactful language for constructive criticism.

Work in Groups (5.1.2)
Demonstrate flexibility in assuming a variety of group roles, support risk taking, and encourage effective participation to accomplish tasks.

Use Language to Show Respect (5.1.3)
Recognize and analyze how language use may foster inclusive, respectful communication that is sensitive to linguistic and cultural considerations.

Evaluate Group Process (5.1.4)
Evaluate the effectiveness of group process using various criteria to enhance future group performance.

A P P E N D I X   B :   H O W   T O   C I T E   R E F E R E N C E S

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.
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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

Clark, Bruce, and John Wallace. *Geographic Issues of the 21st Century*. Don Mills, ON: Pearson Education Canada Inc., 2005. Print.

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[MLA Formatting and Style Guide](#)

[MLA Works Cited Page: Basic Format](#)

[MLA In-Text Citations: The Basics](#)