GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

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Grade 12 English Language Arts: Transactional Focus (40S)

A Course for Independent Study



GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

A Course for Independent Study

2007, 2019

Manitoba Education and Training

Manitoba Education and Training Cataloguing in Publication Data

808.042 Grade 12 English language arts: transactional focus (40S): a course for independent study.

Previously published as: Senior 4 English language arts: transactional focus (40S): a course for distance learning.

Includes bibliographical references. ISBN-13: 978-0-7711-3879-9

1. Language arts (Secondary)—Programmed instruction. 2. Language arts (Secondary). 3. Language arts (Secondary)—Manitoba. 4. Literature—Study and teaching (Secondary). 5. Literature—Programmed instruction. I. Manitoba.Manitoba Education and Training. II. Title: Senior 4 English language arts: transactional focus (40S): a course for distance learning

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Manitoba Education and Training Winnipeg, Manitoba, Canada

Every effort has been made to acknowledge original sources and to comply with copyright law. If cases are identified where this has not been done, please notify Manitoba Education and Training. Errors or omissions will be corrected in a future edition. Sincere thanks to the authors and publishers who allowed their original material to be used.

This document was originally published as Senior 4 English Language Arts: Transactional Focus (40S): A Course for Distance Learning.

This document was reformatted in 2007, 2019.

Available in alternate formats upon request.

Acknowledgements

Manitoba Education and Training gratefully acknowledges the contributions of the following individuals in the development of *Grade 12 English Language Arts:* Transactional Focus (40S): A Course for Independent Study.

Course Writers

Marjorie Poor	Independent Consultant	Winnipeg, MB
Monica Reis	Rosenort School	Red River Valley S.D.
Manitoba Education		
Greg Backhouse	Independent Study Option Supervisor	Distance Learning and Information Technologies Unit Program Development Branch
Heidi Betts	Publications Editor	Production Support Unit Program Development Branch
Lee-Ila Bothe	Coordinator	Production Support Unit Program Development Branch
Lynn Harrison	Desktop Publisher	Production Support Unit Program Development Branch
Gilles Landry	Project Manager	Distance Learning and Information Technologies Unit Program Development Branch
Raymond Lavery	Project Leader	Curriculum Unit Program Development Branch
Jan Oakley	Publications Editor	Production Support Unit Program Development Branch

Members of the Development Team (2007)

Larry Danielson	Garden Valley Collegiate	Garden Valley S.D.
Karen Orchard	Tutor/Marker	Distance Learning and Information Technologies Unit
Terry Swift	Erickson Collegiate Institute	Rolling River S.D.
Marita Watson	Independent Consultant	Winnipeg, MB
Lucianna Yestrau	École Sainte-Anne Immersion	Seine River S.D.

Manitoba Education and Training would like to thank the students and teachers who provided the biopic work samples.

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Introduction

Welcome to the *Grade 12 English Language Arts: Transactional Focus* course! This course will help you to continue developing the skills and knowledge you have already gained in previous English language arts courses.

This course contains five sequences that focus on the theme of "influences." Each sequence involves a number of learning experiences and much thought and work, but care has been taken to make the material and assignments engaging and fun. Margins on the inside of each page contain icons and definitions of terms that may be unfamiliar to you. A list of the icons and what they represent is given at the end of this introduction.

Learning through an independent study course differs in many ways from learning in classroom situations. Although efforts have been made to provide you with supports, ultimately you are responsible for your own learning and your own management of any distance education courses in which you are registered. Some of the supports that are suggested or provided for you are described below.

Some of the work you do will involve at least one other person, your **learning partner**. He or she may be a friend, family member, teacher, or other person in your community who is interested in your coursework and with whom you would enjoy working. Your learning partner will respond to your work, as well as share responses to others' texts and prior knowledge about various topics. An ideal learning partner would be someone who is also taking this course. A letter for you to give to a potential learning partner is included at the end of this introduction. Use it when you ask someone to be your learning partner.

Note: You may want to have more than one learning partner. Working with you on a regular basis may be too much of a commitment for just one person, so feel free to ask more than one person. One person might be more comfortable having discussions with you, while another might prefer responding to your texts or the texts of others. Different people may be available at different times. You can be flexible with your choice of learning partner.

Your tutor/marker is also available to answer any questions you may have and to offer suggestions when required. You should contact your tutor/marker whenever you have concerns or questions about the course material.

As you read through this introduction, write down any questions or concerns. When you are finished reading this introduction and have your list of questions ready, **contact your tutor/marker** at the number provided by the Distance Learning Unit to arrange a telephone conversation. This conversation will give you a chance to "meet" your tutor/marker and to have your questions and concerns answered. **Make this telephone contact before you begin Sequence 1.**

Have fun with the course!

Questions and Answers about the Grade 12 English Language Arts: Transactional Focus Course

How is this course organized?

The course is organized in the following sections:

• **Introduction** (which you are reading now)—The introduction gives an overview of the course and explains the course guidelines and important terminology.



- Sequence 1: Influences and Self—In this introductory sequence, you will focus on influences (such as significant people) that have helped to shape your life. You will examine these influences through reading, writing, viewing, and representing. In addition, you will explore and focus on your listening and organizing skills. At the end of the sequence you complete Assignment 1-1: Biopic, that is, a visual text similar to a biography but composed of photographs and captions.
- Sequence 2: The Influence of Others—In this sequence, you continue to explore how people are influenced. To achieve that, you conduct an inquiry. You will choose a person who has influenced you and, perhaps, other people you know. You will learn more about your chosen subject (a person who has influenced you) by conducting one or more interviews. As a capstone to your inquiry, you will write a tribute to this person (Assignment 2-1: Tribute). In preparing for and conducting your interview(s), you will learn about and use both verbal and visual language.
- **Progress Test**—At the end of Sequence 2, there is a special lesson to help you to prepare for the Progress Test. You need to arrange to write the Progress Test before moving on to Sequence 3.
- Sequence 3: Community Influences—In this sequence, you expand your exploration of "influences" by investigating a number of groups in your community. You will select one to study in depth in order to learn more about it, its values, activities, its influence, and so on. Your study will take the form of either an ethnographic study or a survey. As you conduct your study, you will keep an Inquiry Log (Assignment 3-1). When you complete your in-depth study, you report on your findings (Assignment 3-2: Report with Visuals).

- Sequence 4: Reflecting on Influences of People, Events, and Places—In this sequence, you will continue your exploration of how people are influenced by a variety of forces, factors, and people. You will read some short autobiographical texts and a book-length memoir or autobiography. As you read, you will keep a Response Journal (Assignment 4-1). To explore personal influences that you have experienced and to share your own story, you will write a reflective essay (Assignment 4-2).
- Sequence 5: Share and Celebrate (Portfolio)—In this sequence, you display the learning and work you have done in this course by creating a portfolio (Assignment 5-1).
- **Appendices**—At the end of the course materials, the following five appendices are included to assist you with various parts of the course.
 - Appendix A: Analyzing Learning Outcomes
 - Appendix B: Comprehension Strategies Overview
 - Appendix C: How to Read Visuals
 - Appendix D: Rhetorical Devices
 - Appendix E: Elements of Art and Principles of Design

These appendices provide information that you may or may not already know. You should keep them handy as reference material while you work through the course. If you plan to separate your course into sequences and use just one sequence at a time, you should also separate the Appendices and have them readily available so that you can refer to them while working on any sequence.

Each sequence is followed by a *Forms* section and a *Texts* section (where applicable), which include removable forms and texts for you to work with and include in your work materials.

What is the difference between this course and the other two Grade 12 English Language Arts (Comprehensive and Literary) courses?

Unlike English language arts courses in the grades before Grade 11, Grades 11 and 12 courses offer different specializations based on the purposes for reading, writing, listening to, speaking, viewing, and representing texts.

- The *Transactional Focus* course emphasizes the **pragmatic** or practical uses of language, but also includes exploration of how **aesthetic** language is used for pragmatic purposes. The *Transactional Focus* course is intended to help students manage the vast array of information with which they are presented daily, and to think critically and independently in order to function as responsible citizens. A student's personal, social, and civic life is enhanced by being skillful in reading and assessing a wide range of oral, print, and other media texts, and by being able to communicate effectively with others.
- The *Comprehensive Focus* course covers a variety of purposes and provides an equal amount of time for working with texts for pragmatic (50%) and aesthetic (50%) purposes.
- The *Literary Focus* course places more emphasis on working with texts for aesthetic (70%) rather than pragmatic (30%) purposes.

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

What are aesthetic and pragmatic purposes?

The differences between aesthetic and pragmatic purposes can be illustrated by looking at the differences between taking a walk for fun and walking to get somewhere. 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. You are fully conscious of how good it feels to stretch your muscles and breathe in the fresh air.

On the other hand, walking for a **pragmatic** purpose would include walking to get to school or work. In these cases you would probably walk more quickly and pay more attention to obstacles such as puddles to walk around, rather than look to see whether the trees are budding leaves yet. You would probably walk more automatically, thinking of things like your plans for the day, rather than revelling in how good it feels to stretch your muscles. Of course, there is nothing to stop you from enjoying your walk to school—in other words, combining aesthetic and pragmatic purposes.

Like walking, the six language arts of reading, writing, listening, speaking, viewing, and representing can be done for different purposes. When you engage with a text for aesthetic purposes, you are expecting to take pleasure in being in the world of that text, and will take the time to appreciate various aspects of the craft and your overall experience of the text. You may value experiences that relate to your own, ones that challenge your way of thinking and feeling, and ones 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, tell a joke, or write a poem in order to bring pleasure to others or to capture an experience, feeling, or vision.

If you engage with a text for pragmatic purposes, you expect to take some knowledge and information away from the text, and so you value clarity—that is, you want a text to express ideas clearly and directly and to be organized and formatted in such a way that you can easily find what you need. For example, you may read newspapers, view television commercials, or listen to radio programs in order 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 in order to inform or persuade others, or to analyze information to understand it better. In fact, you are reading this introduction for pragmatic purposes; you are reading it to gain knowledge about the course, and possibly to help you make a final decision about whether to take this course.

Again, like the walking example, you can combine aesthetic and pragmatic purposes when engaging with texts. When you read a text, you may do so mainly for the fun of the experience, or you may do it to take away some information, but even if you are reading to understand some new concept, you might still enjoy the language as you read, just as you may be watching a film such as *Braveheart* to be entertained, while gaining some information about Scottish history.

So, doing something (such as reading, writing, listening to, speaking, viewing, or representing a text) for aesthetic purposes is to experience or enjoy being in the world of that text; doing these same activities for pragmatic purposes is more practical: you might explore the meaning of the text or the reasons why the material was created.

What is outcome-based education?

If you have completed other courses in Manitoba in recent years, you will be at least somewhat familiar with outcomebased education. Outcome-based education means that all of your learning experiences in a course are aimed at achieving particular learning outcomes that have been identified for that course. This means that you are not evaluated on the excellence of the essay or article that you write, but are instead assessed according to how well you demonstrated that you achieved **specific learning outcomes** in the process of creating that essay or article. All learning experiences in this course are tied directly to specific learning outcomes so you will know exactly what is expected of you. In this way, you can focus your energy on the goal of achieving learning outcomes. For example, while playing baseball, you focus on the goal of hitting the ball while learning various elements of that skill (such as proper stance and grip) in the process.

What are general learning outcomes and specific learning outcomes?

General learning outcomes (5 in total) and specific learning outcomes (56 in total) are the learning outcomes that have been identified for *Grade 12 English Language Arts: Transactional Focus* students in Manitoba (see **Appendix A**). The learning experiences in this course are designed to give you opportunities to achieve all of these learning outcomes.

General learning outcomes are statements that identify the knowledge, skills and strategies, and attitudes that all English language arts students are expected to demonstrate with increasing competence and confidence from Kindergarten to Grade 12. The general learning outcomes are connected to each other, and can be achieved through a variety of reading and writing, listening and speaking, and viewing and representing experiences. The general learning outcomes that are targeted for each sequence are listed at the beginning of that sequence.

As shown in the maps in **Appendix A**, English language arts students read, write, listen, speak, view, and represent to

- explore thoughts, ideas, feelings, and attitudes (General Learning Outcome 1)
- comprehend and respond personally, critically, and creatively to a wide variety of oral, print, and other media texts (General Learning Outcome 2)
- develop skills for managing ideas and information (General Learning Outcome 3)
- develop and enhance the clarity and artistry of communication in writing, speaking, and representing (General Learning Outcome 4)
- develop a greater appreciation of self and others as members of a community (General Learning Outcome 5)

Specific learning outcomes are statements that describe the knowledge, skills and strategies, and attitudes that students are expected to learn in a particular course. The specific learning outcomes that are the target for each learning activity are listed in the context of that learning activity.

In order to make the specific learning outcomes (or SLOs) more meaningful to you, they have been customized or reworded to fit the particular learning experience or assignment. Hopefully, this will make the sometimes very technical SLOs more understandable and relevant to your purposes. The SLOs will be customized by leaving out any parts that don't apply to the particular task, giving specific examples of texts, forms, techniques, etc., and generally simplifying the language. Refer to **Appendix A** if you want to read the original versions of any specific learning outcome. **Appendix A** also includes a discussion of how to analyze the original specific learning outcomes, which you may want to look at if you feel a need to understand a particular SLO at any point in the course.

How will I achieve these learning outcomes?

You will achieve the general and specific learning outcomes by creating and responding to a variety of written, oral, and visual texts. You will read, write, listen, speak, view, and represent in a variety of combinations.

To accomplish the learning outcomes, you need to follow all lesson instructions carefully, complete all work in each lesson, abd submit your work and assignments to the Distance Learning Unit. The staff will forward your work to your tutor/marker. Ask your tutor/marker questions whenever you are unsure about how to proceed.

How will my work be assessed?

Your tutor/marker will keep a record of your development during the course. Both you and your tutor/marker will assess your assignments as you complete them.

• Lesson work—You are responsible for ensuring that all work for each sequence is completed and that specified pieces of work are submitted to the Distance Learning Unit. To help you to do this, a checklist of all required work is provided at the end of each sequence. Your tutor/marker will verify that all of the required work is complete, using a similar checklist, before assessing your assignments.

- Assignments—There are seven assignments in this course, including a final portfolio where you can demonstrate your highest achievement of the learning outcomes. You will use an assessment scale to conduct a self-assessment of each assignment before submitting it to the Distance Learning Unit. Your tutor/marker will assess each assignment using the same scale, and then return the assignments and assessments to you.
- **Progress Test**—After Sequence 2, you will write a progress test. The test is four hours long, and you write it in two two-hour sessions. This test will check your progress on certain specific learning outcomes, mainly in areas of exploration of ideas, comprehension of print, visual, and oral texts, and responding to print, visual, and oral texts. A lesson to help you to prepare for the test is provided at the end of Sequence 2.

Your achievement of each of the targeted specific learning outcomes for all assignments and the test is rated from 1 to 4, according to the following rating scale:

Rating Scale	
Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.	0
Work does not meet the expectations identified in the specific learning outcome for Grade 12; work is below the range of expectations for Grade 12.	1
Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.	2
Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.	3
Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.	4

You will receive an interim percentage grade for each sequence and for your progress test. This grade will be the average of the marks you received for all of the specific learning outcomes that were targeted for the assignment(s) in that sequence or for the test.

When you have completed all five sequences and your test, your tutor/marker will analyze the results of the assignments, the progress test, and your portfolio to determine your summative or final grade for the course.

Note: You must complete all five sequences and the progress test in order to receive credit for this course. You do not have the option of leaving any sequence, assignment, or test out.

How and when do I submit my work for assessment?

You submit all of the required work for each sequence at the end of each sequence. Reminders at the end of each sequence instruct you to include a cover page, all of the work listed on the sequence checklist, and your assignment(s). The sequence cover pages, sequence checklists, and self-assessment forms for assignments are included in the *Forms* section at the end of each sequence to help you ensure that all of your required work is completed and included in your package for mailing. It is important that you include all work on this checklist because the tutor/marker does not assess the assignment(s) unless all required sequence work is complete.

In Sequence 1, all of your lesson work for the sequence is to be submitted, so that your tutor/marker can give you feedback and let you know whether or not you are on track. In Sequences 2 to 4, you will submit only that work indicated on your sequence checklists. Your assignment(s) and any required lesson work will be used to assess your achievement of the specific learning outcomes targeted for the assignment(s). A "work to be submitted" icon (see the list of icons at the end of this introduction) in the margin will indicate which lesson work you are to hand in.



What is a Resource Binder?

Your Resource Binder is a three-ring binder in which you will store your course materials and assignments. It should contain an ample supply of loose-leaf paper, and you will need to use dividers to separate different sequences or parts of sequences. At the end of each sequence, you will submit certain pieces of work from your Resource Binder to the Distance Learning Unit, along with your assignment(s) for that sequence. These, of course, will be returned to you along with your tutor/marker's assessment of your work.

What is a portfolio?

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

What is involved in preparing my final portfolio?

You will need to save and date all of the work you do throughout the course for possible inclusion in your portfolio. Sequence 5 guides you through the process of assembling the material you choose to include. Even though all of your work does not need to be submitted throughout the course, you will make your portfolio selections from all of the work you do. The more work you complete, the more you will have to choose from.

Anytime you've done some especially good or otherwise noteworthy work, even if (or especially if) it isn't part of the formally assessed assignment, you should put it aside for possible inclusion in your portfolio. All of the work submitted at the end of every sequence will be returned to you, and you need to save this as well. You may need to set aside some sort of storage container, such as a box, drawer, accordion file, or filing cabinet to store the work you are saving, as it may not all fit in your Resource Binder, particularly as you near the end of the course.

You will also have an opportunity to revise one of your formal assignments and include the revised version in your portfolio to be reassessed. This will allow you to demonstrate your improved skills at the end of the course.

How much time will this course take?

This course is expected to take 110 hours of instructional time, as a course offered in a school classroom would. This time does not include all the time you spend on the course—as in a classroom setting, what is not completed during a lesson period needs to be done on your own time, as "homework." You are expected to do approximately 30 hours of "homework" throughout the course. The extra time you spend will vary, depending upon the pace at which you work and the amount of effort you choose to put into your work.

Suggested time allotments are given in the margins (at the beginning of each sequence and the beginning of each lesson or part of a lesson) to help you to manage and prioritize your time. These time allotments are only *suggested* times—every student works at his or her own pace, and it is impossible to provide one time allotment that will be accurate for everyone. Even so, the suggested time allotments should give you a sense of proportion when scheduling your time—for example, if the suggested time allotment is 15 minutes, you should not spend three days on that learning activity.

You will notice that the length of time suggested for each lesson varies a great deal—don't feel that every lesson needs to be completed in one session. Many of the lessons are organized around the task being assigned, rather than around the one- or two-hour class period as they would be in a classroom.

You should spend the bulk of your time working on the assignments that will be formally assessed and on the lessons that will help you prepare for the progress test. Hopefully, you will find the assignments and learning experiences so engaging and stimulating that time will fly!

What options are provided in this course to allow for my special interests and needs?

Although some assignments, particularly at the beginning of the course, prescribe the general content, form, and audience of texts you create, there is often room for personal choice in the specific content and/or forms of texts. For example, in Assignment 2-1, you choose the content of your tribute because you choose to whom you will pay tribute, and in Sequence 3, you will choose between two inquiry project options.

What terms and concepts do I need to know in this course?

In this course, particularly in the learning outcomes targeted throughout, you will encounter some terminology that may be unfamiliar to you. The following list includes some of these terms and some key language arts concepts. You should refer back to this list again when you examine the learning outcomes in more detail later in the course.

- English Language Arts—includes the six language arts of reading, writing, listening, speaking, viewing, and representing. The language arts of viewing and representing are recent additions to the Manitoba English language arts courses.
 - Viewing is paying attention to and understanding visual texts such as television, advertising images, films, photographs, drama, drawings, sculpture, paintings, and other artifacts. By developing your skills in viewing, you are able to understand and appreciate the ideas and experiences of others.



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

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

- Knowledge, Skills and Strategies, and Attitudes—are embedded in each of the learning outcomes.
 - Knowledge: facts, concepts, principles, and generalizations about specific content such as vocabulary, literary devices, and conventions of various forms and genres
 - Skills and Strategies: the skilled use of the six language arts, and of processes and strategies such as inquiry, group interaction, revision and editing, and reflection
 - Attitudes: attitudes toward the six language arts that include thinking strategically, considering others' ideas, appreciating language, reflecting on one's performance, and setting personal goals
- Collaboration—Collaborative skills are very relevant to the study of English language arts and useful in daily living. These skills include interacting in groups, whether for purposes of discussion, inquiry, or action. Collaboration is not always easy to practise in a distance learning course, but you will work on some collaborative skills with your learning partner.

- Text—In the context of English language arts, "text" has a broad meaning and refers to all forms of communication: oral, print, aural, and visual. Examples of texts include a movie, a conversation, a comic book, a musical performance, a poem, and a sunset—anything that conveys some thought or emotion to the person who attends and responds to it.
 - Oral texts are those that are spoken or sung, such as speeches, discussions, debates, recitations, songs, radio plays, and so on. In this document, the term "oral texts" will always refer to a text that has a verbal element.
 - Verbal texts are those that use words to communicate.
 Instrumental music or landscape paintings with no words are not considered verbal texts.
 - Aural texts are those that are heard, but do not have a verbal element. Examples would include music, wind whistling through trees, and other sound effects.
 - Print texts are verbal texts in which the words are written down. Books, magazines, newspapers, websites, letters, and email are all common examples of print texts.
 - Visual texts can be verbal, non-verbal, or a combination of the two, but the meaning they communicate must depend to some degree on being seen. In other words, reading the words alone will not say everything. Maps, photographs, signs, films, stage plays, webs, dance performances, paintings, and many others are all visual texts.
- Genres and Forms—The term "genre" is from a French word meaning "kind or type." Basically, a genre of text is a type of text or a category for grouping similar texts. Basic genres include poetry, drama, fiction, and nonfiction, but these can be broken down (almost infinitely) to include a wide variety of sub-genres such as narrative poetry or comedy or mystery or documentary. These can be further subdivided into such genres as dark comedy or romantic comedy or slapstick comedy.

Texts are often categorized in such ways for their sale in bookstores or for rent in video shops. Belonging to a genre generally means a text follows certain conventions or rules (although such rules can be broken) and knowledge of these conventions helps to guide a person's approach to reading, listening to, or viewing the text. For example, if a story begins, "Once upon a time. . . ," you would immediately recognize it as a fairy tale and draw on what you know of fairy tales to understand it. Similarly, you know that a romantic comedy will end with the lead characters uniting in romantic bliss, and would choose such a text when in the mood for that kind of ending.

The term "form" is often used interchangeably with "genre," as in phrases like "the short story form" or "poetic form," although it has another meaning related to texts. It can also be used to refer to the way a text is organized or put together. You are probably familiar with the "forms" of a five-paragraph essay or a fourteen-line sonnet. The form of a text is part of the conventions of a genre or part of how the genres are categorized. For the purposes of this course, you can use the two terms interchangeably without worrying about the subtle distinction between them.

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

With regard to comprehending and generating transactional texts, using your prior knowledge includes

- reflecting on what you already know about the subject and determining a purpose for reading
- relating information and ideas to similar ones from your personal experience

- relating texts to other texts you have read, listened to, viewed, written, spoken, or represented
- relating texts to your general knowledge of the world
- drawing on what you know about a writer, speaker, filmmaker, or artist and his or her work in order to make predictions about or understand new texts
- drawing on your knowledge of how different kinds of texts are put together or organized
- recognizing when you lack the knowledge or attitude necessary to appreciate and understand a new text

For example, if you know that essay writers typically introduce their subject and main ideas in the introduction, you draw upon that knowledge when reading an essay that you have never read before, and pay particular attention to the ideas and information included in the introduction. In other words, your knowledge of the form of texts, in this case, the essay, helps you to anticipate what is likely to occur as you read, view, or listen.

- Comprehension Strategies—A strategy is a purposeful way of going about things, such as a plan or a method. Comprehension strategies are those methods you use to more fully understand the texts you read, hear, and view. Comprehension strategies include
 - making inferences (or reasonable conclusions) about the perspective or point of view of the writer, relationships between parts of the text, and so on
 - paraphrasing material or interpreting it in your own words
 - connecting the text to your prior knowledge
 - judging authenticity or believability of a text
 - visualizing images associated with a text
 - formulating questions about a text
 - reading at different rates

The variety of comprehension strategies available to you will be discussed throughout the course. **Appendix B** gives an overview of the basic strategies and tools.

- **Cueing Systems**—You use different kinds of reading cues to make sense of texts you read and listen to. These cueing systems are
 - syntactic—knowledge of word order in sentences
 - semantic—knowledge of the meanings of words and word parts, particularly as they are used in the passages you read
 - graphophonic—knowledge about how the pronunciation of words is related to their visual appearance
 - pragmatic—knowledge of the social and cultural context of and the purpose of your reading
- Techniques and Elements—A wide variety of methods are used by writers, speakers, filmmakers, and other communicators as part of their craft for particular purposes. Such techniques and elements include
 - providing a preview or overview of things to be explored or discussed in greater depth later in the text to assist the reader's comprehension
 - using aesthetic language for pragmatic purposes to appeal to the reader's emotions
 - juxtaposition of images or information to create startling effects
 - high or low camera angles to show relative importance of information or characters
 - repetition of ideas, shapes, or colours in a work of visual art to emphasize these

You will examine such techniques and elements in texts and try some out on your own.

• Access information and ideas—To "access" something means to "get at it." You will learn ways to "get at" information and ideas, ways involving inquiry processes such as interviewing, observing, reading, and collecting.

What materials do I need for this course?

Materials

- a large package of loose-leaf paper to complete daily work in your Resource Binder
- two three-ring binders for your Resource Binder and final portfolio
- dividers for your Resource Binder and portfolio sections
- a storage box, accordion file, drawer, filing cabinet, or other storage container to store your work for consideration in your portfolio
- a dictionary
- · a thesaurus
- writing and drawing tools (pens, pencils, markers, crayons, pastels, etc.)
- blank paper
- index cards
- sticky notes to flag and code texts
- scissors
- a glue stick
- blank audiotapes
- access to a tape recorder
- access to newspapers and magazines
- access to a telephone

Note: If you do not have access to some of the materials listed above, contact your tutor/marker to work out some accommodation.



Optional: Access to a camera and to a television, while not required, will enhance certain learning experiences. Depending on your personal interests and skills, you may want access to a computer and word processing, hypertext, and/or web page software.



Note: Access to a photocopier would be beneficial. It is recommended that you photocopy your assignments before submitting them, in case they get lost in the mail.

Required Texts

The following texts may be ordered from the Manitoba Learning Resource Centre (LRC). Be sure to order or arrange to borrow these texts before you begin.

 Sebranek, Patrick, Verne Meyer, and Dave Kemper. Writers INC: A Student Handbook for Writing and Learning.
 Wilmington, MS: Write Source, a Houghton Mifflin Company, 2001. LRC #72090



Note: This handbook provides information on reading, writing, speaking, and listening processes, but does not address viewing and representing processes in as much detail. Many of the sections can be adapted to apply to viewing and/or representing.

- **One** of the following, to be read in Sequence 4:
 - Albom, Mitch. Tuesdays with Morrie. Doubleday, a division of Dell. 1997. LRC #9324
 - Cariou, Warren. Lake of the Prairies: A Story of Belonging. Doubleday Canada. 2002. LRC #1912
 - Gildiner, Catherine. *Too Close to the Falls*. ECW Press. 1999. LRC #9324
 - McCourt, Frank. *Angela's Ashes: A Memoir*. Distican. 1996. LRC #8688
 - Mezlekia, Nega. Notes from the Hyena's Belly: Memories of My Ethiopian Boyhood. Penguin Books. 2000. LRC #8684
 - Toews, Miriam. Swing Low: A Life. Stoddart. 2000. LRC #8686

Note: The beginning of each of these memoirs is included in the *Texts* section at the end of Sequence 4. You should read them prior to making your selection.

note

Required Audiotape

You will need to listen to the short story "The Green Roses Kerchief" by Maara Haas in Sequence 1. This text is available on audiotape from:

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

Resources

- a learning partner: someone to respond to your texts, share responses about other texts, and collaborate with you in creating and responding to texts
- your tutor/marker
- a local library from which you can borrow books and other materials for your independent reading, listening, viewing, and inquiry

What's next?

You may be having a difficult time processing all of this information. Remember: write down any questions and concerns you have, and contact your tutor/marker who will answer them for you. Please contact your tutor/marker before you begin Sequence 1.

Good luck and good learning!

Helpful Graphics/Icons

Guide graphics are included in this course to help you identify specific tasks that you need to complete. They may also serve as reminders about equipment required and times to submit work to the Distance Learning Unit.



Know your target student learning outcomes.



Think about this idea.



Complete the work in your Resource Binder.



Note.



Reminder.



Listening—prepare to be attentive.



Speaking—talk with someone (for example, your learning partner).



Reading—set aside some time for reading.



Writing—use the writing process.



Viewing—take time to look at this.



Representing—use your hands and be creative.



Telephone your tutor/marker.



Use a tape recorder and an audiotape. (Please use standard-size cassettes.)



Submit this work to the Distance Learning Unit for assessment.



This work will help you to prepare for the Progress Test.



Submit this sequence material to the Distance Learning Unit.



A checklist.

Introduction
Form Letter

Dear		
Dear		

I am beginning work on the *Grade 12 English Language Arts: Transactional Focus* distance learning course. Parts of this course require the assistance of a "learning partner." I would like you to consider being my learning partner—I would enjoy working with you. If you agree to take on this role, I would expect you to

- be available for honest, in-depth discussions about texts that we read, listen to, or view;
- be a willing audience for my original texts, and provide honest feedback as a fellow reader, listener, and viewer;
- take an interest in my work and progress; and
- collaborate with me in discussions, creations, and possibly presentations of texts.

I do not expect you to

- be an "expert" on English grammar or literature or the creative process, or
- evaluate or "mark" my work.

If you have the time and are interested in this role, please call me at
Thank you for considering this.

Sincerely,



GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Sequence 1
Influences and Self

Sequence 1

Influences and Self

Introduction

This introductory sequence will focus on you and the influences that have helped to shape your life. In this sequence and in future sequences, influences refer to significant people in your life such as your parents, friends, teachers, counsellors, and elders; social institutions like school, church, sports, and arts groups; your cultural background; the communities to which you belong; the media; and your socio-economic class and language.

You will begin to examine these influences in this sequence starting with yourself, and you will continue to study them throughout the course.

In Sequence 1 there are seven lessons. In these lessons you will read, write, listen, speak, view, and represent to examine the concept of personality and influences on personality. You will look in detail at your own personality and explore the influences that have helped shape you. You will explore and develop your reading and listening skills in order to gather further information about influences that help shape individuals. You will develop your organizational skills as you organize your thoughts, and others' thoughts, in a variety of ways. The work you will complete in these lessons will assist you in creating a visual text for **Assignment 1-1: Biopic**. The Canadian Oxford Dictionary defines a biopic as "a biographical film" (136). However, for the purposes of this course, the term biopic will refer to a visual text that is similar to a biography but made up of photos and captions. It may explain some part of your life, your accomplishments, or your personality. The biopic will be discussed in greater detail in Lesson 6.

The suggested time allotment for Sequence 1 is approximately 18 hours.

Sequence 1 focuses on your achievement of the following general learning outcomes:

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

The specific student learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.

Outline of Sequence 1

Sequence 1 consists of **seven** lessons and **one** assignment.

Lesson 1: Exploring Who You Are

In this lesson, you begin to examine specific learning outcomes that you are working to achieve as you begin to explore your personality.

Lesson 2: Influences That Have Helped Shape Your Personality

In this lesson, you consider ideas from a variety of sources and perspectives to discover influences that have helped to shape your personality, and you organize your findings.

Lesson 3: Exploring Your Listening Skills

In this lesson, you complete a listening inventory and practise skills needed to be an effective listener as you listen to a story on audiotape.

Lesson 4: Listening for Content

In this lesson, you listen to the audiotape a second time to gather information about how people are influenced.



Lesson 5: Organizing Your Ideas

In this lesson, you create a mind map of your personality and explore how your personality has been affected by others. You also reflect on your effectiveness in organizing your ideas.

Lesson 6: Biopics

You begin this lesson by learning the form of a biopic. Later in the lesson, you learn to write photo captions.

Lesson 7: Assignment 1-1: Biopic

In this lesson, you learn more about biopics, choose your communication variables, and create your own biopic. You also reflect on the process.



Note: You will be assessed on both the biopic you create and the processes you use in developing it. You are required to submit **all** lesson work done in this first sequence. Your tutor/marker will comment on your lesson work so that you have an idea of what is expected of you throughout this course.

Notes

Lesson 1

Exploring Who You Are

To say exactly what kind of person you are may be difficult. Many factors play a part in your development. Defining "you" is a lifelong process. Many people spend their whole lives seeking to understand who they are. People change as they grow and mature, and many things influence these changes. What you are like in high school may be very different from what you are like at, say, age thirty-five. Marriage and children may influence this change; a new job or career can also mould a person. Perhaps you have or will have moved to a new place where you have to adjust to the demands of the new community.

Before you begin to explore your personality, you will first explore the specific learning outcomes you will be working to achieve in this lesson.

Part A: Exploring Learning Outcomes

As you read in the **Introduction** to this course, this course is "outcome-based." This means that you will be assessed according to how well you achieve the 56 specific learning outcomes set for this course. These learning outcomes are mapped out in **Appendix A** at the end of the course materials. These five maps outline the 5 general and 56 specific learning outcomes in their original form. Throughout this course, the specific learning outcomes (or SLOs) that you will be working to achieve in each learning activity will be customized or reworded to fit that particular learning experience or assignment. Hopefully, this will make the sometimes very technical SLOs more understandable and relevant to your purposes. The SLOs will be customized by leaving out any parts that don't apply to the particular task, giving specific examples of texts, forms, techniques, etc., and generally simplifying the language wherever possible. Appendix A also includes a discussion of how to analyze the original specific learning outcomes, which you may want to look at if you feel a need to understand a particular SLO at any point in the course.

Suggested time allotment: approximately 15 minutes

In this lesson, the focus is on exploring ideas, thoughts, feelings, and experiences on the topic of your personality. If you look at the first map in **Appendix A**, you will notice that General Learning Outcome 1 (in the centre of the map) is all about just that—exploring. Therefore, the two specific learning outcomes targeted for the next part of this lesson are from this map. These two specific learning experiences that you will have the opportunity to achieve in Part B are identified in the box below.

- 1.1.1 You will consider the importance of a number of ideas and observations about personality to learn more about your own personality.
- 1.1.2 You will evaluate the new (perhaps threatening and/or challenging) ideas or points of view of your learning partner to rethink or clarify your own ideas about your personality.
- 1. In your Resource Binder, write approximately one-half page where you reflect on what these two learning outcomes are about, and what you expect to do in this part of the lesson. Is there anything about the SLOs that you don't understand? Do these expectations seem reasonable? What do the SLOs have to do with exploring ideas, thoughts, feelings, and experiences?
- 2. Also in your Resource Binder, write at least two questions you have about outcome-based education, general learning outcomes, and specific learning outcomes. Your tutor/marker will answer them when assessing this first sequence.





Suggested time allotment: approximately 1 hour 10 minutes



Part B: Exploring Ideas

What makes you who you are? In this part of Lesson 1, you will explore the various elements of your personality. You will consider a variety of ideas and observations about personality and the different facets of one's personality, and you will use these to either adjust or strengthen your initial ideas about your personality. You will have the opportunity to achieve the specific learning outcomes stated above (1.1.1 and 1.1.2) as you complete a "Map of Me" inventory, generate your own ideas, and discuss your personality with your learning partner.

Before you look at various ideas about personality in general and yours in particular, first list everything you can think of that makes up your personality. What kind of person are you? Store this initial list in your Resource Binder, and leave room to add to it.

Personality is defined as "the assemblage of qualities or characteristics which makes a person a distinctive individual" (*Oxford Canadian Dictionary*, 1085). We're going to include all of the following within the parameters of "qualities and characteristics":

- skills and abilities
- preferences and interests
- · character traits
- values
- behaviour

An individual will be born with some of these qualities and characteristics, and will develop others over time. Some qualities and characteristics change fairly often while others will remain relatively stable throughout a life. For example, suppose a person is born with athletic **ability**. This will most likely lead to the development of various **skills** in sports. This person might **prefer** to actively play hockey rather than to sit and read novels. **Interests** could include anything—sports, literature, the outdoors, hobbies, etc.—and could change many times throughout the person's life. Similarly, this person could exhibit any **character trait**—he or she could be extroverted or

introverted, happy-go-lucky or conscientious, flexible or stubborn, and so on. The general leaning toward one trait or the other tends to remain fairly stable throughout life. This person could very well be raised to **value** health and physical fitness. Finally, the typical **behaviour** of this person, such as how he or she reacts to change or how he or she treats other people, will be a result of how he or she was trained to behave together with his or her natural tendencies. All of these inherited and environmental factors interact and combine to form a unique personality.

Go back to your list of what makes you who you are. Add anything more that came to mind while you were reading the above discussion.

To help you explore yourself more fully, you will complete five parts of the **Map of Me** inventory:

- Part 1—Values
- · Part 2—Skills
- Part 3—Your Multiple Intelligences
- Part 4—Employment Sectors
- Part 5—Start Your Own Business

Remove the **Map of Me** inventory from the *Forms* section at the end of this sequence and complete the five parts. Following each part, record your findings on **Your Own "Map of Me"** that follows the inventory. Then record your findings in your Resource Binder.

Share your findings with your learning partner.

Complete the following prompts in your Resource Binder and share them with your learning partner. These prompts are in addition to the inventory you just completed. Perhaps they, along with the results of the survey, will give you a greater understanding of who you are.







Prompts:

- ➤ List five activities you really like to do and five activities you do not like to do.
- > Do you like to learn a new concept or idea alone, or with other people?
- ➤ How well do you work in a group?
- > To whom are you closer to, your family or your friends? Explain.
- > Who is the closest person to you? Explain how and why this person is important.
- > What place do you have in the family (first born, middle child, youngest, only child)? How does this affect you? Give examples.

Part C: Gathering and Recording Ideas

In this part of the lesson, you will gather ideas about personality from reading two texts. As you read them, you will practise using two comprehension tools that help to organize and record the ideas as you understand them. By doing this, you will focus on the achievement of the following specific learning outcome set out in the box below.

2.1.2 You will use comprehension strategies or tools, such as concept webbing and two-column note forms, to monitor (or check on) and develop understanding of print texts.

Character traits are often listed in pairs, with most people tending toward one end or the other of a continuum. You will read a text that explores the neat/sloppy character trait continuum:



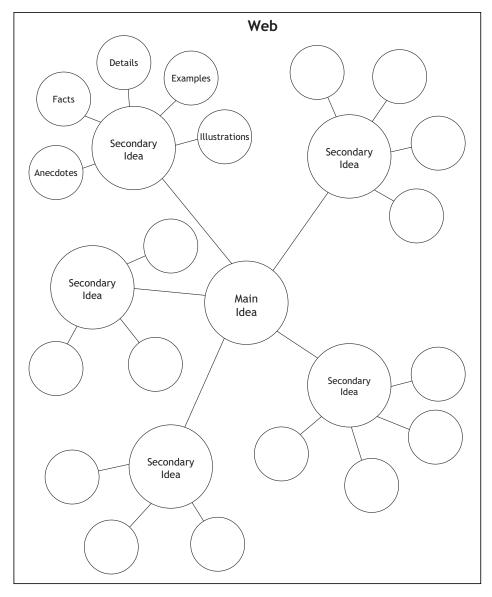
Suggested time allotment: approximately 1 hour 30 minutes



Most people can pretty easily plot themselves somewhere on this line. While you read this humorous essay, think about where you would place yourself on this continuum. Also while you read, you will practise using a tool to help you to monitor your understanding of what you are reading, and help you record key ideas from your reading.

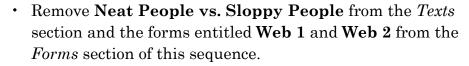


You are asked to read this essay and create a graphic organizer called a concept web, which is a visual way of organizing ideas that you learn from reading a text. The main idea is placed in the middle circle, and the circles that are drawn around the middle circle are there to organize secondary ideas. Essentially, you start with the main idea, and as you work outward you express the way the author has developed it.









- Put the Web forms in your Resource Binder.
- · Read the essay.
- The descriptor "Sloppy People" has been inserted in the middle circle of Web 1. In the next circle, insert the character traits of sloppy people as you notice them while reading the article. In the third or outside circles, identify any specific examples. When you have completed the concept web for sloppy people, complete Web 2 in the same way, referring to neat people.



After you have completed the webs, answer the following prompts in your Resource Binder:

- > What new ideas did you gather about these types of personalities?
- > What kind of person would you consider yourself to be: sloppy or neat? Why?
- Explain whether or not you agree with the writer's interpretations of sloppy and neat personalities. In your opinion, what kind of person do you think the writer is? Why?
- > From your personal experience, find evidence that supports the other side of the argument—evidence that puts neat people in a more positive light and sloppy people in a more negative light.

Add your conclusions about your own personality to your initial list from Part B.

You will now read an article that will help you understand more about your character traits. **What Do You Do All Day Anyway?** is an article that explains how the way you spend your time tells a great deal about you and your priorities. As you read this article, you will use another comprehension tool—a two-column note form.

A two-column note form is another simple yet very useful tool for organizing ideas and information as you read. You can use almost any combination of headings for the two columns, depending on your purpose for reading. Your purpose for reading **What Do You Do All Day Anyway?** is to learn about the various skills and traits that can be developed through common daily activities, so the headings on your form are "Activity" and "Skills and/or Traits."

Two-Column Note Form				
Activity	Skills and/or Traits			



- Remove the **Two-Column Note Form** from the *Forms* section at the end of this sequence and put it in your Resource Binder.
- Read **What Do You Do All Day Anyway?**, which you will find in the *Texts* section at the end of this sequence.



- As you read, fill in the Two-Column Note Form by doing the following. In the first column of your form, note the activities discussed. In the second column and opposite each of the activities you wrote in the "Activities" column, write the various skills and/or traits that are developed during each activity.
- Once you have finished reading and have completed your form, read over the list in the second column. Star or highlight any of these skills and/or traits that you have and that help to make up who you are.

If you are interested in learning more about particular skills you may possess, complete the last page of **What Do You Do All Day Anyway?** in the *Texts* section at the end of this sequence. Include this page in your Resource Binder.

Part D: Sharing Your Ideas

In this part of the lesson, you will share what you've learned about your personality with your learning partner. As you discuss aspects of personality in general and your personality in particular, you will focus on the achievement of Specific Learning Outcome 1.1.2—You will evaluate the new (perhaps threatening and/or challenging) ideas or points of view of your learning partner to rethink or clarify your own ideas about your personality.

- 1. Remove **Personality Plus** from the *Forms* section at the end of the sequence and place it in your Resource Binder.
- 2. In the first column of the chart, note the aspects of your personality that you have identified throughout this lesson. Use your initial list, your graphic organizers (two concept webs and a two-column note form), your **Map of Me** inventory, and your responses to the prompts in Parts B and C.
- 3. Contact your learning partner and ask him or her to identify what he or she sees as aspects of your personality. Use the same prompts with your learning partner as those that you responded to in Part C (above). Record your learning partner's answers about you in the second column of your **Personality Plus** chart.

Suggested time allotment: approximately 45 minutes







4. Compare your ideas about yourself with the ideas of your learning partner. Your learning partner may identify aspects of your personality that you have not included. Similarly, you may have identified aspects that your learning partner has not identified. These differences may provide you and your learning partner with ideas to consider further.

Note: You will only complete the first two columns now, but you will use the third column in Lesson 2.

Personality Plus			
My Personality	Learning Partner's Ideas of My Personality	External Influences	
Example: I like to be around many people.	(student's name) likes crowds		



Suggested time allotment: approximately 15 minutes

Part E: Reflection

In this part of the lesson, you will reflect on what and how you have learned about your personality. This reflection will allow you to focus on achieving the specific learning outcomes identified in the box below:



- 1.2.1 You will explain how any new knowledge, ideas, and perspectives have reshaped your understanding of your personality.
- 5.1.4 You will determine the appropriateness of working with your learning partner to learn more about your personality.



In your Resource Binder, write a reflection discussing the similarities and differences between what you thought about your personality and what your learning partner thought about your personality. In your reflection:

- State whether or not you agree with your learning partner's perceptions.
- Include any new information you have gained about yourself.
 Were there some qualities your learning partner felt you had but you had never considered?
- Was the information from your learning partner helpful to you?
- Has your opinion changed about what kind of person you are or has it remained the same?



Notes

Lesson 2

Influences That Have Helped Shape Your Personality

There are many influences that affect your personality. Significant people in your life (such as your parents, friends, teachers, counsellors, and elders), social institutions (like school, church, community clubs, and sports clubs), your cultural background, your community, and your socio-economic class—all these are examples of outside forces that have helped shape you and that continue to have an influence.

The focus of your learning in this and the next two lessons is considering ideas from multiple sources and multiple perspectives. In addition to the different forms of communication (newspaper columns, magazine feature articles, commentaries, short fiction), you will also read texts that present opposing sides on the topic of parental influence, and texts from different disciplines (psychology) and cultural traditions (Aboriginal, Ukrainian immigrant).

In this and the next two lessons, you will add to the table you began in Lesson 1, Part D. You will read

- a newspaper column that questions the validity of a book by Judith Harris about the importance of parents in shaping their children
- a commentary responding to remarks such as those made in the above newspaper column
- a magazine feature article that questions the sources Harris used in her book
- excerpts from a talk given by Harris, in which she responds to the comments about her sources
- · an article that focuses on the impact of sports on individuals
- a short story that addresses how a person's social class can influence personality development

Through reading these texts, you will continue to explore the various aspects of personalities.



You will then revisit the table you created in Lesson 1, Part D, and add the dimension of outside forces that have influenced you to your exploration.

Part A: Personality Plus

In this part of the lesson, you will begin to extend your thinking about personality by considering the perspective of external influences. This means you will look at how factors, other than your inherited qualities, have influenced who you have become. By thinking about your personality from this perspective, you will focus on the achievement of Specific Learning Outcome 1.2.4—You will extend your understanding of your personality by considering multiple perspectives (in this case, you consider external influences together with inherent qualities).

Refer to the table from Lesson 1, Part D that you created. Focus on the third column, **External Influences**. Brainstorm and then jot down as many outside influences that you can think of that may have affected your personality or helped shape it. Enter these "outside forces" in the third column and try to match them with qualities or traits you have identified in the first and second columns. Your chart may look like this now:

Suggested time allotment: approximately 15 minutes





Personality Plus			
My Personality	Learning Partner's Ideas of My Personality	External Influences	
Example: I like to be around many people.	(student's name) likes crowds	I grew up in a large family with many family members around at all times. My grandmother lived with us and looked after us a lot.	

You will be referring to this table again in Parts B and D of this lesson.

Part B: Reading Others' Viewpoints: Parents or Peers?

In this and the next part of the lesson, you will read four texts that discuss parent influences versus peer influences on personality. By examining these texts you will focus on achieving the specific learning outcomes listed in the box below.

- 1.1.4 You will investigate how the texts in this lesson influence your ideas on parental and peer influences on personality.
- 1.2.2 You will explore differing viewpoints on the topic of parental and peer influences; you will evaluate the implications of these viewpoints when responding to four print texts.
- 1.2.4 You will extend your understanding of this topic by considering many perspectives and research data.
- 2.2.1 You will read texts from a variety of perspectives (parents, researchers) and disciplines (psychology, journalism); you will analyze various interpretations of research to adjust or confirm your understanding of personality development.

Suggested time allotment: approximately 30 minutes



Note: You will be expected to demonstrate your achievement of these specific learning outcomes in a similar way on your midterm test (after Sequence 2). Be sure to read your tutor/marker's feedback on this lesson very carefully. Ask questions about anything you don't fully understand, so that you will be prepared for the test.

It is commonly believed that parents have a great deal of influence on their children, particularly when the children are young. *Winnipeg Free Press* writer Lindor Reynolds believed this too—and then she read a new study that disagreed with this assumption.

- Remove Listen Up You Parents: You Have No Influence by Lindor Reynolds and Nature or Nurture: The Parenting Debate by Judith Harris from the *Texts* section of this sequence.
- 2. Read Reynolds' column and Harris' commentary, and respond to the following prompts in your Resource Binder:
 - ➤ What is Lindor Reynolds' position regarding parents' influences on their children?
 - ➤ What is Harris' position regarding parents' influences on their children?
 - > What is your opinion? Explain why you think as you do.
 - ➤ List the ways that parents influence their children, according to Reynolds.
 - ➤ List the ways that peers influence a person, according to Harris.
 - > Reflect on how reading these two texts has influenced your thinking about the development of your own personality. Had you ever thought before about whether your values were instilled by your parents or whether your abilities were valued and encouraged by your peers? What new ideas do you have about influences on personality that you didn't have before your reading?









Suggested time allotment: approximately 1 hour 30 minutes



3. Check the third column of your table to see whether you have included any parental and/or peer influences. Add any that come to mind now, after reading these pieces by Reynolds and Harris. How did your parents and/or peers help you to become the person you are?

Part C: The Research That Underlies Positions

In this part of the lesson, you will continue to examine the discussion over who has more influence on personality development—parents or peers. Here, however, you will look more closely at what research data indicates. As well, you evaluate the sources of information—that is, are some sources more believable than others? By critically examining the two texts provided, you will focus on the achievement of the specific learning outcomes set out in the box below.

- 1.2.4 You will extend your understanding of the issue by considering multiple perspectives and research data.
- 3.2.3 You will evaluate factors (such as the means and genre of presentation, the authorship, the research methods, and any initial assumptions) that affect the authority, reliability, validity, accuracy, and bias of information sources.

Before you read the next two texts on the parents versus peers debate, examine the arguments you've read so far by completing the following:

- 1. Remove the **Issue Discussion Map** from the *Forms* section at the end of this sequence, and put it in your Resource Binder.
- 2. Use this map to organize the arguments you have read so far in Reynolds' column and in Harris' commentary by doing the following:

In the box "The Central Question," write the issue over which you think the two writers disagree. Write this in the form of a question that can be answered either "Yes" or "No." For example, "Do _____ have a definite influence on ____?"

Skim over each of the texts, and write any evidence that indicates the answer is "No" under the "Evidence No" column, and any evidence that indicates the answer is "Yes" under the "Evidence Yes" column. You may include as evidence any observations, research findings, facts, or examples given to support a position. Don't worry if you only find two or three pieces of evidence—you still have two more texts to read.

For each piece of evidence noted, in the square beside it, note the source—either Judith Harris' "Nature or Nurture" or Lindor Reynolds' "Listen Up You Parents," or both. Some pieces of evidence may be used for both positions, with each writer giving it a different "spin" or interpretation. If the writer cites another source, such as a research study conducted by someone else, note that researcher as well (e.g., Hagan in Reynolds).

- 3. Remove the magazine article **The Parent Trap** by Sharon Begley from the *Texts* section at the end of this sequence, and put it in your Resource Binder.
- 4. Before you read and critically respond to this and the following text, you should first be familiar with various terms and questions that you can use to evaluate sources of information. Remove **Questions for Evaluating Sources** from the *Texts* section at the end of this sequence and read through the questions. Look up any unfamiliar terms in your dictionary, and note their meanings directly on the sheet.
- Now carefully read The Parent Trap. As you do so, note any evidence for either side of the debate on the Issue Discussion Map as you did previously for the Reynolds and Harris pieces.





- 6. Also underline or highlight and label any point in the article where you notice Begley questioning
 - Harris' authority (her credentials and affiliations)
 - the reliability of Harris' information (i.e., its consistency with information from other sources)
 - the accuracy of Harris' information
 - the validity of Harris' sources (i.e., are her generalizations or conclusions based on a wide enough sample?)
 - · the bias of Harris' perspective
 - the coverage or inclusion of information by Harris (i.e., Does Begley say Harris neglects important facts?)
- 7. Judith Harris responded to this and other similar articles in a talk she gave in Washington, DC. Remove Research on Child Development: What We Can Learn from Medical Research, the excerpt from that talk that is provided in the *Texts* section at the end of this sequence, and put it in your Resource Binder. This speech is very formal and academic in style and tone—remember that Harris is trying to impress upon her audience the soundness or validity of her position. To do so, she quotes authorities to support her ideas and carefully examines research that was cited in Begley's article.
- 8. Read this excerpt, in which Harris discusses one effect of strongly held assumptions on the reliability and validity of information sources.
- 9. Again, as you read, note any further evidence you find for either side of the debate on the **Issue Discussion Map**, as you did above.
- 10. Also, write approximately one-half page where you explain which of Begley's attacks Harris is responding to, and whether you think her response is sufficient to convince the reader of the validity of her position. Put your writing in your Resource Binder.





Part D: Responding to Another Text

Being a member of a recognized group provides many individuals with a sense of belonging and can also shape their personalities. Membership in a group may give a person confidence and may help a person to relate to others. In turn, an individual can influence a group through the personality he or she brings into that group. Being a member of a sports team, for example, can be a really positive experience. That experience may be communicated to other members of a team and influence them. You will find an example of this in the next article.

In this part of the lesson, you will continue to focus on achieving Specific Learning Outcomes 1.1.4 and 1.2.4, but you will also focus on Specific Learning Outcome 1.2.3—You will consider ideas and information from a magazine article and identify any ideas or information that affect your own previous ideas about your personality.

Remove **Team Spirit** from the *Texts* section of this sequence, and put it in your Resource Binder.

Read the article, and then reflect on the following in your Resource Binder:

- > What is so important about Team Indigenous? Why is it considered historically significant? Do you agree with its importance? Explain.
- > Comment on the influence one individual may have on a group of people. Refer to Ted Nolan's role in influencing Team Indigenous and its supporters.
- ➤ Is there ever a time when one individual may have a negative effect on a group? Explain using a personal experience(s) or example(s).
- > Are you a part of any recognized group (a sports team, a community club, a religious group, an arts group, or other group)? Explain any benefits in being a member of such a group(s). Are there disadvantages to belonging to an organization as well? Explain.
- Use this information to add to your **Personality Plus** chart.

Suggested time allotment: approximately 30 minutes







Lesson 3

Exploring Your Listening Skills

The next text you will be "reading" is an audiotape entitled "The Green Roses Kerchief." Before you begin, you will explore and analyze your listening skills and the strategies you use when listening to different texts. Note that reading and listening are very similar in many ways, and effective listeners use many of the same strategies that effective readers use.

Part A: Completing a Listening Inventory

In this part of Lesson 3 you will think about your own listening skills. If you are like most people, your effectiveness as a listener will vary depending on the situation. You may be able to recall what was said on television or the radio but not remember what a parent said to you at lunch.

The inventory that you will complete may help you find out when you listen best. Remove **Inventory: When Do You Listen Best?** from the *Forms* section at the end of this sequence and put it in your Resource Binder. Complete the form using the following steps:

- 1. Read the statements on the inventory and record your responses.
- 2. Calculate and record your score for each of the three sections, and for the inventory as a whole.
- 3. Reflection: Comment on your results. Were you surprised by your scores? Do you think your scores reflect your true effectiveness as a listener? On which section or questions (i.e., which listening skills) would you most like to improve? Why?
- 4. What have you learned about yourself as a listener? Add your findings to your **Personality Plus** chart.

Suggested time allotment: approximately 20 minutes



Part B: Finding a Good Listener

For this part of Lesson 3 you will find a learning partner to listen to a text with you in Part D of this lesson. This person could be the same partner you chose in Lesson 1 or you may decide to choose a different person. The important thing is that the person you choose is someone you think is a good listener. When brainstorming or thinking about whom you might choose, ask yourself these questions:

- If I absolutely had to talk about something, to whom would I go?
- When I miss a class or work, whose notes do I borrow?
- When I need to know what happened on a television show, whom do I ask for a really good summary?

Include your brainstorming in your Resource Binder. Interview the person you have selected and ask whether he or she will be your partner. If he or she declines, ask others until you find a suitable partner.

Your listening partner will separately complete the same activities that you do while listening to the audiotape of the short story "The Green Roses Kerchief" in Part D of this lesson.

Part C: Preparing to Listen

Some people are better listeners than others. They are not born good listeners, but they have learned and practised good listening skills. They have experimented with and then practised listening techniques that seem to work. One thing that they have learned is that good listeners do more than just hear what someone says or be quiet when someone wants to talk. Good listeners actually respond to what they hear; they listen actively so that they truly understand the other person's feelings and ideas. In other words, good listeners, like good readers and viewers, make sense out of the communications of others.

Suggested time allotment: approximately 15 minutes





Suggested time allotment: approximately 30 minutes



In order to make sense of any kind of text, whether it be a casual conversation, a speech presented at a conference, or an article in the newspaper, effective listeners and readers use what we call comprehension strategies. These are systematic ways of going about making meaning, and an outline of the basic strategies and how they connect to the specific learning outcomes of this course is provided in **Appendix B**: **Comprehension Strategies Overview** at the end of the course.



By showing that you use various comprehension strategies, you demonstrate Specific Learning Outcome 2.1.2—You will use or apply a variety of comprehension strategies (such as making connections, visualizing, questioning, predicting, and summarizing) to monitor or check on your understanding and to develop your understanding of an audio text. The focus of this part of the lesson is on your achievement of this specific learning outcome, particularly on your use of "before listening" comprehension strategies.



Comprehension strategies can be categorized as "before," "during," and "after" strategies, although many strategies are used at all stages of the reading or listening process. In this part of the lesson, you will practise "before listening" strategies. Good listeners know that preparing to listen is important. It is a way to become interested beforehand in what they will hear. They understand that if they decide that something will be exciting, chances are it will be. The following steps help people prepare to listen:

- 1. They decide why they are listening; i.e., they set a purpose for listening.
- 2. They think about what they already know about the topic or theme.
- 3. They ask themselves questions about the topic or theme.
- 4. They make predictions about what the speaker will say, and how he or she will organize the material.

These are all common "before reading" strategies as well—good readers determine their purpose for reading, activate their prior knowledge (think about what they already know), ask questions, and make predictions. As you recall, you determined your purpose before reading **What Do You Do All Day Anyway?** in Lesson 1.

If you follow these steps when listening, you will listen actively and, therefore, make sense of what you hear.

Before you begin, it will help to know a bit about the text to which you will be listening. "The Green Roses Kerchief" is a short story by Winnipeg author Maara Haas. It is about the conflict between generations in an immigrant family. This sequence is about influences on one's personality, so you may want to focus on the influences of family, social class, or culture as you listen.

Based on that bit of information, in your Resource Binder, follow the "before listening" steps by using the prompts below. Steps three and four will be repeated later when you listen to the audiotape.

- 1. Decide why you are listening. (Don't simply state "because the lesson told me to"—think about what this story might have to do with this sequence, which is about the theme of influences, and what you might learn from this story on that theme.)
- 2. Think about what you know about immigrant families and differences between the generations, about social class, and about the form of the short story. Write down what you think and/or know about possible influences that family and social class can have on personality.
- 3. Write down at least four questions about the influences of family and social class on personality development.
- 4. Make at least three predictions about what could happen in a story about two different generations of an immigrant family. What kinds of characters or events could develop a theme of the influence of social class on personality?



You will now be able to use the listening skills you identified in Part A, the strategies you practised in Part C, and even more skills and strategies as you listen to the story "The Green Roses Kerchief" in Part D.

For further help, refer to **The Listening Process in Action**, **Listening Effectively**, and **Listening Stages** in the *Texts* section at the end of this sequence, and section 482 (1996 version) or pages 390-391 (2001 version) of *Writers INC*.

Part D: Listening to a Short Story—Creating a Mental Text

The focus of this part of the lesson is still on Specific Learning Outcome 2.1.2, while you apply comprehension strategies to your listening of the audio text "The Green Roses Kerchief." In addition, you will also be achieving two of the specific learning outcomes that have to do with reading/listening/viewing skills. These skills include being able to recognize and use various kinds of cues and cueing systems. This part of the lesson, then, will focus on the following specific learning outcomes.

- 2.1.2 You will use appropriate comprehension strategies (such as making connections, visualizing, questioning, predicting, and summarizing) to monitor and develop your understanding of the audio text "The Green Roses Kerchief."
- 2.1.3 You will use textual cues (such as pauses, volume and rate of voice, and intonation) and organizational patterns (such as sequential/chronological, associative, cause-effect, etc.) to make sense of and interpret the characters, events, mood, themes, etc. of the story.
- 2.1.4 You will use **syntactic**, **semantic**, and **pragmatic** cueing systems to make sense of and interpret dialogue, subtext, description, character, etc. in the story.

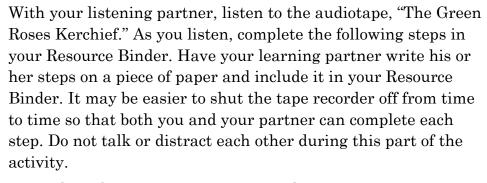
Suggested time allotment: approximately 45 minutes



Refer to the course Introduction for definitions of the boldfaced words. All of these skills and strategies work together, usually in a quite automatic or unconscious way, during the process of making meaning or comprehending. Readers, viewers, and listeners only tend to notice the use of different cueing systems when something isn't quite working. For example, a chronological or sequential pattern of organization (something happens, then during the next hour, or day, or week something else happens, and so on) seems very easy to follow in a story, until a sudden break from that pattern, such as a flashback or event from the past is inserted that confuses the reader/viewer/ listener. At such a point, hopefully, enough text cues will be provided so that the reader/viewer/listener can figure out the shift. For example, maybe the flashback is signalled by words like "I remember," or by a song playing in the background, or by a space or row of asterisks on the page just above it, or by a softer colour of lighting.

As you listen to "The Green Roses Kerchief" with your learning partner, you will practise the following strategies: making connections, asking questions, and making predictions. You will also visualize or create mental pictures as you listen, another strategy used by effective listeners. People are capable of simultaneously listening and thinking, listening and analyzing, listening and planning, listening and visualizing, or listening and writing. To be an effective listener, it is important to use this processing time to create a mental text or mental picture of what you hear. In essence, you are organizing new information into pictures so that it stays with you. When you think back to important events in your life, do you remember them in pictures or in words? Do you think of them in colour or black and white? Do these events include sound? Are these events seen as still pictures or are they moving pictures?









- · Predict what is coming next as you listen.
- Ask yourself questions about what you hear.
- Translate what you hear into mental images. Do you
 visualize what you hear in colour, for example? Do you hear
 sounds? Are your images still like a photograph or moving
 like a film? For what parts of the story do you create the
 most vivid images?
- Focus on a key aspect of the story. Focus on a word, idea, description, event, or character.
- Mentally summarize the events as you hear them unfold.
- When you have finished listening to the tape, take turns retelling the story to each other in your own words. Use words to describe colour, sound, moving pictures, and so on.

The above procedure includes a variety of comprehension strategies: predicting, questioning, visualizing, and summarizing. For an outline of these and other comprehension strategies, look at **Appendix B: Comprehension Strategies**Overview at the end of the course material.



Part E: Reflection

Now that you have had time to create a mental text and summarize it, reflect on your process. In your Resource Binder, answer the following prompts:

- ➤ Did you find it easy to think in pictures? Had you ever done it before?
- > What conditions make it possible for you to think in pictures? Do you close your eyes? Do you need time to think about what you hear? What other factors influence how you listen?
- ➤ Did working with your learning partner help you to better listen to the story? Why or why not?
- > What could you have done to make your listening more effective?
- > Which of the strategies (predicting, questioning, visualizing, and summarizing) you used while listening was the most helpful? the least? Explain why some strategies were more useful than others.
- Add any new information about you as a listener to your Personality Plus chart.

Suggested time allotment: approximately 15 minutes





Lesson 4

Listening for Content

Suggested time allotment: approximately 45 minutes

As briefly mentioned in the last lesson, other important influences that affect individuals are social class and cultural background. Our society tries to be a classless society, where everyone is treated equally and fairly. However, because of factors including educational status, financial status, immigrant status (which generation you are in Canada: first, second, etc.), and job status, the classless society does not really exist. Personal identity is shaped by all these factors as well as by historical ones. "The Green Roses Kerchief" by Maara Haas, a short story you will be hearing for the second time, touches on the conflicts that can occur within families because of social class and cultural background.

As you listen to "The Green Roses Kerchief" again, and critically respond to the ideas in it, you will be able to achieve the specific learning outcomes outlined in the box below.



- 2.1.1 You will analyze connections between your personal experiences and prior knowledge (of families, immigrants, and social class) and the people and events portrayed in the audio text to develop an interpretation of the text and a perspective on the ideas in it.
- 2.2.2 You will respond to and critique the perspective of an audio text by a Manitoba storyteller (in this case, Maara Haas).
- 3.3.4 You will assess your new understanding of family, immigration, social class, and listening strategies in terms of this story in addition to your own experience.
- 4.4.3 You will evaluate the oral presentation of the story for the values and motives of its storyteller or author.

Note: The numbers of the specific learning outcomes demonstrated by each particular prompt below are listed at the end of each prompt.

- 1. Remove **Guiding Questions for Listening** from the *Forms* section at the end of this sequence. Complete Part 1. (SLOs 2.2.2 and 3.3.4)
- 2. Listen to "The Green Roses Kerchief" a second time and fill out Part 2 of the form. Put the form in your Resource Binder. (SLOs 2.2.2 and 3.3.4)
- 3. When you have finished listening to the story for a second time and have completed the form, use what you know about families, immigrants, social class, and listening strategies to reflect on what you have heard in the story by answering the following prompts in your Resource Binder:
 - ➤ Explain the attitudes Anastasia and Baba Podkova have of each other's social class. (SLOs 2.1.1 and 2.2.2)
 - ➤ Both Baba and Anastasia are of the same cultural background. What factors have influenced Anastasia's personal identity, resulting in a very different perspective from that of Baba? (SLOs 2.1.1 and 2.2.2)
 - ➤ How does Anastasia's social class influence her attitude toward her mother? How does Baba Podkova use her cultural background to create humour in awkward situations? (SLOs 2.1.1 and 2.2.2)
 - ➤ How could Baba Podkova's story be an influence to others in similar situations—that is, those who are recent immigrants (or those who are first generation) and who have children born in Canada? (SLO 2.1.1 and 3.3.4)
 - ➤ Whose "side" do you think Maara Haas is on—Baba's or Anastasia's? What might this say about Haas' values and her motives for telling this story? What ideas does she feel are important to communicate? (SLO 4.4.3)









- ➤ From personal experience, what's your opinion: Is Maara Haas' narrative about families accurate? Do these types of conflicts within families actually exist? Explain, giving examples. (SLOs 2.1.1 and 2.2.2)
- ➤ Which characters in the story are good listeners? How do you know? Identify some listening strategies they used. (SLO 3.3.4)
- ➤ Do you think the story would have affected you differently if you had read a print version of it? Why or why not? Explain. (SLO 3.3.4)

Notes

Lesson 5

Organizing Your Ideas

You have read or listened to numerous texts relating to personality and influences that shape how people act and think. You will now take the information that you have gathered and create a mind map.

Mind maps are a way of making personal connections to key events or critical points in a text. "Mind maps can be a valuable tool for helping enter into a situation and explore prior knowledge and attitudes before listening to, reading, or viewing a text. They can also be used after listening, reading, or viewing to probe and deepen response..." (*Grade 12 English Language Arts: A Foundation for Implementation 4-118*). This mind map will help you complete your assignment at the end of this sequence.

Creating a mind map will also give you the chance to achieve the specific learning outcome identified below.

3.3.1 You will organize and reorganize main ideas and supporting details about your personality to help you to think clearly about how you can present them later in the assignment—a biopic—for this sequence.



Suggested time allotment: approximately 30 minutes

Part A: Creating a Mind Map

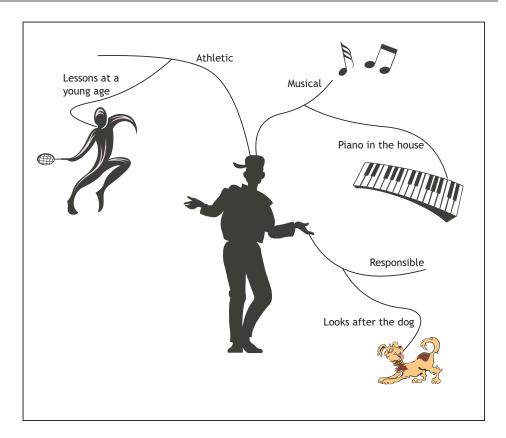
Read **Steps In Creating a Basic Mind Map** and study the sample mind map, both found in the *Texts* section at the end of this sequence. Note that the original of the sample mind map used a variety of colours to make the ideas easy to distinguish and remember.

Next, you will create a mind map of your own, following the steps you just read but with the adaptations outlined below. Refer to your **Personality Plus** chart to help you create this mind map in your Resource Binder.

- 1. Your topic is you. Draw a picture of you or of some object that symbolizes the essence of you. A stick figure will be just fine, or you can be more elaborate if you wish. Colour it using colours that reflect your personality.
- 2. Take the personality traits that you included in either or both of the first two columns in your **Personality Plus** chart. These traits will be your "key ideas." Think of a visual to represent each. Print these traits as branches coming from the central image and incorporate the visual elements in a way that makes sense to you. Continue to use colour to reflect your ideas and to add to the map's impact.
- 3. Finally, take the external forces from the third column of your **Personality Plus** chart and use these as branches coming from the first set of branches. Let ideas about other external forces that have affected your personality or influenced you in some way flow from the trait branches, and add these too.

When you are brainstorming, think about the forces at work on the different characters in the selections that you read. For example, have specific individuals influenced you? Has your economic class affected you? Add your new information as branches coming from the first set of branches. Be sure to add a visual image that "captures the essence" of each external influence, and continue to use colour. Below is an example of one person's initial work on a personal mind map.





What you will create in your Resource Binder is a mind map that shows how various social influences may have helped to make you who you are today.

Part B: Reflection

You have looked at only a few social institutions that may have affected your personality. Other influences include school, friends, and the media. Perhaps you stated some of these in your mind map.

In your Resource Binder, write a brief response to your learning, explaining the importance of the outside influences you identified in your mind map. Your reflection should be approximately one-half page in length.

Suggested time allotment: approximately 15 minutes



Notes

Lesson 6

Biopics

This lesson focuses on the biopic form and how it can be used to communicate ideas about your personality and the types of influences that have helped shape who you are. You will look at how the biopic communicates through photographs and captions as you read some visual texts (photographs) and practise the various techniques of the biopic form in preparation for Assignment 1-1: Biopic (Lesson 7).

A biopic is a series of photographs with short captions, either underneath or beside the photos, that often trace particular moments in a person's life or capture the personality of the person in the photos. In some cases, biopics might be used to enhance written texts such as magazines, biographies, or memoirs. In other words, biopics can be used alone or to accompany written texts. The article you will examine in this lesson is made up of both written text and a series of photographs with captions (biopic material). Regardless of what method the author uses, it is important that the purpose and the audience's interests are kept in mind when using a biopic format.

Part A: Deconstructing an Article

You will begin your study of photographs and captions by looking at the way the author of the magazine article **Team Spirit** used photographs to enhance the text. By doing this, you will be able to demonstrate Specific Learning Outcome 2.3.1—

You will evaluate the effect of the feature article **form** and its use of photographs on the **content** and on the purpose of the text "Team Spirit."

- 1. Refer to the article **Team Spirit** that you read in Lesson 2.
- 2. Remove **Deconstructing an Article** from the *Forms* section at the end of this sequence and place it in your Resource Binder.

Form

Form is the type of text—each type of text uses particular organizational patterns, styles of writing, and kinds of content that are particularly suitable to that form.

Suggested time allotment: approximately 15 minutes

Content

Content includes the ideas, characters, descriptions, events, etc. of a text.

- 3. Fill out the form to deconstruct or analyze the article and the author's use of photos to enhance the content.
 - In the first box, answer the prompts in point form. What is a main **idea** presented in the article? What are some other ideas presented in the article? What **audience** is the article targeting (i.e., who is the ideal reader, for whom did the writer design it, who will get the most out of it, toward whom is the writer aiming it)? Young readers, older readers, sports enthusiasts, Aboriginal readers? What is the **purpose** of this article? Why do you think the article was written? What is the **context**? Under what circumstances will the audience gain this information? In what magazine was it published?
 - In the middle box, check off how the author presented the content of the article. In your Resource Binder, explain how the author used print text, photographs, and captions—were each used as a primary source of information, to enhance information, to clarify information, as additional non-essential information, or what?
 - In the bottom box, list the photographs the author used, and list the matching content ideas across from each. Were some photos used as fillers or were they appropriate for the content? If they were used as filler, add the photos to the bottom of the list you've just created in this box and leave the content side blank.

Next, you will take a closer look at the photos themselves, so that you can analyze the techniques used and the choices made.

Purpose

The purpose of a text can be primarily pragmatic (to inform, persuade, instruct, argue, plan, etc.) or aesthetic (to create an imagined reality, to reflect culture, to capture experience, to use language creatively, etc.).

Context

The context of a text includes the social situation in which the text is experienced.

Suggested time allotment: approximately 1 hour











Part B: Reading Photographs

Just as you use certain strategies to read print texts and to listen to oral texts, you also use similar strategies to view visual texts. You draw on your prior knowledge and past experiences to make connections or associations and to make sense of the text. Just like you read to write, when you're trying out a new form or technique, you also view to represent, or analyze how various visual techniques and elements are used so that you can experiment with them when creating your own visual texts.

Examining and analyzing the photos of **Team Spirit** in detail will give you the opportunity to achieve the specific learning outcomes identified in the box below.

- 2.2.3 You will analyze how stylistic choices (such as choice of subject(s), postures, facial expressions, focus, foreground/background, action, movement, etc.) in photographs are used to communicate ideas or information and to create effects (such as a particular mood, tone, or feeling).
- 2.3.2 You will analyze how various techniques and elements (such as angle, distance, lighting, framing, colour, etc.) are used in photographs to accomplish particular purposes (such as informing, persuading, demonstrating, etc.).
- 1. Read **How to Read Visuals** in **Appendix C** at the end of this course, paying special attention to the section on photographs.

Note: In this lesson you practise reading photographs, but you should also familiarize yourself with strategies and procedures for viewing other forms of visual texts. Your midterm test will include the reading of visuals, so you need to be prepared.

2. Choose one of the photos from the article **Team Spirit**, one that you find especially interesting or unusual or effective.

3. In order to study the choices that Chris Wahl (the photographer) made when composing the shot you chose, answer the questions in the "How to View a Photograph" section of **How to Read Visuals** (all four strategies).

Part C: Experimenting with Photos

Now, you will take some first steps toward creating a biopic of Ted Nolan, the subject of the article **Team Spirit**. You will practise putting one together using the photos from the article as well as ones from your imagination.

By creating this mock-up or experimental model of a biopic, you will have the opportunity to achieve the specific learning outcomes identified in the box below.

- 2.3.4 You will experiment with and use visuals for a particular audience, purpose, form, and context.
- 2.3.5 You will create a biopic to communicate the achievements of Ted Nolan. By doing that you will learn more about the form of a biopic, and techniques such as photo selection and arrangement.
- 1. Cut out the photos and arrange them loosely in the order they appear in the article.
- 2. In your opinion, which photos best show the ideas in the article? Which photos would you delete from the article? Why? Place the photos you would select in your Resource Binder (but keep them loose—don't attach them to other paper yet).
- 3. To fill in any gaps in Nolan's story, roughly sketch more fictitious photos and add them to those that you placed in your Resource Binder, so the total number of photos adds up to **ten**. Note where these fictitious photos would appear in the article.

Suggested time allotment: approximately 30 minutes





4. Rearrange the original photos and the additional fictitious ones to appear the way you think they should appear in the article in order to communicate the content for the intended audience and purpose. Refer to the **Deconstructing an**Article form to remind you of these writing variables. Paste your series of photos in your Resource Binder.

You should now have a mock-up of a biopic of Ted Nolan (missing a few captions). Next, you will experiment with caption writing.

Part D: Photo Captions

Short statements printed above or below pictures are called captions. Captions are important components of visual presentation because they act like titles or headlines for photographs. They are natural extensions of the photographs without stating the obvious. Effective captions focus the reader's attention, contribute valuable information, and influence the tone of the presentation.

When a reader looks at a photograph or visual, he or she typically looks below the picture for information that helps explain the photo. Then the reader usually goes back to the photo or visual for further study.

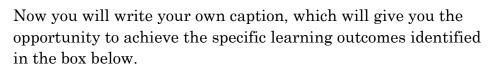
In this part of the lesson, you will first examine a caption, noting how it achieves its purposes. By doing so, you will be able to achieve the specific learning outcomes identified in the box below.

- 2.2.3 You will analyze how the choice or selection of information in a caption communicates meaning and creates effect (such as a particular mood, tone, or feeling).
- 2.3.2 You will analyze how techniques and elements in captions (such as attention-getting statements, direct quotations, etc.) are used to accomplish particular purposes (such as informing, persuading, demonstrating, clarifying, etc.).
- 2.3.3 You will examine how language and vocabulary are used to convey meaning to *Winnipeg Free Press* readers.

Suggested time allotment: approximately 1 hour



- 1. Remove the first **Caption Writing Planner** form from the *Forms* section at the end of this sequence.
- 2. Remove the picture of figure skaters, **Skating Stars Shine Tonight**, that appeared in the *Winnipeg Free Press*, October 2, 2001 from the *Texts* section at the end of this sequence.
- 3. Read the caption below the picture. Complete the **Caption Writing Planner** form by filling in the information from the *Winnipeg Free Press* photo and captions (you don't have to complete Step 4). Put the completed form in your Resource Binder.



- 2.3.3 You will use vocabulary and idiom appropriate for your photograph and its placement.
- 2.3.4 You will experiment with and use language designed for a particular audience, purpose, form, and context.
- 2.3.5 You will create captions to communicate ideas about a photo and to better understand the form and techniques of caption writing.
- 4. Read the **Caption Writing Guidelines** below. Keep these in mind as you complete the steps that follow.







Caption Writing Guidelines

When writing captions, consider the following guidelines. These will help you produce captions that are interesting and informative.

- Check the facts. Be accurate. It is most important that a caption reflects the truth of the photograph or visual. A caption that includes incorrect names, places, times, or events is a disaster!
- Do not state the obvious. To describe a picture of a group of laughing people as "The Jones Family Smiles" is silly. Wellwritten captions provide information that the reader would otherwise not know.
- Identify the people in the photograph if knowing who they are is important to understanding the picture.
- Avoid obvious terms such as "is shown" or "is pictured." Obviously a photograph or visual shows or pictures something.
- Whenever possible, use the present tense and active voice. (See *Writers INC*, 727, 728 (in 1996 edition) or pages 510.3 and 511.1 (in 2001 edition).)
- Use longer captions when additional information will help the reader/viewer understand the story or presentation.
- Avoid clichés, which are overused expressions that have lost their impact such as "white as snow," "pretty as a picture."
- Use colourful, lively action verbs. Try to avoid *is, was, were*. Avoid *ing* words.
- Use a variety of sentence patterns. (See *Writers INC*, 757-760 (in 1996 edition) or pages 522-523 (in 2001 edition).) Avoid using only subject-verb-object sentences.
- Include the 5 Ws and an H whenever possible (who, what, when, where, why, and how).
- Use strong, visual, specific nouns. (See *Writers INC*, 702-708 (in 1996 edition) or pages 501-502 (in 2001 edition).)
- Consider the action before and during a photo and reaction to the event.

5. Now choose a picture of your own. It may be a photograph or a picture cut from a magazine or newspaper. Complete the second **Caption Writing Planner** form from the *Forms* section at the end of this sequence and write a caption for your picture, keeping in mind the guidelines above.



6. Share your caption-writing experience with your learning partner. Ask your learning partner to complete the **Caption Writing Evaluation Form** found in the *Forms* section. Put the completed form in your Resource Binder.



Caption Writing Evaluation Form				
Did the captions:	0 Not at all	1 Mildly	2 Adequate	3 Well done
grab attention and relate directly to the picture?				
do more than state the obvious?				
include the 5 Ws and an H?				
use a variety of sentence patterns?				
use action verbs, present tense?				
use strong and specific nouns?				
incorporate adequate details?				

- 7. Add the points you received from your learning partner.
 - If the score is between 0 and 7, examine where you need to start over or revise. Make changes.
 - If your score is between 8 and 14, examine each item to determine how you can make it more effective.
 - If your score is between 14 and 21, you may want to make only small changes or revisions or leave your caption alone.



Suggested time allotment: approximately 15 minutes

8. Write a brief reflection commenting on your experience with caption writing, your successes and failures with your first try, and some words of advice for a newcomer to caption writing.

Put the forms, the evaluation from your learning partner, and your reflection in your Resource Binder.

Part E: Titles—"What's In a Name . . . "

The final step in creating a biopic is giving it an effective and appropriate title. In this part of the lesson, you will look briefly at the qualities of effective titles.

- 1. Examine the titles that are given to pictures, articles, and other objects. You can look through a newspaper or magazine, an anthology, and/or the *Texts* sections of this course.
- 2. Select five titles that you particularly like or that you think are effective.
- 3. In your Resource Binder, explain the reason for your choices.
- 4. Compare your choices with the guidelines suggested in **Giving Your Biopic a Title**, which is included in the *Forms* section at the end of this sequence. Do the titles you chose follow the four guidelines given there? In your Resource Binder, explain how and give some possible reasons for any "breaking of rules," saying what effects were achieved.

Notes

Lesson 7

Assignment 1-1: Biopic

Now that you have completed Lessons 1 to 6, you are ready for your assignment. In this lesson, you will go through the creative process to create a biopic, and you will reflect on the experience and on your learning. Your creative process and your reflection will be assessed as Assignment 1-1: Biopic.

Before you begin this assignment, review the criteria that both you and your tutor/marker will use to assess your work. Review **Assessment of Assignment 1-1: Biopic** in the *Forms* section at the end of this sequence. It includes all of the specific learning outcomes to be assessed. If you do not understand any of these outcomes, refer to Appendix A for further explanations, or call your tutor/marker to learn more about what is expected.

Part A: The Biopic

The creation of your biopic as a whole (Steps 1 through 8 below) gives you the opportunity to achieve the specific learning outcomes identified in the box below.

- 2.3.5 You will create a biopic to communicate ideas about your personality and to increase your understanding of the biopic form and techniques such as captions, picture arrangement, etc.
- 5.2.4 You will use language and pictures to communicate and mark your accomplishments and/or significant occasions in your life.

Suggested time allotment: approximately 3 hours



Pre-Writing for Your Biopic

- 1. Refer to the **Personality Plus** chart that you completed throughout Lessons 1 to 3 and the mind map that you completed in Lesson 5, Part A. Reread each of these with your biopic in mind.
- 2. Write a brief (one-half to one page) journal entry in which you discuss possible ideas to include in your biopic. Basically, you're starting to "percolate" or think about your ideas so that once your communication variables are set, you'll know which ideas will work best.



Selecting the Communication Variables and Information Needs

During this part of the creative process (Steps 1 to 3), you will have the opportunity to achieve the specific learning outcomes identified in the box below.

- You will generate, evaluate, and select ideas and information to identify your focus and parameters for your audience and purpose.
- 4.1.2You will adapt and use the biopic form as appropriate for your audience, purpose, and context.

Throughout this sequence you have acquired a great deal of information that has helped to solidify your thinking about your personality. At this point, after reviewing and thinking about your ideas, you should have a clear sense of the following information needs:

- your topic—what you want to communicate
- your information—the details that support your main thoughts

Now, it is time to start making other decisions about the communication variables. Think about the following:

· Who is your target audience? Who do you want to read and appreciate your biopic? (Audience)







- What are the audience's characteristics? (Audience Characteristics)
- What is your purpose? What do you want the reader to get out of this text? (Purpose)
- What form will you use? In this assignment, you will use a biopic, which includes captions. (Form of Communication)

Complete the **Communication Variables and Information Needs** form from the *Forms* section as you complete Steps 1 through 3. Put the form and the work you do in Steps 1 through 3 in your Resource Binder.

Step 1: Review and Select Content

You will need 12 photographs for your biopic. Reflect and select something of importance about yourself. You may wish to present an overview of your personality or you may wish to concentrate on one particular aspect of you (for example, you as a sports person). Brainstorm about possible pictures you could use. Select possible pictures. **Note:** You may wish to draw a series of pictures or take a series of photographs especially for this assignment. If you do, refer to **Hints and Guidelines for Taking Photos** in the *Texts* section at the end of this sequence.

For your biopic, select a series of photos that tell the reader what your personality is like and the influences that have shaped you. For example, you may consider yourself to be a very outgoing individual. Or, perhaps you have a large family or live in a close-knit community that has contributed to your love of people. If so, your pictures may include shots of you and your family, or you with particular community members or at a community event. If you plan to have your biopic appear in a popular entertainment magazine or in a community paper or at a family gathering, it may be helpful to read entertainment magazines like *People*, *Us*, *Biography*, or *Saturday Night* to see examples of biopics.

Several **Biopic Examples** are included in the *Texts* section at the end of this sequence. You may find them helpful. The article **Photographs and the Truth**, also in the *Texts* section, may assist you in selecting appropriate photos.







Step 2: Select an Audience

Select an audience for your biopic. Who will read and view it? With whom do you want to communicate? Identify characteristics of this audience (for example, age, gender, interests). Your audience could be private (your family) or public (readers of a community newspaper or magazine).

Step 3: Choose a Purpose

What do you want your audience to learn about you from your biopic? Refer to the pictures you selected in Step 1. Review them for audience and purpose suitability. Add and eliminate as you wish.

Once you have made these decisions about the communication variables, review the information and ideas you have generated throughout the sequence. Ask yourself: How do the communication variables affect this information? What can I use? need to use? What do I need to set aside?

Organizing and Completing Your Biopic

These next five steps will help you complete your biopic for your chosen communication variables.

During this part of the creative process (Steps 4 to 7), you will have the opportunity to achieve the specific learning outcomes identified in the box below.

- 4.1.3 You will evaluate the possible impact of various organizational structures (such as sequential, comparison/contrast, listing, etc.), techniques (such as introduction, conclusion, repetition and variety of shapes, sizes, colour, font, etc.), and transitions (such as arrows to direct readers, repetition of colour, etc.) in your biopic to achieve your purpose for your audience and to ensure unity and coherence.
- 4.2.5 You will consider audience characteristics and needs when selecting pictures, and when writing captions, an introduction, and a conclusion for your biopic.
- 4.4.2 You will select and adjust appropriate words, pictures, and other visual features (colour, arrows, shape, etc.) to improve your audience's understanding.



Step 4: Organize Content

Organize your pictures in a way that best suits your audience and purpose. Experiment with order and grouping (organizing by chronological order, grouping by events, by location). See section 112 of *Writers INC* (1996 edition) or page 52 (2001 edition) for brief descriptions of various organizational patterns. You can signal your organizational pattern visually with arrows, colours, shapes, borders, etc. Check to determine if your organization is effective for your audience, purpose, and topic.

Step 5: Write Captions



Write captions for each picture or small group of pictures. Review Part D of Lesson 6 for guidelines. Are your captions appropriate for your chosen audience and purpose? Do the captions add to the photos and pictures? Do they merely state the obvious? Revise as necessary. You may wish to include quotations or famous sayings as part of your captions.

Step 6: Write the Introduction and Conclusion

Write a short introduction and conclusion for your biopic. Keep in mind both your audience and purpose. These parts of your biopic are also important in helping you communicate effectively.

Step 7: Create a Title

Create a title and a title page. Refer to **Giving Your Biopic a Title** in the *Forms* section at the end of this sequence.

Step 8: Edit and Proofread Final Product

During this part of the creative process (Step 8), you will have the opportunity to achieve the specific learning outcomes identified in the box below.

- 4.3.1 You will analyze and edit your captions, introduction, conclusion, and title for word choice and grammatical structure to make the text clear, appealing, and effective.
- 4.3.2 You will know and apply Canadian spelling conventions in your written text.
- 4.3.3 You will know and apply capitalization and punctuation conventions to make your intended meaning clear.

Edit your written work throughout your biopic. Proofread. Check for correct spelling, grammar, and usage. (See *Writers INC*, 049-054, 575-701 (in 1996 edition) or pages 75-79, 455-500 (2001 edition).)

Part B: Reflection

In this part of the lesson, you will demonstrate your achievement of the specific learning outcomes identified in the box below (which are assessed as Assignment 1-1: Biopic—Analysis, Process, and Reflection).

- 1.1.2 You will assess your ideas about your personality and how it developed.
- 1.2.1 You will explain how any new knowledge, ideas, experiences, and perspectives that you acquired from your readings and response partner feedback reshaped your understanding of what you included in your biopic.
- 2.2.3 You will analyze how the language and stylistic choices you made in your biopic (such as your choice of words, colours and shapes of pictures, etc.) communicate your intended meaning and create effect.

(continued)



Suggested time allotment: approximately 1 hour



- 2.3.1 You will evaluate the effect of the biopic form on your content (the information you include) and your purpose (what you want the reader to get out of it).
- 2.3.2 You will analyze how short captions, picture size, shape, and arrangement (techniques and elements) are used in your biopic to accomplish your purpose.
- 2.3.3 You will examine how language and vocabulary are used to communicate in your biopic and how they are appropriate for your topic and audience.



Now that you have completed your assignment, record your decision-making processes by answering the following questions in your Resource Binder.

- 1. What audience did you select and why?
- 2. How did your choice of audience affect your purpose, or vice versa? How did your choice of audience affect the details you used in your content? How did your purpose affect the details you used in your content?
- 3. Was the biopic form of communication an effective way to tell your chosen audience about yourself and to achieve your purpose?
- 4. Comment on your choice of pictures and the arrangement of the photos. What ideas were you trying to communicate? What effect(s) were you trying to achieve? How did your choice of pictures and arrangement of photos assist you in achieving your purpose for your chosen audience?
- 5. Comment on your choice of words, sentence structures, etc. in your captions, introduction, and conclusion. What ideas were you trying to communicate? What effect(s) were you trying to achieve? How did these choices help you to achieve your purpose for your chosen audience?
- 6. Identify two aspects of your assignment that you particularly like or think are effective. Explain why.
- 7. Identify two areas or aspects of your knowledge and skills in English language arts you would like to improve.

Choose someone from your target audience and share your biopic with that person. Ask the person to provide feedback to you by answering the following questions.

- 1. Was the biopic attractive and easy to read and follow?
- 2. How did you like the arrangement of the pictures? Did the order make sense to you? Why or why not?
- 3. Were the captions useful? Did the captions highlight the importance of the pictures? Why or why not?
- 4. Did the language of the captions capture and hold your attention? Why or why not?

Include the feedback in your Resource Binder. Then refer to the writing variables you stated in the beginning of Part A of this lesson and reflect on the success of your choice of writing variables for your biopic. Did the content and the form succeed in your purpose for your chosen audience? Explain in writing in your Resource Binder.





Sequence 1

Assessment: Preparation for Submission

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: Biopic
- complete a self-assessment of the analysis, process, and reflection that occurred in the sequence
- complete a cover sheet
- complete a checklist to make sure you have done all the work in this sequence
- submit all work from this sequence to the Distance Learning Unit. The staff will forward your work to your tutor/marker.

Note: Please contact your tutor/marker if you plan to submit Sequence 2 before you have received your feedback for Sequence 1.

Assessment of Assignment 1-1

Remove **Assessment of Assignment 1-1: Biopic** from the *Forms* section at the end of this sequence. This assessment form corresponds to the one your tutor/marker will use. You will assess your achievement of the targeted specific learning outcomes identified in relation to this assignment.

To assess these specific learning outcomes, use the following five-point scale.



Suggested time allotment: approximately 15 minutes

	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.	0%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 12; work is below the range of expectations for Grade 12.	25%
2	Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.	50%
3	Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.	75%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.	100%

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

Now you will complete a self-assessment on the analysis, process, and reflection that you did at various times throughout the sequence. Remove Assessment of Assignment 1-1:

Biopic—Analysis, Process, and Reflection from the Forms section and complete it.

Checklist for Sequence 1

Remove Checklist for Sequence 1: Influences and Self from the *Forms* section at the end of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 1.

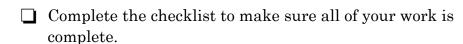
As you check each item, make sure it is labelled with the appropriate lesson and part numbers. To help you keep track of your work in this course, you can write the completion date in the date column.

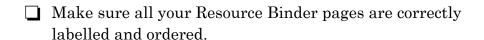
Steps:

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







☐ Assemble your work as follows:

(top) Cover sheet

Checklist for Sequence 1 Resource Binder pages Assignment 1-1: Biopic

Assessment of Assignment 1-1: Biopic

(bottom) Assessment of Assignment 1-1: Analysis,

Process, and Reflection

Place all materials in order in an envelope for mailing. Mail to:



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

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Neat People vs. Sloppy People*

by Suzanne Britt

"Neat People vs. Sloppy People" appears in Britt's collection of informal essays, *Show and Tell* (Raleigh, North Carolina, 1983). Mingling humor with seriousness (as she often does), Britt has called the book a report on her journey into "the awful cave of self: You shout your name and voices come back in exultant response, telling you their names." In this essay about certain inescapable personality traits, you may recognize some aspects of your own self, awful or otherwise.

I've finally figured out the difference between neat people and sloppy people. The distinction is, as always, moral. Neat people are lazier and meaner than sloppy people.

Sloppy people, you see, are not really sloppy. Their sloppiness is merely the unfortunate consequence of their extreme moral rectitude. Sloppy people carry in their mind's eye a heavenly vision, a precise plan, that is so stupendous, so perfect, it can't be achieved in this world or the next.

Sloppy people live in Never-Never Land. Someday is their métier. Someday they are planning to alphabetize all their books and set up home catalogues. Someday they will go through their wardrobes and mark certain items for tentative mending and certain items for passing on to relatives of similar shape and size. Someday sloppy people will make family scrapbooks into which they will put newspaper clippings, postcards, locks of hair, and the dried corsage from their senior prom. Someday they will file everything on the surface of their desks, including the cash receipts from coffee purchases at the snack shop. Someday they will sit down and read all the back issues of *The New Yorker*.

For all these noble reasons and more, sloppy people never get neat. They aim too high and wide. They save everything, planning someday to file, order, and straighten out the world. But while these ambitious plans take clearer and clearer shape in their heads, the books spill from the shelves onto the floor, the clothes pile up in the hamper and closet, the family mementos accumulate in every drawer, the surface of the desk is buried under mounds of paper and the unread magazines threaten to reach the ceiling.

Sloppy people can't bear to part with anything. They give loving attention to every detail. When sloppy people say they're going to tackle the surface of the desk, they really mean it. Not a paper will go unturned; not a rubber band will go unboxed. Four hours or two weeks into the excavation, the desk looks exactly the same, primarily because the sloppy person is meticulously creating new piles of papers with new headings and scrupulously stopping to read all the old book catalogs before he throws them away. A neat person would just bulldoze the desk.

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Britt/Neat People vs. Sloppy People

Neat people are bums and clods at heart. They have cavalier attitudes toward possessions, including family heirlooms. Everything is just another dust-catcher to them. If anything collects dust, it's got to go and that's that. Neat people will toy with the idea of throwing the children out of the house just to cut down on the clutter.

Neat people don't care about process. They like results. What they want to do is get the whole thing over with so they can sit down and watch the rasslin' on TV. Neat people operate on two unvarying principles: Never handle any item twice, and throw everything away.

The only thing messy in a neat person's house is the trash can. The minute something comes to a neat person's hand, he will look at it, try to decide if it has immediate use and, finding none, throw it in the trash.

Neat people are especially vicious with mail. They never go through their mail unless they are standing directly over a trash can. If the trash can is beside the mailbox, even better. All ads, catalogs, pleas for charitable contributions, church bulletins and money-saving coupons go straight into the trash can without being opened. All letters from home, postcards from Europe, bills and paychecks are opened, immediately responded to, then dropped in the trash can. Neat people keep their receipts only for tax purposes. That's it. No sentimental salvaging of birthday cards or the last letter a dying relative ever wrote. Into the trash it goes.

Neat people place neatness above everything, even economics. They are incredibly wasteful. Neat people throw away several toys every time they walk through the den. I knew a neat person once who threw away a perfectly good dish drainer because it had mould on it. The drainer was too much trouble to wash. And neat people sell their furniture when they move. They will sell a La-Z-Boy recliner while you are reclining in it.

Neat people are no good to borrow from. Neat people buy everything in expensive little single portions. They get their flour and sugar in two-pound bags. They wouldn't consider clipping a coupon, saving a leftover, reusing plastic non-dairy whipped cream containers, or rinsing off tin foil and draping it over the unmoldy dish drainer. You can never borrow a neat person's newspaper to see what's playing at the movies. Neat people have the paper all wadded up and in the trash by 7:05 A.M.

Neat people cut a clean swath through the organic as well as the inorganic world. People, animals, and things are all one to them. They are so insensitive. After they've finished with the pantry, the medicine cabinet, and the attic, they will throw out the red geranium (too many leaves), sell the dog (too many fleas), and send the children off to boarding school (too many scuffmarks on the hardwood floors).

What Do You Do All Day Anyway?*

Canada Prospects 2001-2002

It's the weekend. On Saturday you go inline skating with your friends, or try your new snowboard on the hill. Or you join friends for a soccer or hockey game, then grab a coffee and head off to catch a movie. Sunday rolls around and you've got schoolwork to do, the car to clean, calls to make and a shift to work at the store.

At first glance, it's just another typical weekend—fun, full but fairly routine. What you may not realize is that you've acquired all sorts of skills from participating in these activities.

Everyday activities are the best job-prep tools around. While you're washing the dishes, the car or even the dog, you are gaining valuable skills from these seemingly mundane tasks. All you need to do is shine them up a bit for your résumé or portfolio and you're ready to tackle the job marketplace.

Think about the things you learn from everything you do. You'll be surprised how many skills you have—skills that an employer wants to know about when you apply for a job.

Shopping

Kassandra LeVesconte loves to shop. In fact, she wants a place of her own when she finishes her high school courses and goes to college. But while she needs to buy plates and cutlery, she still wants those clothes she adores. And, most important, she still has to save for school.

How does she manage? She plans, budgets her money and spends carefully.

Kassandra has been acquiring skills for a long time, often without knowing it. "I keep my budget in my head so I know when I go to buy a pair of pants, say, I can figure out how much I can spend and not run out of money in my bank account." Her planning led her to set up both a savings account and a chequing account so she can keep savings separate from spending money. "And I chose a student plan so I don't pay for my debits."

What skills do you acquire when shopping?

How to plan, budget, manage money and spending habits, and make careful choices.

Hanging out

Do you spend a lot of time simply hanging out with your friends? Then by now you have some useful communication skills. You know when to sympathize, apologize, or advise. You know the value of relationships—how to build and sustain them.

Kassandra has devoted a lot of time to her friendships. This has paid off in excellent personal relations skills. She enjoys meeting a variety of people, makes friends easily and loves to chat. Through the time she's spent with friends shopping or going to movies, she's learned how to "gain advice and how to give it, as well as help friends get through rough times so they don't feel alone."

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That's probably why her favourite job is as a restaurant hostess. Communication, says Kassandra emphatically, is the most important skill in this job, though "patience is a big one" as well.

Of course, relationship skills are also built from close encounters. Kassandra has learned that siblings don't see eye-to-eye all the time, and that stressful situations occasionally happen in families. Through this experience she has acquired skills that she can take to work. Customers can get pushy, supervisors angry, and other staff upset, she points out. But "you have to learn to put up with people. And relationships with boyfriends have taught me it's not always important that I get my own way."

What skills do you acquire from relationships?

- How to be tolerant, patient, accepting, and compassionate.
- How to make compromises and negotiate tricky situations.

On the hill skills

At seven, Kelly Noland started ski racing on the hill next door to his house. For 10 years he competed, travelling locally and nationally. Then a car accident forced him to give it up. But even today, four years later, he's using the skills he acquired when he raced.

"Racing taught me hard work and perseverance. And when you work hard, you achieve your goals," he says, explaining that he still works for the satisfaction derived from "seeing results." He thinks he can excel in any job because of the discipline he developed through racing. His experience has shown him that "the more you practise, the better you get."

Racing was demanding, says Kelly. Preparation required personal goal setting and a high level of physical fitness, achieved through intensive workouts. Good concentration skills were essential, he says, "because when you're racing down a hill at 130 kilometres an hour, if you catch an edge, you're done."

Kelly had to organize his time to fit school into a schedule that required him to travel a lot. And he had to "learn how to be resourceful" when it came to interacting with people from other countries.

Kelly is convinced that anyone who works hard at sports will work just as hard in a job. Why? Because "you want the results."

What skills do you acquire in competitive sports?

- · Discipline, goal setting, commitment, concentration, organization, budgeting
- Communication with coaches, teammates, and other competitors

Cooking

If you have ever made brownies from scratch, you know that making them a second time is easier and faster. That's because you figured out how to melt the chocolate without burning it, you remembered to have all the ingredients on hand before you started, and you decided to invite only one friend over to "help." Without thinking about it, you learned how to plan, follow directions, and be efficient.

What skills do you acquire when cooking?

- Time management and planning
- The ability to follow instructions

Doing chores

When you shovel snow, wash dishes, or do laundry you may think you're not going to learn anything new. The truth is, you do acquire new skills. It's just that you've done these tasks so often, the skills are second nature. And you've learned the advantages of taking chores seriously. You know that if you're not paying attention, and you accidentally put that red sock in the wash with your new white T-shirt, that shirt is going to end up pink.

What skills do you acquire in the kitchen, laundry room and on the sidewalk?

- · How to work carefully, conscientiously, and with focus
- How to be organized

You learn a lot at school, but you also learn at home, in the coffee shop, or in the gymnasium. Give yourself credit for the other side of learning, where the skills you pick up are always available for future reference.

Choose the sk	Choose the skills you use when you:										
	Play	nackeri Ché	an Your's	oord die Interf	jek Puti	ogether?	pool play	orgain orgain	gattes nite a pai	the dock	on a Project
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follow instructions		0	公		0	☆		0	*		
plan		О	众		0	众		О	*		
think imaginatively		О	**		0	☆		0	☆		
focus		0	公		0	☆		0	公		
take responsibility		О	☆		О	☆		0	*		
listen		0	公		0	☆		0	☆		
express ideas		0	☆		0	\Rightarrow		0	☆		
entertain		О	众		О	众		О	众		
solve problems		0	☆		0	\Rightarrow		0	☆		
teach		0	众		0	众		О	众		
be a team player		О	众		0	☆		0	☆		
calculate		0	*		0	☆		O	众		
deal with pressure		0	*		0	☆		0	*		
research		0	众		0	众		0	众		
physical coordination		0	*		0	Δ		0	*		
interpret		0	*		0	☆		0	☆		
pay attention to detail		0	☆		0	\Rightarrow		0	☆		
advise		О	众		0	众		О	众		
recognize patterns		0	*		0	☆		0	*		

Listen Up You Parents: You Have No Influence*

Lindor Reynolds

TERE'S A piece of news I could have used 12 years ago.

Parents have no influence on their children's development. None. Nada. Zip.

All that time we spent brandishing flash cards and singing about the wheels on the bus was wasted. It would have made no difference if we'd spent the early years splayed in the kiddy pool sucking on Mai Tais.

Judith Rich Harris, the American author of *The Nurture Assumption*, claims that once egg meets sperm, our job is done. Wolves could raise your child and not make a difference.

OK: Maybe their table manners would be better, but that's it.

For those of us who have made a full-time occupation out of enhancing our young darlings' lives, this is harsh news.

Parents, Harris writes, "don't have any long-term effects on the development of their child's personality." Very harsh news.

You've got to wonder what went wrong at Mrs. Harris' house to make her this mean.

She is asking us to believe that those ballet lessons at three, Japanese tutoring at four and competitive swimming at five didn't make a difference.

Hah! Look around at all those twitching six-year-olds. We did that, moms and dads. Hold your heads up high and know that she's wrong.

Harris told the *Chicago Tribune* that she intended to "dissuade you of the notion that in a child's personality, what used to be called 'character' is shaped or modified by the child's parents."

As reasonable adults, you're now wondering about one thing: What is this whack job talking about?

If parents don't influence kids, who does? Little Johnny, that's who. Harris claims that once you've forked over the DNA, your kid's friends make all the difference. If Little Johnny tells Junior to jump off a bridge, Junior's going to plug his nose and count to three.

Here's the dilemma I'm facing with this fascinating explanation of childhood development. What about the part where we say Johnny is Troubled Youth and won't be darkening our door again?

What about the part where we suggest a summer at church camp will provide many opportunities to bird watch and make birch bark canoes?

And what about the part where Junior has a moment of clarity and realizes that life on the street isn't nearly as swell as life at home?

Little Johnny may be a fascinating companion, but he's not likely buying the computer upgrades in your house.

Maybe I'm overly defensive. Maybe I just really need to believe the years spent at mom-and-baby swim classes, at tot-'n-tumble gym lessons, at hopeful lemonade stands, and at countless make-believe tea parties made a difference.

If it didn't, I'm going to really resent my lack of sleep, loss of an adult social life, and basic disintegration of social skills that happened in the first five years.

Especially the part spent singing about little rabbit foo-foo.

But I'm going to continue my interfering —uh, supportive—parenting style. I've got a winner and I need to believe I had something to do with that.

And if things don't work out according to plan, that's OK, too.

I can always blame her father's genes.

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Nature or Nurture: The Parenting Debate* Parents have no effects on the way kids grow up

by Judith Rich Harris

Judith Rich Harris is the author of the book, 'The Nurture Assumption: Why Children Turn Out the Way They Do.'

What makes children turn out the way they do? Everyone knows the answer: it's "nature" (their genes) and "nurture" (the way their parents bring them up), right? Wrong. That is, the first part (genes) is right, but the second part isn't. It's not "nurture": it's the environment.

There is a difference and that's what my book, "The Nurture Assumption", is about. The nurture assumption is the assumption that "nurture" and "environment" are the same. It's the belief that what makes children turn out the way they do, aside from their genes, is the way their parents bring them up. Almost everyone takes this for granted, but the things we take for granted are not necessarily true—in fact, there is good evidence against the nurture assumption. The evidence comes from a variety of sources and it leads to a stunning conclusion: that parents have no important effects (other than genetic) on the kind of people their children will be when they grow up. That parents cannot determine how their children will behave when they leave home.

The book has been widely attacked. I've been accused of ignoring all the evidence that shows that parents do have important effects on their children. Kids who receive good parenting tend to turn out better than kids who don't. Kids who grow up in a home full of books are more likely to become good readers. I do not deny or ignore bits of evidence of this sort: my theory of how children develop can explain them. It can also explain observations that are at odds with the nurture assumption, such as the fact that the children of immigrants learn to speak the local language without an accent, even if their parents speak it with a heavy foreign accent.

What has attracted the most attention, however, are the headlines that ask, "Do Parents Matter?" I have been accused of saying that parents don't matter, though my book contains a chapter titled "What Parents Can Do."

What's worse, people have been claiming that my book will make parents more likely to neglect or abuse their children. If it "doesn't matter" what parents do—if they cannot determine how their children will turn out or how they will behave when they leave home—then why should parents be nice to their children?

^{*} Copyright Judith Rich Harris. Published in Plano Star Courier, 11 Oct. 1998. Reprinted by permission.

For the same reason you are nice to your friends and your partner, even though you have no hopes of molding their character. For the same reason your great-grandparents were nice to *their* children, even though they didn't believe in the nurture assumption.

That's right: your great-grandparents didn't believe in it. The notion that parents can ruin their children by rearing them poorly—or turn them into happy, successful adults by rearing them well—is a relatively new idea. Before the late 1940s, most American parents thought that kids turned out the way they did because they were "born that way." The parents of disappointing or troublesome kids—my own parents, for example—didn't get blame: they got sympathy.

Child-rearing styles, and people's ideas about children, vary from culture to culture. In one time or place, children are indulged; in another they are treated strictly (I describe these variations in my book). What doesn't vary is parents' commitment to their offspring. For thousands of generations, parents successfully reared their children without benefit of the belief that the proper child-rearing style would make them turn out better. They took care of their children because they wanted to, needed to, couldn't do otherwise. They did it because a child's smile is a reward worth working for and a child's cry stabs at a parent's heart.

Whatever else changes, this will always be true.

Sequence 1, Texts

The Parent Trap*

By Sharon Begley

Surely there is no more cherished, yet humbling, idea than the conviction that parents hold in their hands the power to shape their child's tomorrows. And the evidence for it is as impossible to ignore as the toddler throwing a tantrum in the grocery store when Daddy refuses to buy him M&Ms: setting reasonable, but firm, limits teaches children self-control and good behavior, but being either too permissive or too dictatorial breeds little brats. Giving your little girl a big hug when she skins her knee makes her feel loved and secure, which enables her to form trusting relationships when she blooms into a young woman. Reading and talking to children fosters a love of reading; divorce puts them at risk of depression and academic failure. Physical abuse makes them aggressive, but patience and kindness, as shown by the parents who soothe their child's frustration at not being able to play a favorite piano piece rather than belittling him, leaves a child better able to handle distress both in youth and in adulthood. Right?

Wrong, wrong and wrong again, contends Judith Rich Harris. In a new book, "The Nurture Assumption: Why Children Turn Out the Way They Do; Parents Matter Less Than You Think and Peers Matter More" (462 pages. Free Press. \$26), Harris is igniting a bonfire of controversy for her central claim: the belief "that what influences children's development... is the way their parents bring them up... is wrong." After parents contribute an egg or a sperm filled with DNA, she argues, virtually nothing they do or say—no kind words or hugs, slaps or tirades; neither permissiveness nor authoritarianism; neither encouragement nor scorn—makes a smidgen of difference to what kind of adult the child becomes. Nothing parents do will affect his behavior, mental health, ability to form relationships, sense of self-worth, intelligence or personality. What genes don't do, peers do.

Although Harris's book lists some 750 scientific papers, articles and books as references, maybe all she really had to do to reach this conclusion was keep good notes about the goings-on in her own suburban New Jersey colonial. Harris and her husband, Charles, had one daughter, Nomi, on New Year's Day, 1966, and adopted a second, Elaine, almost four years later. The girls grew up in the same home "filled to overflowing with books and magazines, where classical music was played, where jokes were told," recalls Harris. Both girls took ballet lessons; both learned the crawl at Mrs. Dee's Swim School. Both were read books by their parents and both delighted in birthday parties with homemade cake. Both experienced the sorrow and stress of a sick mother (Harris developed a mysterious autoimmune illness, part lupus and part systemic sclerosis, when Elaine was 6 and Nomi 10, and was often confined to bed). Yet Nomi was a well-behaved child who "didn't want to do anything we didn't want her to do," says Harris over iced tea in her kitchen. Elaine, adopted at 2 months, was defiant by the age of 11. She angrily announced to her parents that she didn't have to listen to them. When they grounded her once, at 15, she left for school the next morning – and didn't come back that night. Nomi was a model student; Elaine dropped out of high school.

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It made Harris wonder. Why was she having about as much influence on Elaine as the fluttering wings of a butterfly do on the path of a hurricane? And it made her mad. "All of these studies that supposedly show an influence of parents on children—they don't prove what they purport to," she fumes. Having floated this idea in the scientific journal *Psychological Review* in 1995, she has now turned it into a book that is becoming the publishing phenom of the season. This week Harris is scheduled for morning television shows, radio interviews and network magazine shows. The Free Press has gone back for a third printing after an initial run of 15,000, and her publicists say every author's dream—Oprah—may be in her future.

This petite, gray-haired grandmother hardly seems the type to be lobbing Molotov cocktails at one of the most dearly held ideas in all of child development. Harris, 60, has no academic affiliation and no Ph.D. In 1961, she was thrown out of Harvard University's graduate department of psychology because her professors believed she showed no ability to do important original research. She got a job writing psych textbooks. Yet in August, Harris shared a \$500 prize from the American Psychological Association, for the paper that best integrates disparate fields of psychology. And she has some big guns on her side. Neuroscientist Robert Sapolsky of Stanford University says her book is "based on solid science." John Bruer, president of the James S. McDonnell Foundation, which funds education programs, praises it as "a needed corrective to this belief that early experiences between the child and parents have a deterministic, lifelong effect." And linguist Steven Pinker of the Massachusetts Institute of Technology predicts that "The Nurture Assumption" "will come to be seen as a turning point in the history of psychology."

So far, though, that's a minority view, and many scientists are nothing short of scathing. "I am embarrassed for psychology," says Harvard's Jerome Kagan, arguably one of the deans of child development. "She's all wrong," says psychologist Frank Farley of Temple University, president of the APA division that honored Harris. "She's taking an extreme position based on a limited set of data. Her thesis is absurd on its face, but consider what might happen if parents believe this stuff! Will it free some to mistreat their kids, since 'it doesn't matter'? Will it tell parents who are tired after a long day that they needn't bother even paying any attention to their kid since 'it doesn't matter'?" Psychologist Wendy Williams of Cornell University, who studies how environment affects IQ, argues that "there are many, many good studies that show parents can affect how children turn out in both cognitive abilities and behavior. By taking such an extreme position, Harris does a tremendous disservice."

On the effect of quality time: 'Parenting has been oversold. You have been led to believe that you have more of an influence on your child's personality than you really do.'

In fact, neither scholars nor parents have always believed that parents matter. Sure, today rows upon rows of parent-advice books fill stores, parenting magazines clog newsstands, and new parents know the names Penelope Leach and T. Berry Brazelton better than they do their newborns'. But a leading tome on child development published in 1934 didn't

even include a chapter on parents. It was only in the 1950s that researchers began to seek the causes of differences among children in the ways that parents raised them. Now Harris is part of a growing backlash against the idea that parents can mold their child like Play-Doh.

(continued)

With an impish wit and a chatty style, Harris spins a persuasive argument that the 1934 book got it right. Her starting point is behavioral genetics. This field examines how much of the differences between people reflect heredity, the genes they inherit from their parents. Over the years, researchers have concluded that variations in traits like impulsivity, aggression, thrill-seeking, neuroticism, intelligence, amiability and shyness are partly due to genes. "Partly" means anywhere from 20 to 70 percent. The other 30 to 80 percent reflects "environment." "Environment" means influences like an encounter with a bully, a best-friendship that lasts decades, an inspiring math teacher. It also includes, you'd think, how your parents reared you. But Harris argues that "environment" includes a parental contribution of precisely zero (unless you count Mom and Dad's decision about which neighborhood to live in, which we'll get to later).

When she says parents don't "matter," she means they do not leave a lasting effect—into adulthood. (She accepts that how parents treat a child affects how that child behaves at home, as well as whether the grown child regards the parents with love, resentment or anger.) To reach her parents-don't-matter conclusion, Harris first demolishes some truly lousy studies that have

On divorce:

'Heredity . . . makes the children of divorce more likely to fail in their own marriages. Parental divorce has no lasting effects on the way children behave when they're not at home.'

become part of the scientific canon. A lot of research, for instance, concludes that divorce puts kids at greater risk of academic failure and problem behavior like drug use and drinking. Other studies claim to show that parents who treat their kids with love and respect, and who get along well with others, have children who also have successful personal relationships. Yet neither sort of study "proves the power of nurture at all," Harris says emphatically. Why? They do not take into account genetics. Maybe the reason some parents are loving or competent or prone to divorce or whatever is genetic. After all, being impulsive and aggressive makes you more likely to divorce; both tendencies are partly genetic, so maybe you passed them on to your kids. Then it's their genes, and not seeing their parents' marriage fail, that explain the kids' troubles, Harris claims. And if being patient and agreeable makes you more likely to be a loving and patient parent, and if you pass that nice DNA to your kids, then again it is the genes and not the parenting that made the kids nice.

Do your own eyes tell you that being a just-right disciplinarian—not too strict, not too easy—teaches children limits and self-control? Not so fast. Harris points out that children, through their innate temperament, can elicit a particular parenting style. For example, a little hellion will likely make her parents first impatient and then angry and then resigned. It isn't parental anger and resignation that made the kid, say, a runaway and a dropout. Rather, the child's natural, genetic tendencies made her parents behave a certain way; those same tendencies made her a runaway and a dropout. Again, argues Harris, not the parents' fault. By this logic, of course, parents don't get credit, either. You think reading to your toddler made her an academic star? Uh-uh, says Harris. Maybe kids get read to more if they like to get read to. If so, liking books is also what makes them good in school, not listening to "Goodnight Moon."

Studies of twins seem to support Harris's demotion of parents. "[I] dentical twins reared in the same home," says Harris, "... are no more alike than identical twins separated in infancy and reared in different homes." Apparently, being reared by the same parents did nothing to increase twins' alikeness. Same with siblings. "[B]eing reared by the same parents [has] little or no effect on [their] adult personalities," writes Harris. "The genes they share can entirely account for any resemblances between them; there are no leftover similarities for the shared environment to explain." By "shared environment," she means things like parents' working outside the home, battling constantly, being dour or affectionate. A son might be a cold fish like Dad, or react against him and become a warm puppy. "If children can go either way, turning out like their parents or going in the opposite direction," says Harris, "then what you are saying is that parents have no predictable effects on their children. You are saying that this parenting style does not produce this trait in the adult."

What Harris offers in place of this "nurture assumption" is the idea that peer groups teach children how to behave out in the world. A second-grade girl identifies with second-grade girls and adopts the behavioral norms of that group. Kids model themselves on other kids, "taking on [the group's] attitudes, behaviors, speech, and styles of dress and adornment," Harris says. Later, a child gravitates toward the studious kids or the mischief makers or whomever. Because people try to become more similar to members of their group and more distinct from members of other groups, innate differences get magnified. The jock becomes jockier, the good student more studious. This all begins in elementary school. Harris's bottom line: "The world that children share with their peers determines the sort of people they will be when they grow up."

Is there no way parents can shape their children? Harris offers this: have enough money to live in a good neighborhood so your children associate with only the "right" peers. Dress your sons and daughters in the fashions of the moment so they are not ostracized. If their appearance is so odd that they are in danger of being shunned, spring for orthodontia.

On helping kids fit in: Parents 'do have some control over the way their children look, and their goal should be to make them look as normal and attractive as possible, because looks do count.'

Or, Harris writes, "if you can afford it, or your health insurance will cover it, plastic surgery." No one denies that there is some truth to her argument. Even her detractors like the way she's blown the lid off dumb studies that can't tell the difference between parents' influencing their kids through genes and influencing them through actions. And they applaud her for pointing out that children of divorce are not necessarily ruined for life, notes psychologist Robert Emery of the University of Virginia. But many of the nation's leading scholars of child development accuse Harris of screwy logic, of misunderstanding behavioral genetics and of ignoring studies that do not fit her thesis. Exhibit A: the work of Harvard's Kagan. He has shown how different parenting styles can shape a timid, shy child who perceives the world as a threat. Kagan measured babies at 4 months and at school age. The fearful children whose parents (over)protected them were still timid. Those whose parents pushed them to try new things—"get into that sandbox and play with the other kids, dammit!"—lost their shyness. A genetic legacy of timidity was shaped by parental behavior, says Kagan, "and these kids became far less fearful."

On smoking: 'The best predictor of whether a teenager will become a smoker is whether her friends smoke. This is a better predictor than whether her parents smoke.'

"Intervention" studies — where a scientist gets a parent to act differently—also undercut Harris. "These show that if you change the behavior of the parents you change the behavior of the kids, with effects outside the home," says John Gottman of the University of Washington. Programs that teach parents how to deal with little monsters produce

effects that last for years. "When parents learn how to talk to and listen to kids with the worst aggression and behavior problems, and to deal with the kids' emotions," says Gottman, "the kid becomes less impulsive, less aggressive, and does better in school." Maybe such effects aren't picked up in the studies Harris cites because such motivated—dare we say saintly?—parents are so rare. Gottman studies children at the age of 4, and then at 8. Some have parents who learned to be good "emotion coaches." They're sensitive, they validate the child's emotion ("I understand, sweetie"), they help her verbalize what she's feeling, they patiently involve her in solving the problem ("What should we do?"). Other parents didn't learn these tough skills. The 8 year-olds of emotionally adept parents can focus their attention better and relate better to other kids. "There is a very strong relationship between parenting style and the social competence of their children," says Gottman. Since the parents learned to be emotion coaches, and the kids changed over the years, the result cannot be easily dismissed as genetic (emotionally intelligent parents pass on emotional-IQ genes).

Critics also slam Harris's interpretation of twins studies. From this research she concludes that "parents do not make siblings any more alike than their genes already made them... [P]arenting has no influence." But some of the leaders in the field say their measurements cannot support that. "The sample sizes we use are so small that you can't detect a 10 percent or even a 20 percent effect of the family environment," says Dr. Kenneth Kendler of the Medical College of Virginia. And as Kagan points out, the vast majority of such studies rely on questionnaires to assess personality, recollections of childhood and descriptions of what goes on in the home. "Questionnaires are totally suspect," Kagan says. "The correlation between reality and what people say is just 30 or 40 percent." Such flaws could be why twins studies fail to detect an influence of parents on kids.

Finally, some researchers take issue with Harris's logic. This one is tricky, but crucial. Harris says studies of twins and siblings find no effect of "shared environment." True. But even children who grow up with the same parents do not have an identical environment. The firstborn does not have the same "environment" as her baby brother: she has younger, less experienced parents, and no midget competitors. Also, parents treat children differently, as Harris admits: she monitored Elaine's homework but not Nomi's. Children, through their innate temperament, elicit different behaviors from their parents; thus they do not share this environment called "parents." Parents, then, arguably belong in the category called "unshared environment" — which behavioral genetics suggests accounts for about half the differences among people. And besides, even what seems like an identical parenting style may be received differently by different children. One may conform, the other rebel. That does not mean that parents did not influence what their children became. It means that we are not smart enough to

figure out how parents shape their child. Says psychologist Theodore Wachs of Purdue University, "The data do show that the same [parenting] does not have the same effect on kids. But that doesn't mean there is no effect."

In person, Harris backs off a bit from her absolutist stance. "I do think there is something to the possibility that parents determine their child's peer group, and children do learn things at home which they take to the peer group," she told NEWSWEEK. She allows that children can retain many of the values and other lessons parents teach despite peer influences. "If the group doesn't care about plans for the future, then the child can retain those ideas from home," she says. "And if things like an interior life aren't discussed by peers, then that wouldn't be affected by the group either." Might different children experience the same parenting differently, and be influenced by it? Harris pauses a few seconds. "I can't eliminate that as a possibility," she says. As for her own daughter, yes, Elaine was a handful and a heartache. But she is now married, a mother and a nurse in New Jersey—and close to her parents.

If "The Nurture Assumption" acts as a corrective to the hectoring message of so many books on child rearing, then it will have served a noble function. It lands at a time when many parents are terrified that failing to lock eyes with their newborn or not playing Mozart in the nursery or —God forbid—losing it when their kid misbehaves will ruin him for life. One of Harris' "primary motivations for writing the book," she says in an e-mail, was "to lighten the burden of guilt and blame placed on the parents of 'problem' children." Her timing is perfect: millions of baby boomers, having blamed Mom and Dad for all that ails them, can now be absolved of blame for how their own children turn out. Harris is already receiving their thanks. As one mother wrote, "We parents of the difficult children need all the support and understanding we can get." Clearly, the idea that actions have consequences, that behavior matters and that there is such a thing as personal responsibility to those who trust you is fighting for its life. Near the end of "The Nurture Assumption," Harris bemoans the "tendency to carry things to extremes, to push ideas beyond their logical limits." Everyone who cares about children can only hope that readers bring the same skepticism.

- With Erika Check

Questions for Evaluating Sources

Authority: What are the author's or producer's credentials and

affiliation?

Do these identify this person as an authority on the topic?

Who owns this media source or what organization

published this text?

What is the purpose of this text?

Reliability: Is the information consistent with information from other

sources?

Is a bibliography included to verify information? If statistics are included, are their sources provided?

Validity: Does this study measure what it purports to measure?

Are generalizations accurate?

Was the research sample adequate and randomly

selected?

Accuracy: Is this information free of errors, distortion, or

misrepresentation?

Bias: From what perspective is the information presented?

How does this perspective affect the selection of material? What effect do sounds, graphics, or imagery have on the

audience?

Currency: When was this material published or produced?

Have there been developments in the field since then that

invalidate this information?

Coverage: Is the scope of the topic clearly identified?

Are supporting materials (e.g., charts, statistics, graphics)

provided?

Are important perspectives or facts neglected?

Research on Child Development: What We Can Learn from Medical Research*

by Judith Rich Harris

(Invited talk given at a meeting of the Children's Roundtable, Brookings Institution, Washington, DC, September 28, 2000)

Let me begin with a quote from a book on clinical epidemiology by Alvan Feinstein:

In medical science, almost every plausible concept that has been held throughout the centuries about the causes, mechanisms, and treatment of diseases has been either wholly wrong or so deficient that it was later overthrown and supplanted by other concepts. (Feinstein, 1985, p. 409)

The erroneous beliefs were overturned only when medical researchers finally put them to the test, by doing the right experiments. But even when the right experiments are done, it's very difficult to overthrow deeply entrenched beliefs. Quoting Feinstein again:

When the conclusion suggested by the research is compared with the belief held by the reader or by the scientific community, all further aspects of rational analysis may vanish. If the results confirm what we believe, the customary human tendency is to assume that they must be right. The research methods need not be examined closely because there is no need to do so. Having produced the right answer, the methods must also be correct. Conversely, if the results are contrary to what we believe, the research methods must be wrong, no matter how good they seem....The greater or more entrenched the paradigm that is threatened by the research, the more likely is the reader to resist accepting the results and the more likely is the investigator to be assailed not merely for flawed research but also for flawed intellect or character. (Feinstein, 1985, p. 408)

No doubt you can think of examples of this kind of resistance. If not, you're out of luck, because that's not what I'm going to talk about today. I want to talk about the other half of Feinstein's statement: the fact that when data are *consistent* with deeply entrenched beliefs, the research methods aren't examined closely enough.

The deeply entrenched belief I have in mind, of course, is the nurture assumption—the assumption that the environment provided by parents has important effects on how their children turn out. In my book, and in an article scheduled to appear in the November 2000 issue of *Developmental Psychology* (Harris, 2000), I pointed out some of the obvious errors made by researchers in their eagerness to accept any evidence that appears to support their faith in the nurture assumption.

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Now I'd like to tell you about some of the less obvious errors. My short-term goal is to convince you that research that appears to support cherished beliefs must be examined as carefully as research that conflicts with those beliefs. My long-term goal is to enlist your aid in reforming the way research in developmental psychology is funded, carried out, reported, and applied. This is not just a scientific issue—it's an economic issue as well. When time and money are wasted on useless research, it means that less time and money are available for research that might prove useful.

Let's look first at some of the research that has been used by developmentalists to convince journalists or other psychologists that I don't know what I'm talking about and that I have ignored studies that don't fit my thesis. Here's what *Newsweek* magazine labeled "Exhibit A" in its short list of studies I've supposedly ignored:

Exhibit A: the work of Harvard's [Jerome] Kagan. He has shown how different parenting styles can shape a timid, shy child who perceives the world as a threat. Kagan measured babies at 4 months and at school age. The fearful children whose parents (over)protected them were still timid. Those whose parents pushed them to try new things—"get into that sandbox and play with the other kids, dammit!"—lost their shyness. A genetic legacy of timidity was shaped by parental behavior, says Kagan, "and these kids became far less fearful." (Begley, 1998, p. 56)

The problem is that the research described here, if it exists, has never been published. The only support I've been able to find for the statement that *Newsweek* attributed to Kagan is one unpublished doctoral dissertation that followed 24 babies to the age of 21 months, plus one other study that followed children to the age of 3. Nothing that followed children to school age, as *Newsweek* claimed, or even to sandbox age.

The doctoral dissertation is by Doreen Arcus, one of Kagan's students. It's still unpublished, nearly ten years after it was handed in, but it's often cited (as Arcus, 1991, or as Arcus, Gardner, & Anderson, 1992). As far as I've been able to determine, it's the only evidence Kagan and his students have managed to produce, in more than 20 years of studying fearful children, to support their belief in parental influences on fearfulness. Arcus found a positive correlation between overprotective parenting in infancy and fearfulness at age 21 months. The correlation at age 3 was found, for boys only, by another group of researchers, Park, Belsky, Putnam, and Crnic (1997).

Assuming that this finding can be extended to older children of both sexes, what would it prove? Only that anxious, fearful parents tend to produce anxious, fearful offspring. Such traits are heritable—Kagan himself (1994, p. 168) reported estimates of .50 to .70 for the heritability of fearfulness—and therefore children born with a predisposition to be anxious or fearful are more likely to be reared by anxious, fearful parents (and vice versa). We can get a more accurate estimate of *environmental* influences on this personality trait by looking at adopted children. Adoption studies provide no support for the belief that the parents' child-rearing style has an influence on the adoptee's adult personality (Plomin, DeFries, McClearn, & Rutter, 1997).

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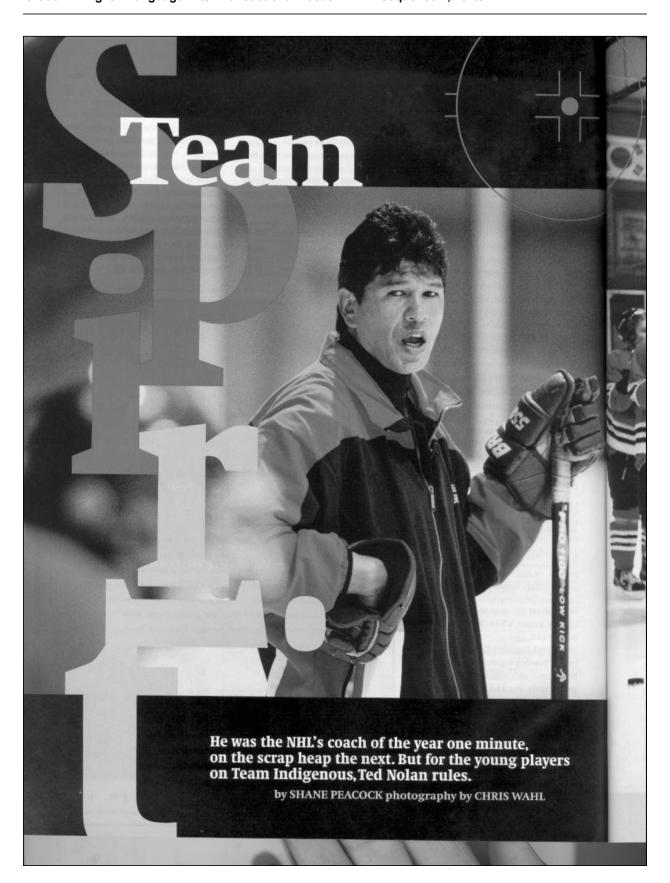
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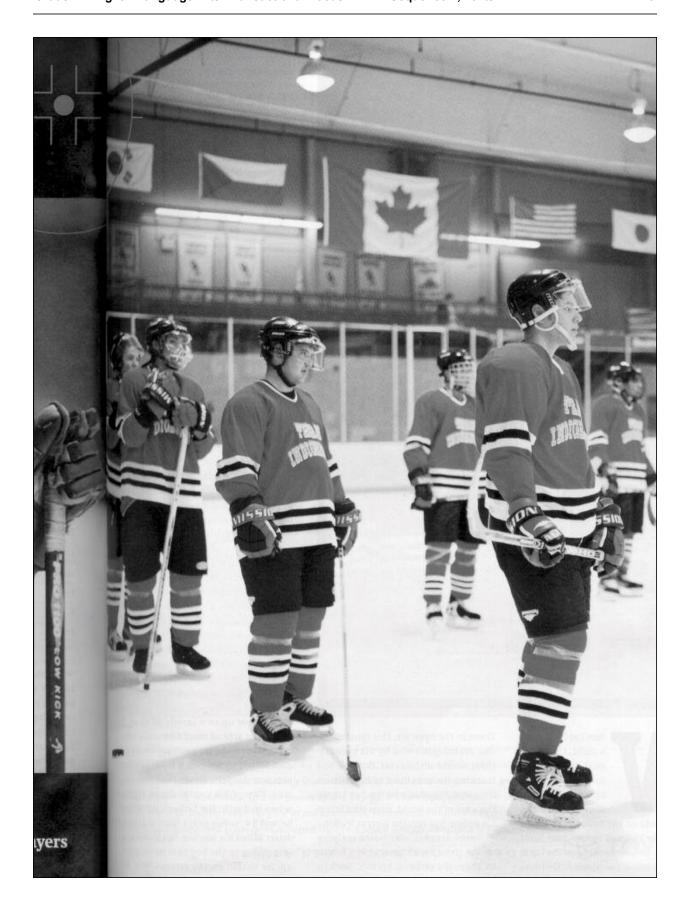
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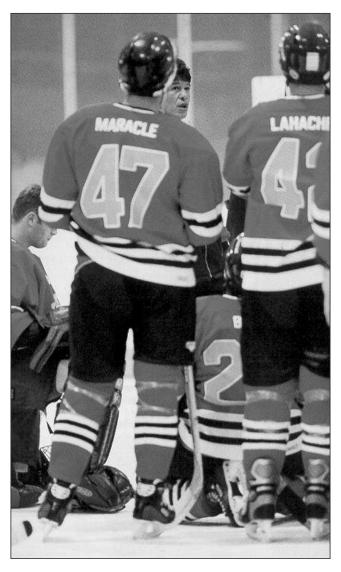
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Team Spirit*

by Shane Peacock; photography by Chris Wahl



When Ted Nolan was a child, there was nothing he loved more than the opening night of *Hiawatha*. On the wooded side of the beautiful Garden River at the Ojibway reserve near Sault Ste. Marie, Ont., he would don the buckskin costume of the play's little hero.

There in the open air, this touring native drama (produced by his grandfather) would unfold, telling of a boy learning the greatness of his culture from They are a hockey team no different from any other group of players ages 16 to 20. But they are of historic significance.

wise Nokomis, who coaches him in the ways of the world. Hiawatha leaves his people but returns a great leader.

Three decades later Nolan is flying on the ice at York University in Toronto. There is a smile on his face. Stick in hand, he picks up a puck, slips it behind himself, then threads it between his skates and back out front before snapping it under the crossbar. "Best hands of any coach around!" he shouts toward the bench. On the ice with him is a hockey team no different at a glance than any other group of players aged 16 to 20. But they are of historic significance. Team Indigenous, in the midst of a holistic training camp, wears four-colour uniforms representing the aboriginal belief in the four-cycle nature of life. Every face is native and every face is focused.

Though he would deny it, this is Nolan's team. This man, who has been through much because of the colour of his skin and his unshakeable commitment to the native spirit within him, is its undisputed chief. With it he has created more than a new national hockey club. He has found a way to inspire young native people, to show them their value, to teach them the greatness of their culture and the ways of the world.

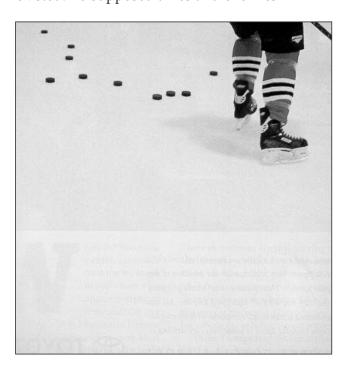
Nolan learned about the world the hard way. He doesn't bear many scars from the hardships that have shaped his life, at least on the surface. He looks younger than his 42 years, somewhat slight of frame for an athlete and undeniably handsome. He is modest and soft-spoken. But within him there are many wounds. As a kid he lifted

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himself up from abject poverty: he matured in the bright lights of the National Hockey League and then was rejected and shunned. Now he has returned to his people, to inspire their youth. His life has been a circle.

He grew up in a family of 12 in a house the size of most Canadian cottages. There was no running water or electricity and not much food. Around him was despair, alcoholism and suicide. Two of his uncles drank themselves to death. His father died when he was 14; seven years later a drunk driver killed his mother. But there was something in the boy that never gave up. He skated on the rivers of his reserve until he nearly dropped and ran on railway tracks like a fighter training for a shot at glory. He vowed that when he made something of himself, he'd never forget his people and would help them in a permanent way.

Hockey was his road upward. Learning shinny at the Garden River reserve, he made a few Soo teams and then caught on with the Kenora Thistles of the Manitoba Junior Hockey League. But there he encountered a hatred he hadn't known existed. To supposed allies and enemies



alike, he wasn't a young man with potential but a "wagon burner" and a "prairie nigger." One night, teammates suggested they all go "downtown to beat up Indians." Nolan rose to his feet. "You don't have to go downtown," he snapped, "you've got one right here!" Later in the season, a player he had often fought in practice was being pummelled near the Kenora bench. "Give it to him, give it to him good!" Nolan said to himself. But, honour-bound, he leapt over the boards and came to the rescue. That night the bloodied white kid stood up on the team bus and apologized to his Ojibway saviour.

Before long, Nolan made the Sault Ste. Marie Greyhounds (Junior A). Then he played a few seasons with the Detroit Red Wings and Pittsburgh Penguins, a gritty winger, the only player in "the show" born and raised on a reserve. But he was hit hard during a 1986 game in Calgary and ruptured two discs in his back: he was finished as a player at 28. He came home to coach the Greyhounds, and at first they struggled, but by his second season he put his own style into effect and the team took off like few elite junior teams in history. Three straight times they reached the national Memorial Cup championships. On the third try, they won, at home. The Soo will never forget it.

Within a few years he was coaching in the NHL, hired almost as a sacrificial lamb by the Buffalo Sabres, who had traded away star players so they could rebuild their team with youth. But Nolan had met greater challenges, and in two years the Sabres were contenders, dubbed "the hardest-working team in hockey," a lunch-bucket brigade that came at opponents in waves with speed and fists and always with heart. His tales of how he dealt with hardship inspired them and they bonded.

"The kids respect Ted," says Bill Erasmus, chief of the Dene Nation. "He doesn't have a whistle. He's not yelling at guys, he's talking to them and he's helping them understand."



He put the players in circles each time they met so their spirit went inward to one another: he said that when they played for him they were like braves going off to war. Their dressing room was sacred ground, their sweaters honoured, not allowed to be even dropped on the floor. A medicine man appeared and blessed their sticks. Nolan always made sure they had fun, telling them that winning was not the most important thing: if they grew as men, if they had the right spirit, winning would be the bonus. And it was.

At the end of the year Nolan, just 39, was named the NHL's coach of the year. But the Sabres offered him a mere one-year contract and quickly walked away when he demurred.

There had been internal problems, friction with the veteran general manager, John Muckler. Nolan says there were times when he benched players the new GM had just acquired to "motivate them, so they played better when they went back on the ice," and the team won because of it. He rested star forward Pat LaFontaine after a concussion, initially angering Muckler. (LaFontaine's doctor stated that another hit would have seriously hurt him.) Then there

Nolan's many trips to reserves and villages over the years have made him feel that, for his people, victory is a necessity.

was Dominik Hasek, the team's superstar goaltender. Eccentric and paid millions, he hadn't seen eye to eye with the man from the northern reserve, and by season's end he was telling the media he didn't want to play for his coach any more.

Nolan's dismissal was controversial. Fans took to the streets in protest: some players were distressed. One, Matthew Barnaby, threatened to deck Hasek on the ice. But Mike Brophy, senior writer for The Hockey News, says such feelings weren't unanimous. "Some guys loved him, some guys hated him. It wasn't a case where he had 18 guys on board and two didn't like him." In a business filled with unwritten rules, questions were raised about his diplomacy concerning his star goalie and the GM. His record, however—the bottom line in sports – was remarkable. Brophy unhesitatingly calls him "a very good coach."

Four seasons later, the big leagues still shun him. He was offered a job with the chaotic Tampa Bay Lightning his first year away and didn't accept. Since then about 40 jobs have become available and he has had exactly two interviews with that pristinely white, old boys' club the NHL.

"I think he's been blackballed," says Brophy. "Muckler is a long-time NHL guy who is well connected. I think it all comes down to the war he had with him, and people are using that." But Brophy agrees that many coaches have fought with general managers and not been segregated like Nolan. "For whatever reason," he says, "they are hanging Teddy out to dry."

Whatever reason? What of an unspoken one? "I don't know if it's racism," says Nolan, the only coach of the year to lose his position instantly, "but if we had 28 Indian owners I bet I'd get a job."

Nolan and the NHL parted in 1997. Soon he was travelling another path.

Nolan had worked with native youth almost from the moment he became a pro hockey player. When the NHL dumped him, he told the Assembly of First Nations he would do it full time. But he occasionally wondered if his seminars had any real impact. On a late summer day in 1999, he visited Ottawa and put a suggestion to the grand chief at the time, Phil Fontaine. "Maybe we should have something concrete that the kids can participate in." Nolan kept thinking about a comment, like a spiritual message, made to him by an elder at an AFN meeting: "I had a dream of an indigenous hockey team, and you were standing behind the bench. Wouldn't that be something." Next Nolan and Fontaine were planning their own national hockey club. All young aboriginal males in Canada would be eligible.

They began searching for players, pursuing sponsors and asking the Canadian Hockey Association to work with them. Although not all responses were positive, there was enough good news to push them forward.

At first Nolan wanted to get the players together a few times in 2000 and sometime later ease them into competition. But just a month after his meeting with Fontaine, Bob Nicholson, head of the CHA, suddenly offered them the chance to compete at a tournament in Finland that August. The level of competition would be very stiff. "My first response was no," Nolan recalls. "I didn't want to put our kids in a position like that. Because we'd be playing some of the best in the world." He called Bill Erasmus, chief of the Dene Nation and vice-chief of the AFN, responsible for sports. "Let's go, man!" said Erasmus. "At least we'll get in the door!"

The club had been drawing up a fiveyear business plan, but suddenly it needed a lot of money and support, fast. It received none from corporate Canada: the only sponsor would be Mission Equipment, operated by the owner of the NHL's Minnesota Wild, which provided pants and pads. Native people pitched in any way they could, all the way from the AFN, which gave money, to the deeply involved Aboriginal Sports Circle, to the Allied Indian Association, which donated a welcome \$600.

Lakehead University in Thunder Bay, Ont., home of a large aboriginal studies program, offered its campus for a training camp and many hours of time from capable volunteers. The team gathered there for the first time in early August for holistic training: discussions about native spirituality, goal-setting, higher education, substance abuse and setting good examples. All in the Nolan style.

Team Indigenous doesn't exist just to help hockey players succeed at the highest level. Nolan says it is meant "to encourage, to foster, to give some kind of hope to our youth." Nolan has always told native youth that they must fight, like his hockey teams, for what is theirs. "When I was a young native kid, they said we can't, and I want to prove we can. I think you fight for respect. You have a certain pride in who you are. You can instill that in people. Don't wish for things you haven't got. Work for things. Don't use excuses. You know, fight!"

He often lists what his people are struggling against: more than half of those over age 15 do not have a high school education; there is staggering unemployment, a high suicide rate and little opportunity: broken treaties have caused problems that remain to this day. A national team might just help show the way toward success. "It's not a hockey machine we are trying to develop," Nolan insists, "it's an opportunity machine."

After the Lakehead University camp, the team flew to Toronto. Finland and the world's best loomed.

Bill Erasmus is at the York University practice. His kid Lonny, a strapping

youngster who plays on a junior B team in B.C., is on the ice and soon he will be too, his long ponytail flying out behind him as he chases loose pucks for others, unable to resist helping Ted Nolan's groundbreaking hockey team.

"The kids respect Ted. The coaching staff respect him," says Erasmus. "He doesn't have a whistle. He's not yelling at guys, he's talking to them and he's helping them understand."

The imposing Billy Two Rivers is at rinkside as well. A Mohawk from the Kahnawake reserve near Montreal, former elder of the Assembly of First Nations and fearsome pro wrestler, he has a special role here: Team Indigenous's first and only elder.

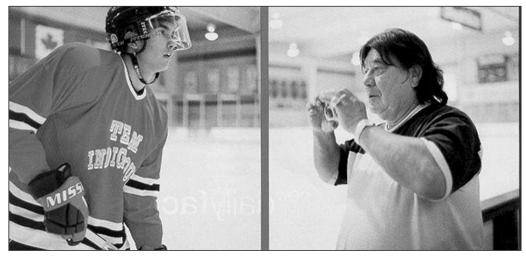
"I'm advising the players on being themselves," he says in a deep, measured voice. "The thing we have to instill in the youth is that we have to behave in a manner that exemplifies our culture, our language and history. It's a tremendous responsibility because it's a first-time thing, and they're going out into the realities of not necessarily a harsh world, but a curious world."

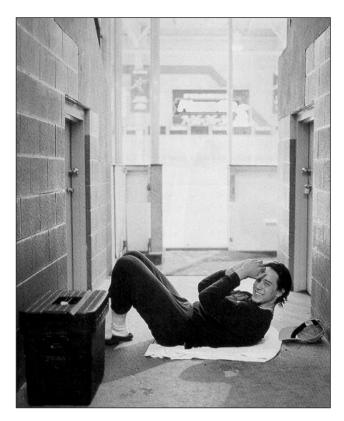
The players race through drills, skaters darting around, receiving passes, everything appearing random but always

organized. They are intense, eager to please the man without the whistle. Nolan stands to the side, allowing his assistant, Dan Flynn, to direct traffic. But every now and then he draws the team together in a circle, always a circle. He speaks quietly, watching them closely. "I believe," he often says, "that you can tell a great deal about a person by looking into their eyes." The players seem to lean forward.

Terence Tootoo is among them. Tootoo is not your average player. An Inuit, he was born and raised in Rankin Inlet, an Arctic community with a history of human tragedies. He's a bit on the short side but built like a tank and full of energy. "Myself," he says, "coming from the little territory of Nunavut, and here Ted Nolan called me up and asked if I wanted to play. Oh, I could barely talk I was talking so fast. I was so thrilled." He plays in "the South," in The Pas, Man., in the league where Nolan was hated. He's a leader on his team, a goal-scoring forward proud of last season's 316 penalty minutes. He's hoping to attend the University of Alaska at Fairbanks on a scholarship, but to him and the others, there is nothing like Team Indigenous and the Nolan experiment. "It's the greatest feeling because we're the first players on this team, role models for the guys coming up."

Left: Hunter Lahache, 19, from Kahnawake, Que., defence. Right: Billy Two Rivers, pro wrestler and Team Indigenous elder.





Jonathan Cheechoo, the team's undisputed star and captain, is big and swift and fires bullets past goaltenders. A Cree, he grew up in Moose Factory, Ont., on James Bay, without organized hockey. He has played in the Ontario Hockey League for the past few years and is a high draft choice of the San Jose Sharks. "I've had a lot of honours in my career," he says, "and being captain ranks right up there. We just want to give something back, a little sense of pride." Of Nolan he says, "He's done a lot for every native player that's on this team as well as the younger kids. We really listen because we know where he's been and we really respect him."

Later this day the team will fly to Scandinavia to make history. Their opponents will be some of the world's best junior club teams, including Finnish champions, elite Swedes and a collection of the hottest young players in the United States. Many opponents will be NHLbound. Jason Bone, 20, from Elphinstone, Man., centre. The players will suit up again, perhaps before the end of this hockey season.

Team Indigenous is bracing for the challenge. And so is Nolan. He wants to win. He always has. His many trips to reserves and villages over the years have made him feel that for his people, victory is a necessity. These trips, more than anything else, made him dream of a hopeinspiring hockey team.

He recently flew to Gjoa Haven, deep in the Arctic on the island where Franklin vanished. He says modestly he had no idea how he would be greeted, if a single soul would come out to the arena to hear him. The entire village was waiting, banging the glass, erupting into applause at the sight of him. In the dressing room he met a little boy with a big smile. Nolan helped him tie his skates and noticed they had no insoles; his feet were pressed against the heads of the screws that went into the blades. On the ice the boy continued to beam. The famous coach helped him with his mobility and afterwards watched him remove his skates. There were bloody wounds on the bottoms of his feet. Another time at a rink in Winnipeg a native girl approached him and told him she knew why he wasn't coaching in the NHL. "It's because you're brown, too brown," she said as a matter of fact. "It's because you're Indian. It always happens to us."

There were lots of brown faces on what turned out to be one of the best hockey teams at the Universal Players Hockey Tournament in Finland, proud brown faces with a brown-faced coach who had taught them well. They got off to a roaring start, slaying their first three opponents, two Finnish teams and one Swedish, 5-2, 7-3, and 6-3. Then, during an important game, they were given an astounding, and crippling, 113 penalty minutes by strict European referees and just missed the playoffs, fifth out of 12 teams. The

Norwegian national juniors trailed them. Team Indigenous was the tournament sensation. Crowds packed the arenas every night they played, intrigued by their appearance, their mission and their aggressive style. Billy Two Rivers – watching each game quietly in colourful native clothing, banging a symbolic wooden flagpole on the concrete floor to let the team know he was there – fascinated young Finns. "It was really neat," says Nolan of the whole reaction, "the players were walking around the malls and everybody kind of stopped and looked and asked for autographs. Finnish kids were running around pretending they were Jonathan Cheechoo."

The man from little Garden River took his message to the world. "It's not about winning hockey games," he told the European press, "it's about changing attitudes and having an impact." Cheechoo scored 12 points in six games, six in a single match. But it was what was inside him, the ability to be a person of substance, that impressed Nolan. "Jonathan Cheechoo was a standout not only in his play, but in his leadership role. He's a fine young man. He really led the team."

The players, who are back in other leagues, will suit up as Team Indigenous again, perhaps before the end of this hockey season. The intriguing possibility of

visiting China is before them, there is interest from Germany and they are returning to Finland this summer. Nolan will pursue corporate funding and investigate the feasibility of under-17 and under-18 squads and a women's team. He believes the program will continue whether he can stay with it or not. In fact, he is preparing them for it. His plans call for an economic self-sufficiency that makes Team Indigenous impervious to changes even at the highest levels of First Nations' leadership. "We don't want to be a political body," he says, "we don't want to go from chief to chief and we certainly don't want the team to depend on me." But for now, he will gladly stay with it. Above all, because he loves it. Without a doubt he still burns to get back to the NHL, but helping desperate little hockey players with bloodied feet and teaching native athletes how to lead means so much more than pampering wealthy goaltenders. It's no longer just a game.

"I kind of went out to seek," he says, reflecting on his incredible past, "to seek justice or to seek respect. In a lot of places they call me Migrating Bird. I go away every fall and I come back every spring."

And he'll keep coming back, it seems. He never forgets who he is and where he is from. It sustains him. Team Indigenous is his Hiawatha and he is their Nokomis.

389 The Listening Process in Action*

"Okay, team, now listen up! We've got three seconds on the clock. Jill, you stand under the basket and pass the ball to . . . Jill . . . hey, Jill! Didn't you hear me?"

Hearing and listening are not the same on the basketball court or on the job. As Steil, Barker, and Watson explain in their book, Effective *Listening*, listening is a process. Watch how the process works in the scene below.

A Day at the Park

You're sitting in Yankee Stadium. It's the bottom of the eighth inning and the Yanks are beating the Texas Rangers 5 to 2. It's noisy. Fans are yelling, music is blasting, and a plane flies overhead. Then from way up in the top row comes, "Caaaarameled apples! I got caaaarameled apples!"

The listening process has been set in motion. Sound waves carry the vendor's gargled call from his mouth into your ear. Inside your ear are a tiny hammer and anvil. The sound waves make the hammer hit the anvil, and that sends an electronic message to your brain. The moment that the message hits your grey matter, you hear, or sense, sound.

But hearing is not the same as listening. Hearing is nothing more than the physical activity of sound waves moving from the vendor's mouth to your brain. That's it. Listening is more complex. Listening is a four-step process during which you (1) sense sound, (2) interpret it, (3) evaluate it, and (4) respond to it.

Let's go back to the ballpark. The vendor's voice reaches your brain, and you hear or sense something. That's step #1.

In a split second your brain interprets the message and decides what it means. Your brain thinks about the message, "Caaaarameled apples! I got caaaarameled apples!" Then it decides, "Hey, some dude is selling carameled apples and thinks that I may want one." That's the end of step

Next the brain evaluates the message—it decides whether you agree with the message. You think, "Hmmm, carameled apples, huh? Do I need a carameled apple?"

"No," you think, "I don't need one. Shoot, who needs a carameled apple?" And then you imagine that sweet, sticky caramel wrapped around a cool, juicy apple, and you think, "But do I want a carameled apple? Do I want one?"

"Yes, I do," you decide. "I want a carameled apple!" That's the end of

Finally, you **respond**—you do something in response to having heard, interpreted, and evaluated the message. You stand up, turn around, raise your arm, and yell, "Caaaarameled apple! I want a caaaarameled apple! Right here, right now! Caaaarameled apple!" That's the end of step #4. You just finished the process of listening.

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390 Listening Effectively

Prepare to Listen

- Have a positive attitude. If you are motivated to listen well, you probably will.
- Seep an open mind about the speaker and topic. Don't decide whether you agree to disagree until after you've heard it all.
- Prepare by reading or thinking about what you may hear.
- Mave a goal. Decide what you want to gain by listening: get facts, learn a process, understand an idea.

Avoid Bad Listening Habits

- On't fake it—acting as though you're listening (nodding now and then, laughing along) while you're actually daydreaming.
- On't listen only for the parts of the message that you can use to support your own arguments, or to focus the conversation on yourself.
- Avoid thinking about what you are going to say next. Keep your mind focused on the speaker.

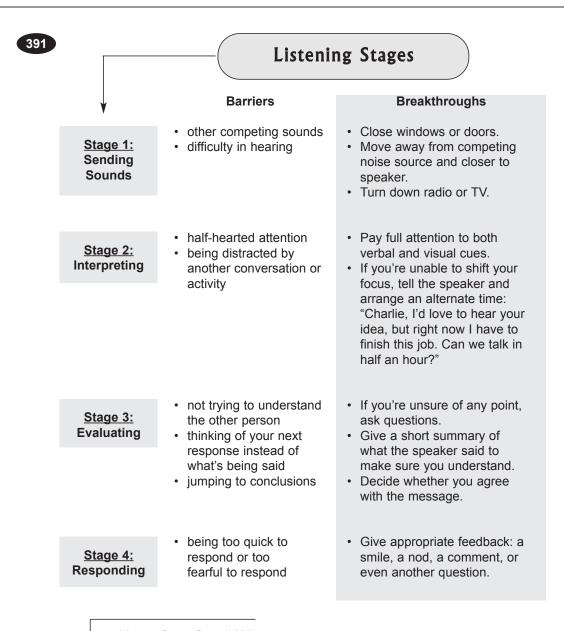
Get the Message

- © Concentrate on hearing all the words and sensing all the nonverbal cues: gestures, facial expressions, and vocal tone.
- © Listen for major points and supporting details; think about the relationship between those points.
- © Listen for signal words that tell you something about the message – words like as a result, next, second, more important.
- Determine the speaker's purpose: to convince, to explain, to inform.
- © Listen for bias or prejudice. Is the speaker fair and objective?
- Think about how the speaker uses emotion and humor. Are they used to manipulate the audience or to help them understand?
- Take notes thoughtfully. Jot down main points, conclusions, and questions.

Digest the Message

- Review your notes and think about the message. Ask questions such as "How does this relate to me?" and "How can I use the information?" Summarize the entire message in one sentence.
- O Discuss the importance of the message with others.

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THE BOTTOM LINE

The highest level of listening involves a quality called empathy. Empathy is looking at and listening to the world through the eyes and ears of the speaker. No one is born with this skill, but like any other skill, it can be learned.

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Steps in Creating a Basic Mind Map*

MATERIALS: Each student or group of students will need a sheet of paper and coloured pens or crayons. The size of paper will depend on the topic, the time, the amount students know, and what you are going to do with the Mind Maps. You can also have students cut and paste pictures from magazines instead of (or along with) their drawings.

SIZE: If the Mind Map is to be a poster for sharing, the size will be different than if it is to serve as notes and placed in a binder for review before a test. We saw a Mind Map that took up the complete wall of the classroom and evolved over the year—it served as an ongoing summary of the students' learning in a middle-school English class.

The following steps are only suggestions; feel free to add, adapt, or extend to make it responsive to your students' needs.
Remember that when you do this with a partner, you are attending to five of the eight intelligences identified by Howard Gardner, as well as the brain's propensity for creating patterns and its need for talk.

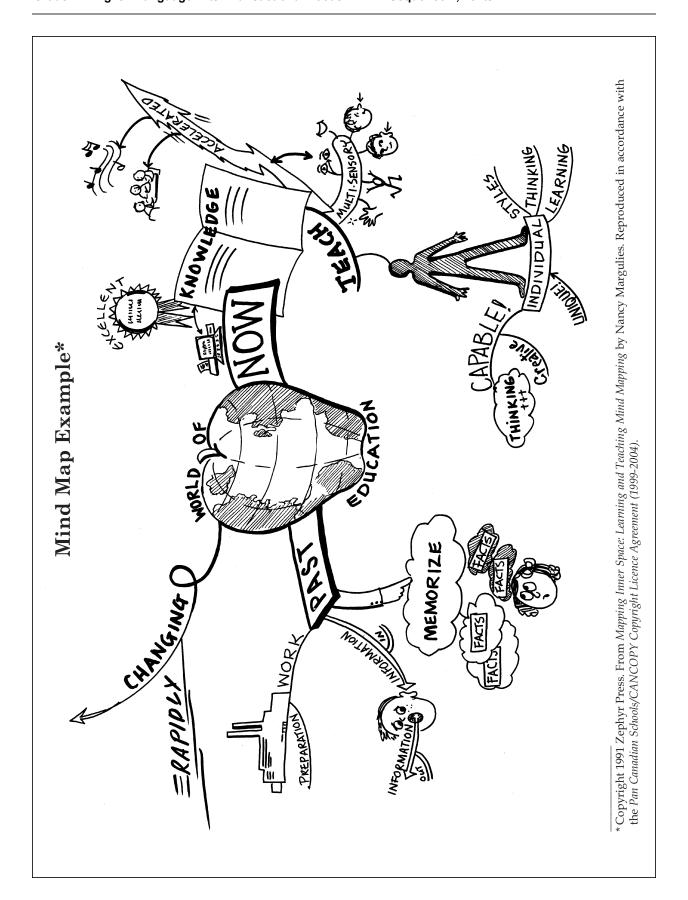
- **1. Select a topic** (for example "the heart" or "factoring" or "poetry" or "democracy").
 - Think of a visual that captures the essence of that topic and place that visual in the centre of the paper using colours that will assist you to remember that idea. For example, in a kindergarten class, the students did a Mind Map of the story "The Billy Goats Gruff." They put a picture of the bridge in the middle.



Steps in Creating a Basic Mind Map:

- 2. Brainstorm for the key ideas related to that topic.
 - Record all the ideas that come to you—
 this can be personal or group
 brainstorming. Now you can simply
 pick out the most important ideas that
 will branch out first or you can group
 those ideas into common categories—
 give each of those categories a label and
 then those become the first key ideas.
 - Draw a picture or symbol that represents each of the key ideas you brainstormed. Then position those visuals that make sense to you around the outside of the visual you placed in the centre of the map. Put in the key word and then connect the key words to the centre topic with a line or bubbles.
 - Flow with ideas radiating out from each of those key ideas; again, think of visuals that capture the essence of that idea and place them in a way that makes sense to you. Then, place the word by the visual. Again, connect with lines.
 - Continue until you have exhausted the topic, the space, the time, or your patience.
- 3. Reflect with a partner or with small groups or with the class—perhaps a Three-Step-Interview or Gallery Tour.
 - In your mind or with a partner, talk through the journey you took to conceptualize the key ideas related to the topic. Explore the relationships between different aspects of the map.

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Skating Stars Shine Tonight*



Josée Chouinard, foreground, is going out in style: The former Olympic figure skater has assembled the country's best professional and amateur skaters for a cross-Canada farewell tour that will also serve as a tuneup for the upcoming Winter Olympic Games in Salt Lake City. Among the galaxy of stars who arrived yesterday for tonight's show at the Winnipeg Arena are (from left, back row):

Patrice Lauzon, Lloyd Eisler, Emanuel Sandhu, Gary Beacom, Kris Wirtz; (from left, middle row):

Jennifer Robinson, Brian Orser, Isabelle Brasseur, Kristy Wirtz, Elizabeth Manley and Marie-France Dubreuil. The show opens at 7:30 p.m.

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Hints and Guidelines for Taking Photos*

If you are taking the photographs that you intend to use in your biopic, the following tips may be of some help to you.

- Plan your pictures carefully. You will take more than you need, but keep your topic/subject clearly in mind when planning your photographs.
- Check the technical details of your camera:
 - be sure there is film in the camera
 - check film speed
 - the film should match the speed in your camera and should be appropriate for the subject(s) you plan to photograph
 - check what lenses your camera has (e.g., wide angle, telephoto, zoom)
- Check camera angles. The sun should be behind you and you should be close to the subject you are photographing. Adjust angle of view to improve your picture.
- Try to take action shots—they are usually more exciting than posed shots.
- Think about what makes a good photograph (e.g., interesting shapes, shadows, unusual patterns). Look carefully at what you want to photograph and decide what you like most about it.
- Frame your picture by looking carefully at what is inside the frame on your viewfinder. Decide what you want to include and what empty spaces you want (e.g., empty spaces around a picture of someone who has just lost a race could emphasize the sadness felt by the person).
- Your photograph should include an object, colour, or pattern that attracts the eye. Remember, you don't have to include everything in one shot. Try to "say" something personal in each of your photographs.
- Portraits are your impression of what a person looks like. They may be candid or posed. Remember the face is generally the most interesting part and a close-up picture can be an effective portrait. Try for unusual angles. Consider your viewpoint when making a portrait.
- Keep pictures relatively simple—don't put too many things in the same photo. Experiment with arrangements before you take your picture.

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Biopic Examples

Four biopic examples have been included in the following pages. Two are professional examples, one from *Biography Magazine* and one from the *Winnipeg Free Press*. Two student examples are also included.

Example 1: Biography Magazine

Example 2: Pierre Elliott Trudeau

Example 3: Student Sample

Example 4: Student Sample

Example 1





High-school senior, 197



Reetleiuice 1088



A League of Their Own, 199



Cutthroat Island, 1995

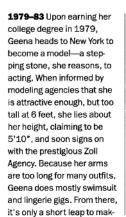


Dressed for the Emmys, 2000



Geena Davis is born January 21, 1957, as Virginia Elizabeth Davis in Wareham, Massachusetts, one of two children of William, a civil engineer, and Lucille, a teacher's aide. Almost immediately, Virginia gets a nickname that sticks for life: Geena. Growing up in Wareham, near Cape Cod, Geena is tall and gangly—and because she is different, she is shy and self-conscious. She is an exceptional student, though, with a MENSA caliber IQ and talents for drawing and writing. Her

earliest ambition is to become an actress. As a girl, she routinely puts on plays in her basement. "I loved the attention and the applause," she explained. "And a stage was one of the few places where my height gave me an advantage." Her height intimidates potential boyfriends, though. Until her junior year in high school, Geena is literally datcless—and her first romance doesn't come along until her senior year as an exchange student in Sweden. After high school, Geena enrolls in tiny New England College and loads up on drama classes, then switches a year later to Boston University, where she majors in acting.



ing her film debut as an underwear-clad soap opera actress in *Tootsie*, the 1982
Dustin Hoffman-in-drag comedy. Geena marries Richard Emmolo, a New York City restaurateur, in '81, but they split up after 18 months, in large part over her desire to move to Hollywood to further her career. By May '83, she becomes a supporting player to Dabney Coleman in a TV sitcom, *Buffalo Bill*.

1984–87 Although *Buffalo Bill* is short lived (canceled in

April '84), Geena's freshfaced effervescence turns heads. By January '85, she has her own TV sitcom, Sara, in which Geena's title character is a young, single attorney. The show is canceled after 13 episodes. But Geena's film career builds steam, beginning with small roles in Fletch and Transylvania 6-5000 (both 1985). While doing Transylvania, a horrormovie parody, she meets and begins a romance with costar Jeff Goldblum. Next, she and Jeff portray star-crossed

lovers in The Fly (1986), the first film that allows Geena to show dramatic depth. In November '87, while vacationing with Ed Begley Jr. and his wife, Geena and Jeff impulsively decide to marry in Las Vegas.

1988-91 With winning performances in 1988 in radically dissimilar films, Beetlejuice and The Accidental Tourist, Geena shows major film star potential. In Beetlejuice, a bizarre black comedy, Geena and Alec Baldwin



With Dustin Hoffman in drag in the 1982 classic Tootsie



Davis and second husband, Jeff Goldblum, her co-star in three films

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Example 1 (continued)



play an ordinary married couple, recently deceased, who make not-so-frightening ghosts. Geena's role as a lovably loony dog walker in The Accidental Tourist, meanwhile, makes her the surprise Best Supporting Actress Oscar winner. Her next films. Earth Girls Are Easy (1989, again with Goldblum) and Quick Change (1990), are less successful. But she follows with her most powerful performance to date in Thelma & Louise (1991), a film that becomes a cultural flash point for feminism. The movie pairs Geena (Thelma) with Susan Sarandon (Louise) as friends whose weekend getaway escalates into a cross-country crime spree after Louise kills Thelma's would-be rapist. The 1990 shoot also marks the final months of Geena's marriage. She files for divorce in October, once production ends, and begins a relationship with Thelma costar Christopher McDonald.

1992-97 Geena dazzles in her biggest box-office hit to date, the crowd-pleasing baseball movie, A League of Their Own (1992). But then comes a near decade-long slump. Wanting to try her hand at an action picture, she meets with director Renny Harlin and romantic sparks fly. When they marry in October '93, the ceremony is the centerpiece of a circus-like, three-day, \$700,000 shindig in California's Napa Valley, complete with an elephant and hot-air balloon rides. For years, they seem like the perfect couple. although collaboration onscreen yields dissatisfying results. Cutthroat Island, the 1995 pirate epic that cost an estimated \$95 million, becomes legendary as one of Hollywood's biggest boxoffice disasters. The Long Kiss Goodnight (1996). which reinvents Geena as an ice-cold lady assassin, is an expensive underperformer. Although Geena insists before Kiss' premiere that "if it isn't a success, that still wouldn't be grounds for divorce," the couple announces a breakup in June '97. Although the split is amicable and no details are offered, Harlin reveals months later that he has fathered a child with a former employee of his production company.

1998-2001 During a twoyear break from moviemaking, Geena finds a new passion: archery. Inspired by watching Justin Huish win two gold medals in the 1996 Olympics in Atlanta, she takes up the sport and practices five hours a day, six days a week. During filming of the movie Stuart Little in '98, she has a nearby soundstage transformed into a practice area. By the summer of '99, she ranks among the top women archers in the country and competes for a spot on the U.S. Olympic team. (She fails to

qualify during the August '99 finals, finishing 24th.) The city of Boston declares April 18, 1998, "Geena Davis Day" and she is honored by her alma mater, Boston University. Geena begins a relationship with Reza Jarrahy, a surgeon. Stuart Little, in which Geena is a supporting player to a computer-generated talking mouse, is a ma-Jor hit when it opens in December '99 (ultimately taking in more than \$135 million at the box office). Geena, known for her sometimes way-out choice of clothing, is the talk of the 2000 Emmy Awards telecast thanks to her ultra-sheer dress and lack of undergarments. She stars-at a reported \$200,000 per episode-in a sitcom. The Geena Davis Show. Geena and Jarrahy become engaged just before Christmas. Next film: a Stuart Little sequel, due in theaters for Christmas.



👫 It takes a lot to tempt me into making a movie, but I keep finding really interesting things. I think to go from playing a housewife/ assassin [The Long Kiss By David Martindale Goodnight | to the mother of a rodent Stuart Little] is a broad range. 77

GEENA DAVIS

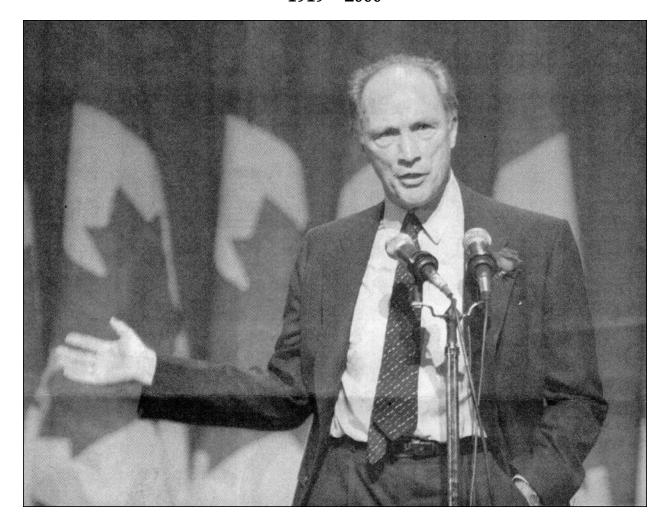






Example 2

Pierre Elliott Trudeau* 1919 – 2000





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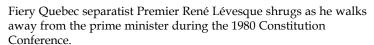
Example 2 (continued)



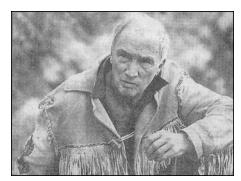


Trudeau does a pirouette on the airport runway after bidding farewell to the Queen in 1972 (far left). Bemused football fans watch as the flamboyant prime minister makes his way from the grandstand to the field to present the Grey Cup to the Montreal Alouettes in 1970 (left).







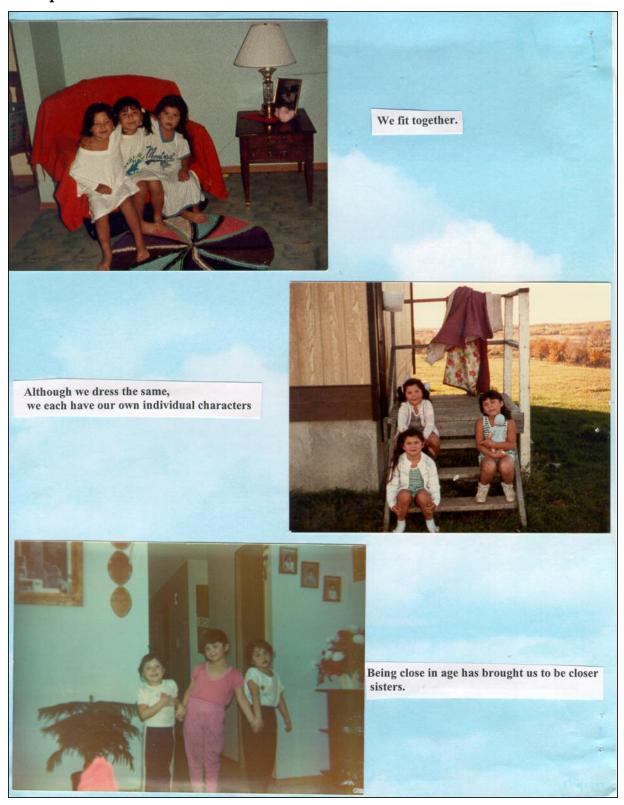


A modern contrast to the politicians before him.

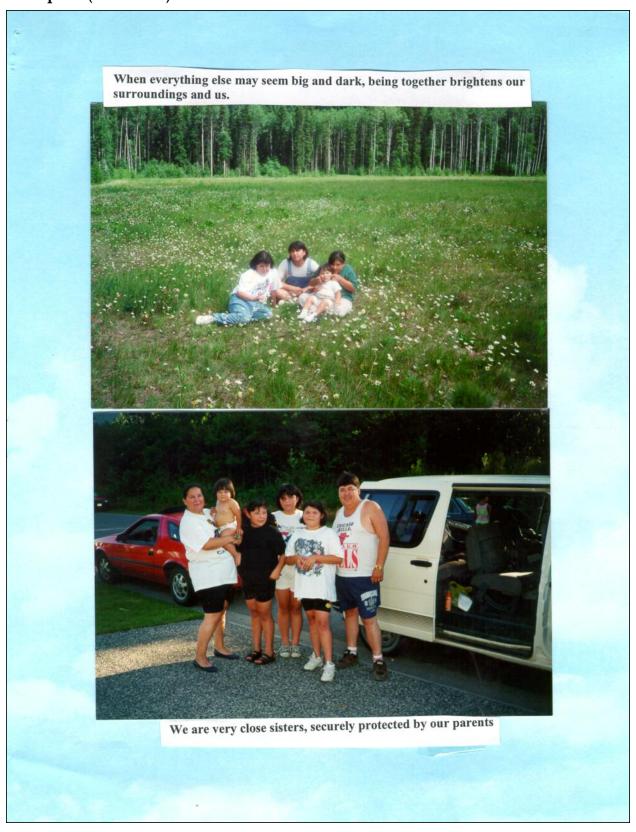


Trudeau cuts loose with an admirer in Montreal in 1979 (above). The PM appears deep in concentration during a 1983 ceremony he attended with the Queen in Vancouver (left).

Example 3



Example 3 (continued)



Example 4



Every good little Viking listens to their father... My father and I pose in our horns at the Scandinavian pavilion during Folklarama 2001 in Winnipeg. This picture proves that I'm actually just a smaller female clone of my dad!



My hands, small I know, but they're not yours, they are my own...we are never broken.3. I couldn't live without them. My hands are everything I am - they create my inspirations, work for my money and build my future. I've become well known for my drawings and other creations because of them, so it's suiting that they should have special recognition.

And I feel like I'm 12 years old, my bike's been stoled, my dog jus died, I missed my ball and I dropped my ice-cream again 2... I am quite a child - I enjoy simple things, like sitting on railings and watching the world go by. I live in a coloring-book world of my own, and as you can see, I tend to use different colors...



- 22-40. "The Viking Song." Stockwood, Kim. "Twelve Years Old."
- Jewel. "Hands."

Example 4 (continued)

I am milk, I am Red-Hot Kitchen, and I am cool, cold as the deep blue ocean.4. One of my newest works, an altered photo of myself, titled phoenix. For I, like the phoenix, will survive - out of the fires of my failures I will rise and live again.





The world seems bigger than the both of us, but it seemed so small when I began to cry.5... traveling has made me independent and accepting of other people. I've been all over Canada with my dad in our van, including Lake Manitoba where I am walking along the beach.

- Garbage. "Milk."
 Splendor. "God Can Explain."
 Gorillaz. "Clint Eastwood."

I ain't happy, I'm feeling glad, I've got sunshine in a bag, I'm useless, but not for long, the future is coming on... it's coming fast and I'm ready to change and look at myself from different angles...



Photographs and the Truth*

Marcelle Lapow Toor

We "read" photographs ... We bring to a picture a whole set of personal and social associations. It is these "meanings" that are conjured up that make up the perception.

- Victor Burgia, Photography, Fantasy, Function, 1980

We think of the painter or illustrator as a person who recreates or interprets the world for the viewer. We think of the photographer as the person who, in the simple act of depressing a button, captures the world as it really exists. The camera has always been considered a reliable, faithful witness. A photograph places the viewer in a certain place and time. It has credibility.

In 1861, an English critic wrote, "Hitherto photography has been principally content with representing Truth." He went on to encourage photographers to produce pictures "whose aim is not merely to amuse, but to instruct, purify, and ennoble."

People believe a photograph and assume they are looking at the truth, or reality. Research has proven that photographs are the first, second, and third items that a reader looks at in the newspaper. Photographs in a publication can be an extremely powerful communication tool—an effective way to document and inform the reader of a particular event. Newspapers use photographs because they are reporting real events that happened with real people. A successful two-page photographic spread with good clear photographs and captions can tell an entire story without the need for any other words.

PHOTOGRAPHS VS. DRAWINGS OR OTHER ILLUSTRATIONS

A photograph will communicate a message in an obviously different way from a drawing. A photograph of victims of war will have a more powerful effect on us than a drawing because we know the people are real, not created out of the imagination

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This photograph gives the viewer an idea of the relationship between this well-dressed New York City woman and her dog.

or interpreted by the artist. If emotional impact is what you are after for your printed piece, a photograph will provide that. If your publication is a magazine and the articles relate to known figures, such as the President or Madonna, your viewer will not be satisfied with a drawing. Photographs let us be voyeurs. We want to eavesdrop on celebrities, take a peek at their lives. The camera gives us access to that information. Photographs enable us to participate in the drama of daily life. If newspapers decided to use drawings instead of photographs, they would probably lose their readership.

A drawing gives us the artist's interpretation of the events. Photographs would

provide the best record of a courtroom scene and all the players involved, but since a flash bulb going off in a courtroom can be disruptive during a trial, artists are sometimes hired to make quick sketches of the people involved. They provide a visual record of the events, including the emotions on the faces of the defendants, the lawyers, and others.

WHEN SHOULD YOU USE A PHOTOGRAPH?

Photographs should be used in publications where the reader needs to be given information about an actual event. They should be used in instances where a drawing will not provide for an intensity of emotion from the reader—the devastation from a forest fire, survivors of a war, the aftermath of an earthquake, a sports event, an automobile accident, a beautiful landscape. A significant factor in the decision to use a photograph over a drawing, chart, or graph is the audience for the piece being designed. Stockholders as readers of annual reports want to see photographs of the people who are responsible for their invested money. They want to see photographs for the products or



This photograph tells a great deal about this woman by showing her surroundings and her posture.

services offered by these corporations. Magazines use photographs of famous people on their covers to attract attention.

A good dramatic photograph will attract attention like no other illustration. A photograph needs to:

- > appeal to the intended audience
- > attract attention
- > engage the interest of the viewer
- be unambiguous
- > tell a story visually
- be cropped well to eliminate unnecessary information
- provide a focal point or entry to the printed page
- be sharp and crisp for reproduction

TRICKS TO USE WHEN WORKING WITH POOR QUALITY PHOTOGRAPHS

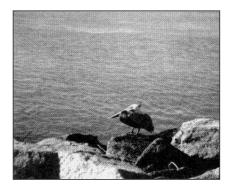
If the quality of the photograph you want to use is not clear and crisp, there are some tricks that can be done in an image-editing program like Photoshop.

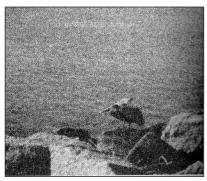
(continued)

Hint

You can change the meaning and the impact of a photograph by cropping it. You can:

- Eliminate the entire background and silhouette an important part of the image.
- Drop the photograph into a box or put it in a shaped box in order to hide the unnecessary parts of the photograph.
- Replace the original background with another background, either one you create in an image-editing program or one from another photograph.
- Retouch the photograph in Photoshop or another imageediting program and sharpen the image.
- 5 Convert a poor colour photograph to black and white.
- Scan the photograph and grey it out. This can either be done in an image-editing program or in your page layout program.
- Grey out the photograph and have it bleed off the page. By doing this the photograph creates an atmosphere, and you get a sense of the photograph but you see it more as texture or a pattern in the background.
- 8 Have part of the photograph breaking out of a box.
- Scan the photograph and use some of the filters in Photoshop (emboss, posterize, noise).
- Convert a colour photograph to black and white.
- Change the mode in an image-editing program from greyscale (halftone) to bitmap. This will eliminate the dots and the greys and change the photograph to lines, making it look more like a drawing.





The photograph on the left is the original. The one on the right has been altered in Photoshop with the noise filter.

The quality of the photograph is important if you want your design to look professional. In order to reproduce well, a photograph should be sharp and have good contrast. A photograph printed on glossy paper stock will reproduce best. The size, placement, composition, and cropping of the photograph all contribute to its effectiveness and its impact.

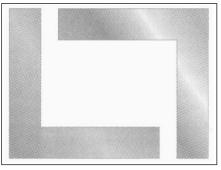
THINGS TO CONSIDER WHEN USING PHOTOGRAPHS

1. Size

A tiny photograph obviously will not have the impact of a larger one. A photograph contains information. The area with the information should be as large as you can possibly afford in terms of space and the other elements that exist on the page.

2. Cropping

When using a photograph for a design layout, cropping is essential. You want a strong image that will get the attention of your viewer. In order to make a powerful statement, photographs need to be edited just like words. Cropping a photograph can turn a weak image into a stronger, more effective one. If



Ls for cropping photographs

there are outer portions in the photograph that do not relate to the story being illustrated, they should be eliminated.

Photographers use Ls (see illustration) cut out of mat or illustration board to use as a frame around the area of a photograph that has the greatest amount of appeal. The Ls can be moved around the photograph until you identify an area within the frame that looks interesting. Marks, or masking tape, can be put around the extraneous parts to show the person (who will be doing the pre-press work for the final printing) which part of the photograph should be cropped.

If you are using a scanner to screen photographs, you will need to use an image-editing program to make adjustments for printing. Scan only the area of the photograph you need. If a photograph has already been scanned, cropping can be done in an image-editing program or your page layout program.

3. Direction of the action

The action of the photograph should lead the reader into the story or article, not off the page. You can direct the reader's eye to the information on the page by having the photograph facing in the direction you want the reader's eye to go.

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Checklist for Sequence 1: Influences and Self

C = Completed
I = Incomplete

		I - Incomplete		
Lesson	1	Date	For Student	For Tutor/Marker
Part A:	Exploring Learning Outcomes			
	Reflection on specific learning outcomes (one-half page)			
	Questions about learning outcomes (at least two)			
Part B:	Exploring Ideas			
	List of personality traits, qualities, characteristics			
	Map of Me inventory			
	Your Own "Map of Me"			
	Response to prompts			
Part C:	Gathering and Recording Ideas			
	Webs 1 and 2 of Neat People vs. Sloppy People			
	Response to prompts			
	Two-Column Note Form for What Do You Do All Day Anyway?			
Part D:	Sharing Your Ideas			
	Personality Plus (form)			
Part E:	Reflection			
	Reflection			
				(00-04-00-01)

C = Completed
I = Incomplete

	I = Incomplete			
Lesson	2	Date	For Student	For Tutor/Marker
Part A:	Personality Plus			
	Third column of Personality Plus (form)			
Part B:	Reading Others' Viewpoints: Parents or Peers?			
	Responses to prompts about Reynolds' column and Harris' commentary			
Part C:	The Research That Underlies Positions			
	Issue Discussion Map			
	Reflection (one-half page) about positions of Begley and Harris			
Part D:	Responding to Another Text			
	Response to prompts about Team Spirit			
Lesson	3			
Part A:	Completing a Listening Inventory			
	Inventory: When Do You Listen Best? (form)			
	Reflection			
Part B:	Finding a Good Listener			
	Brainstorming			
Part C:	Preparing to Listen			
	Responses for Steps 1–4			

C = Completed
I = Incomplete

Lesson 3 (cont'd) Part D: Listening to a Short Story—Creating a Mental Text Date For Student Tutor/Ma	
Response to "The Green Roses Kerchief" Audiotape (6 steps)	
Learning partner's response to audiotape (6 steps)	
Part E: Reflection	
Response to prompts	
Lesson 4	
Guiding Questions for Listening (form)	
Reflection (response to prompts)	
Lesson 5	
Part A: Creating a Mind Map	
Part B: Reflection	
Lesson 6	
Part A: Deconstructing an Article	
Deconstructing an Article (form)	
Part B: Reading Photographs	
Response to questions in "How to View a Photograph" (four strategies)	

C = Completed
I = Incomplete

		I - Incomplete		
Lesson 6 (cont'd)		Date	For Student	For Tutor/Marker
Part C:	Part C: Experimenting with Photos			
	Mock-up of a biopic of Ted Nolan			
Part D:	Photo Captions			
	Caption Writing Planner (form) for figure skaters			
	Caption Writing Planner (form) for own caption			
	Caption Writing Evaluation Form (done by learning partner)			
	Reflection			
Part E:	Titles—"What's In a Name?"			
	Selection and explanation			
Lesson	7			
Part A:	The Biopic			
	Journal entry about ideas to include in biopic			
	Communication Variables and Information Needs (form)			
	Arrangement of pictures			
	Captions for each picture or group of pictures			
	Introduction and conclusion			
	Title and title page			
	Final product			

C = Completed
T = Incomplete

I = Incomplete		ncomplete	
Lesson 7 (cont'd)	Date	For Student	For Tutor/Marker
Part B: Reflection			
Reflection on decision-making processes			
Audience feedback			
Reflection on success of choices of writing variables			
Assessment of Assignment 1-1: Biopic			
Assessment of Assignment 1-1: Biopic—Analysis, Process, and Reflection			
Checklist for Sequence 1			
Cover Sheet			

Map of Me*

Part 1—Values

Values are the things that are important to you. They are things you feel strongly about. For example, some people value job security, structure, and a regular schedule. Others value flexibility, variety, and independence. Being aware of your values is important. A career or life choice based on your values is more likely to be better for you than one based on other people's recommendations.

From the list of 30 values below, rate how important each value is to you on a scale of 1 to 5 with important values closer to 5, less important values closer to 1.

Check one circle for e	ach value:	1 2 3 4 5
Affiliation	Being a member of a group	00000
Beauty	Finding beauty in your work	00000
Being an expert	Specialized knowledge or skills	00000
Creativity	New ideas	00000
Decision-making	Deciding what to do	00000
Empowerment	Enabling others to do things	00000
Excitement	Stimulating or thrilling work	00000
Family	Working with your own family	00000
Fun	Finding pleasure in what you do	00000
Health	A healthy body or mind	00000
Helping others	Helping individuals or groups	00000
Helping society	Benefiting society	00000
Independence	Little or no supervision	00000
Knowledge	Learning and understanding	00000
Location	Working or living where you want	00000
Money	Earning lots of it	00000
Moral fulfillment	Work that you believe in strongly	00000
People contact	Working closely with others	00000

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		1 2 3 4 5
Physical challenge	Strength, speed, or agility	00000
Power	Influencing others	00000
Precision	Working accurately	00000
Problem solving	Troubleshooting	00000
Security	Steady job	00000
Serenity	Avoiding pressure and stress	00000
Status	Admiration from others	00000
Structure	Working in an organized way	00000
Technology	New equipment and processes	00000
Time/freedom	Working when you want	00000
Variety	Changes in your work	00000
Working alone	Doing things on your own	00000

Enter your top five values in the box below. If you rate yourself highly in more than five categories, go over your selections and compare them to each other to narrow them down to the top five.

Му	My Five Most Important Values Are:		
1.			
2.			
3.			
4.			
5.			

Transfer your top five to the Values box of the large \mathbf{Map} of \mathbf{Me} page at the end of the personality test.

Part 2—Skills

Everyone can do hundreds of things well. You acquire these skills through school activities, work, sports, hobbies, social activities, volunteer work, and leisure activities. Most skills are transferable. What you learn in a hobby or as a volunteer, you can use in your work.

Read through the categories of skills below. Using a scale of 1 to 5, indicate how well you perform the skills in each category; the stronger you are, score closer to 5, the less strong you are, score closer to 1.

Check one circle for each	ı skill:	1 2 3 4 5
Numerical skills	Counting/calculating/measuring/ estimating/budgeting	00000
Communication skills	Reading/writing/talking/speaking in public/listening	00000
Leadership skills	Making decisions/supervising/initiating/ planning/organizing/coaching	00000
Sense awareness skills	Using sound, colour, and shape discrimination/using depth perception	00000
Logical thinking	Problem solving/investigating/assessing/ analyzing/testing	00000
Helping skills	Serving/enjoying/people treating/ co-operating/facilitating/counselling	00000
Organizational skills	Managing information/filing/scheduling/ coordinating/classifying	00000
Technical skills	Using computers/operating and/or maintaining equipment/constructing/ measuring	
Self-management skills	Maintaining health/adapting/risk- taking/learning/building relationships	00000
Being creative and innovative	Inventing/designing/improvising and/or experimenting and/or adapting/ performing/drawing/writing	00000

Enter your top five values in the box below. If you rate yourself highly in more than five categories, go over your selections and compare them to each other to narrow them down to the top five.

My Five Most Important Skills Are:
1
2
3
4
5

Transfer your top five to the *Skills* box of the large **Map of Me** page at the end of the personality test.

Part 3—Your Multiple Intelligences

Studies into human intelligence by Howard Gardner, an American psychologist, have shown that people are smart in multiple ways. There are eight Multiple Intelligences (MI):

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

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

Using the scale below, give each statement a number in the second column that best represents your response:

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

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

Verbal/Linguistic

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

Logical/Mathematical

1. I work best in an organized work area.	
2. I enjoy math and/or science.	
3. I keep a "things to do" list.	
4. I enjoy playing brainteasers and games that involve logical thinking, such as <i>Jeopardy</i> and <i>Clue</i> .	
5. I like to ask "why" questions and seek clarification of issues and concerns.	
6. I work best when I have a day planner or timetable.	
7. I quickly grasp cause and effect relationships.	
8. I am good at estimating.	
My Logical/Mathematical Total	

Visual/Spatial

1. I understand colour combinations and what colours work well together.	
2. I enjoy solving jigsaw, maze, and/or other visual puzzles.	
3. I read charts and maps easily.	
4. I have a good sense of direction.	
5. I like to watch the scenes and activities in movies.	
6. I have vivid dreams when sleeping.	
7. I can anticipate the moves and consequences in a game plan (hockey sense, chess sense).	
8. I remember things best by seeing them.	
My Visual/Spatial Total	_

Interpersonal

1. I work best through interaction with people.	
2. I enjoy team sports rather than individual sports.	
3. Being around people energizes me.	
4. I prefer group activities rather than ones I do alone.	
5. I enjoy learning about different cultures.	
6. I usually talk over my personal problems with a friend.	
7. I enjoy sharing my ideas and feelings with others.	
8. I work best in a co-operative group where I can discuss issues with others.	
My Interpersonal Total	

Intrapersonal

1. I am a private person and I like my private inner world.	
2. I have a few close friends.	
3. I have strong opinions about controversial issues.	
4. I work best when activity is self-paced.	
5. I am not easily influenced by other people.	
6. I have a good understanding of my feelings and how I will react to situations.	
7. I often raise questions concerning values and beliefs.	
8. I understand that I am responsible for my own behaviour.	
My Interpersonal Total	

Bodily/Kinesthetic

1. I like to move, tap, or fidget when sitting.	
2. I participate in extreme sports (such as sea kayaking, snowboarding, mountain biking).	
3. I am curious as to how things feel and I tend to touch objects to examine the texture.	
4. I am well coordinated.	
5. I like working with my hands.	
6. I prefer to be physically involved rather than sitting and watching.	
7. I understand best by doing (touching, moving, and interacting).	
8. I enjoy creating things with my hands.	
My Bodily/Kinesthetic Total	

Musical

1. I play music in my head.	
2. I make up a rhyme to remember something.	
3. It is easy for me to follow the beat of music.	
4. I like setting sounds and poems to music.	
5. I keep time when music is playing.	
6. I can hear an off-key note.	
7. I find it easy to engage in musical activities.	
8. I feel proud of my musical accomplishments.	
My Musical Total	

Naturalist

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

My Top Five Multiple Intelligences Are:
1
2
3
4
5

Transfer your top five to the $Multiple\ Intelligences$ box of the large ${\bf Map\ of\ Me}$ page at the end of the personality test.

Part 4—Employment Sectors

Sometimes it is a good idea to think generally about what career or life work may interest you. Thinking in terms of occupational sectors, not jobs, will allow you to apply yourself to a broad range of career opportunities.

From the following list, select the occupational sectors that interest you most. Using a scale of 1 to 5, indicate how interested you are in each sector. The stronger your interest, score closer to 5, the less interested you are, score closer to 1.

Check one circle fo	or each occupation sector:	1 2 3 4 5
Agriculture	Farming or ranching work involving plants and animals; inspecting; marketing	00000
Logistics	Inventory management; purchasing; traffic and transportation; warehouse and distribution	00000
Business services	Financial services; information services; marketing; administration; personnel employment; distribution	00000
Education	Teaching; employee, job, and personal development	00000
Energy	Alternative energy; hydro-electric/nuclear energy	00000
Entertainment	Art and design; dance; film and/or television; music; radio; theatre; writing; professional sports	00000
Environment	Impact assessment; policy and protection; research and development	00000
Fine arts and crafts	Art and design; wood or metal or fabric production; clay production	00000
Forestry and paper	Logging, sawmills, pulp and paper; manufacturing products of forestry products; support supplies and services	00000
Health	Acute, long-term and preventive care/alternative care; biotechnology; diagnostics; research; pre-hospital care; public health	00000
Information technology	Developing and supporting computer networks; data communications; software/programming	00000
Manufacturing and processing	Chemicals or petrochemicals; food and beverage production; metals or materials	00000
Personal services	Child care; home improvement; home-based business; image and well-being; cleaning	00000

		1 2 3 4 5
Pharmaceuticals	Production or distribution; research and development; sales and marketing	00000
Public/ community services	Community development; culture or recreation; human development; protection and safety	00000
Retail services	Department store; large and small specialty operations; grocery; independent business	00000
Tele- communications	Manufacturing; service providers/user organizations	00000
Tourism	Adventure tourism; tourism services; travel trade; events and conferences; transportation; food and beverage; accommodation; attractions	00000
Trades and construction	Mechanical or electronic maintenance; exterior and interior construction; site preparation	00000
Transportation	Air or marine or rail or road or space travel	00000

Enter the five occupational sectors that interest you most in the box below. If you rate yourself highly in more than five sectors, go over your selections and compare them to each other to narrow them down to the top five.

The Five Occupational Sectors That Interest Me Most Are:	
1	
2	
3	
4	
5	

Transfer your top five to the *Sectors* box of the large **Map of Me** page at the end of the personality test.

Part 5—Start Your Own Business

See if who you are right now could make you a successful entrepreneur. This is only a tool to raise your awareness of what is involved in being your own boss. So have fun!

Check one of three possible answers:	Yes	Maybe	No
I am persistent.	0	0	0
When I'm interested in a project, I need less sleep.	0	0	0
When there's something I want, I keep my goal clearly in mind.	0	0	0
I examine my mistakes and learn from them.	0	0	0
I keep New Year's resolutions.	0	0	0
I have a strong personal need to succeed.	0	0	О
I have new and different ideas.	0	0	0
I am adaptable.	0	0	0
I am curious.	0	0	0
I am intuitive.	0	0	0
If something can't be done, I find a way.	0	0	0
I see problems as challenges.	0	0	О
I take risks.	0	0	0
I'll gamble on a good idea even if it isn't a sure thing.	0	0	0
To learn something new, I explore unfamiliar subjects.	0	0	0
I can recover from emotional setbacks.	0	0	0
I feel sure of myself.	0	0	0
I'm a positive person.	0	0	0
I experiment with new ways to do things.	0	0	0
I'm willing to undergo sacrifices to gain possible rewards.	0	0	0
I usually do things my own way.	0	О	0
I tend to rebel against authority.	0	0	0
I often enjoy being alone.	0	0	О
I like to be in control.	0	0	0
I have a reputation for being stubborn.	О	О	0

Scoring: Score 3 for each YES, 2 for each MAYBE and 0 for No.

- If you scored between 60 and 75, you can start that business plan. You have the characteristics of an entrepreneur.
- If you scored between 48 and 59, you have potential but need to push yourself. You may want to improve your skills in weaker areas or hire someone else with these skills.
- If you scored between 37 and 47, you may not want to start a business alone. Look for a business partner who can complement you in the areas where you are weak.
- If you scored below 37, self employment may not be for you. You probably will be happier and more successful working for someone else. However, only you can make that decision.

(The Entrepreneur Test is by Kath J. Durivage of the Online Woman's Business Centre. Source: American Women's Economic Development Corporation, Stanford, CT and Women in New Development, Bemidji, MN, 4/97)

Transfer your score to the *Start Your Own Business* box of the large **Map of Me** page at the end of the personality test.

Your Own "Map of Me"

Understand and communicate who you are.

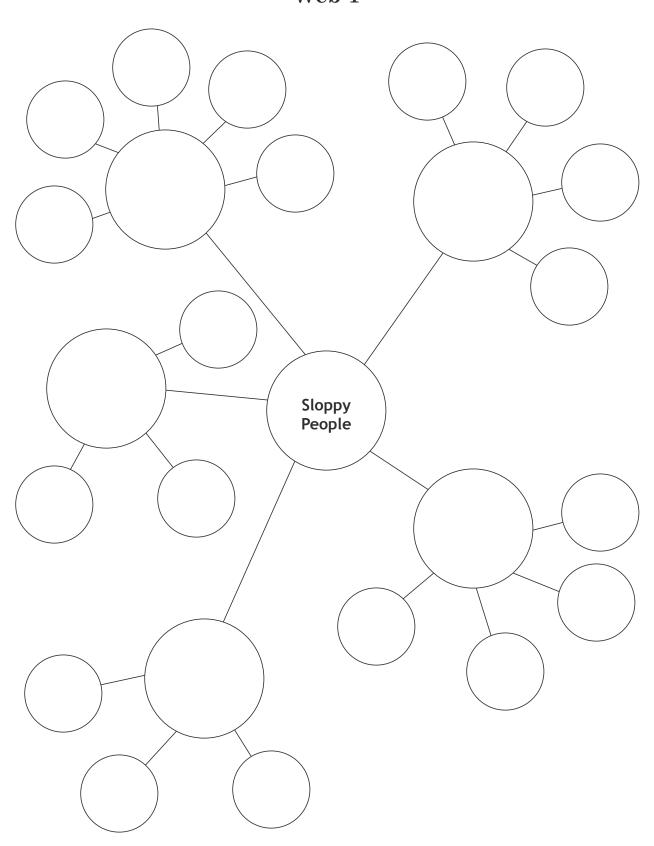
In completing the Values, Skills, Employment Sectors, Multiple Intelligences, and Entrepreneurship Potential activities, you have gained a better picture of who you are. Use this knowledge to set and meet your personal goals and present yourself confidently to others.

Part 1: My Five Most Important Values Are:
1
2
3
4
5
Note your top five values from the <i>Values</i> activity.
Part 2: My Five Strongest Skills Categories Are:
1
2
3
4
5
Note your top five skills from the Skills activity.
Part 3: My Top Five Multiple Intelligences Are:
1
2
3
4
5
Note your top five intelligences from the <i>Multiple Intelligences</i> activity.

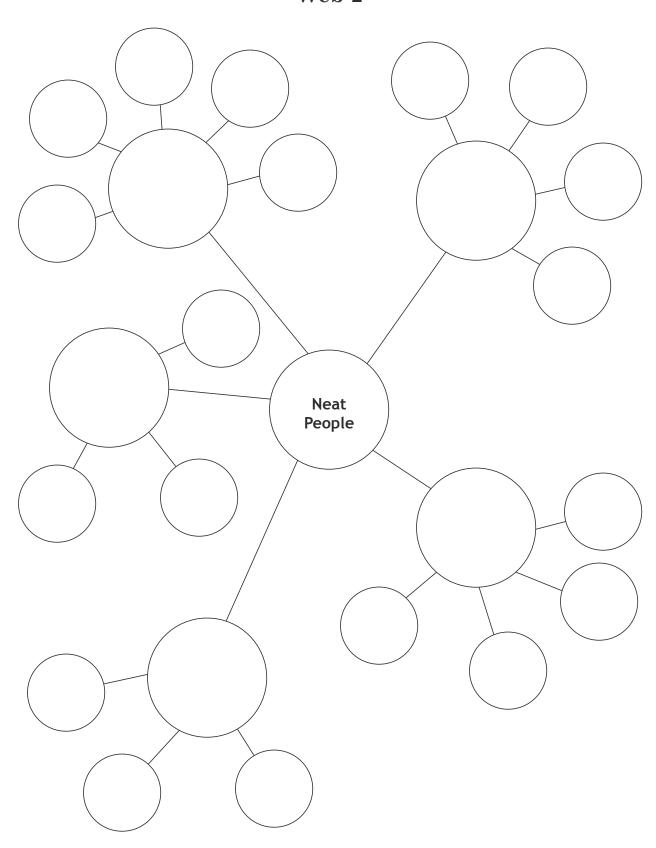
Your Own "Map of Me" (continued)

Part 4: The Five Occupational Sectors That Interest Me Most Are:
1
2
3
$\mid 4.$
5.
Note your top five sectors from the <i>Employment Sectors</i> activity.
Part 5: My Entrepreneur Score Is:
Is self-employment for me?
Note your score and interpretation from the Start Your Own Business activity.

Web 1



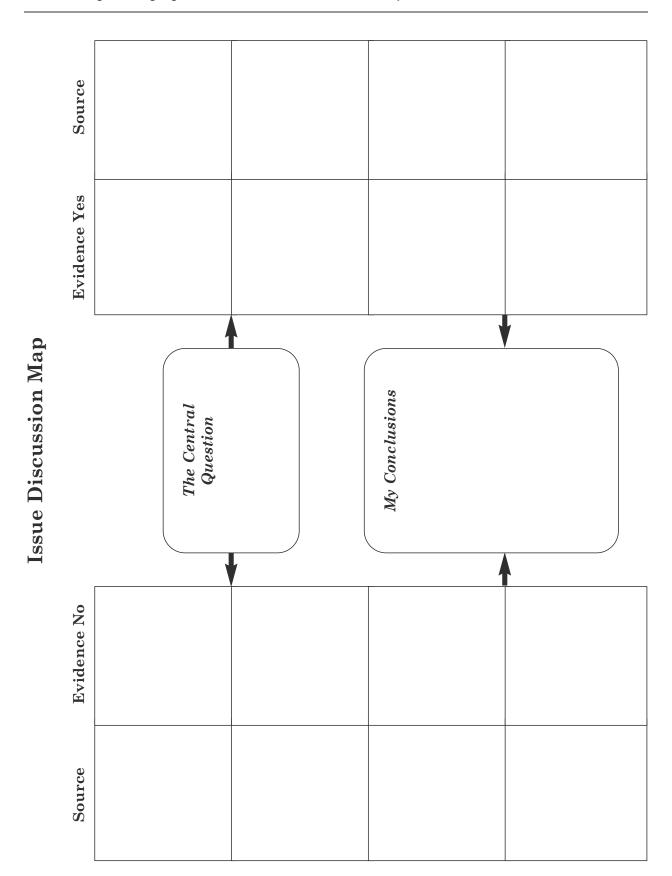
Web 2



Two-Column Note Form				
Activity Skills and/or Traits				

Personality Plus					
My Personality	Learning Partner's Ideas of My Personality	External Influences			

	Personality Plus (cont'	'd)						
My Personality	My Personality Learning Partner's Ideas External of My Personality Influences							



Inventory: When Do You Listen Best?*

Using the four terms in the second column of the table below, match how closely the statements apply to you. Then for each statement record the number corresponding to the appropriate term in the third column. For example, if your answer is *never*, then put 1 in column three.

Part A: Relationships with Others	Never Rarely Sometimes Usually	1 2 3 4
People often come to me for advice.		
I mentally replay conversations I have had.		
I clear up misunderstandings between my friends; I explain what they <i>really</i> mean.		
I can guess what's going on in someone's mind when they're talking to me, even if they don't explain themselves very well.		
My friends tell me I'm a good listener.		
Part B: At School/Work		
Students or colleagues who have been absent ask to borrow my notes.		
When I study, reading my notes from class helps more than reading the text.		
When I'm writing a test, I can hear the teacher's explanation for something in my mind.		
I know what my teacher or boss is going to say before he or she says it.		
When a teacher or boss asks someone else a question, I answer it in my mind.		

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Inventory: When Do You Listen Best? (continued)

Part C: For Pleasure	Never Rarely Sometimes Usually	1 2 3 4
When I hear a story, I get a mental picture of the situation being described.		
I rerun songs or comedy routines in my head.		
I can guess what's coming next in a television show or movie.		
I tell my friends about parts of television shows, movies, or plays that I've seen.		
I like listening to stories someone else reads to me.		

Add up the scores in column three.

When do you listen best—with others, at school or work, or for pleasure? Now return to Sequence 1, Lesson 3, and reflect on the results of your inventory.

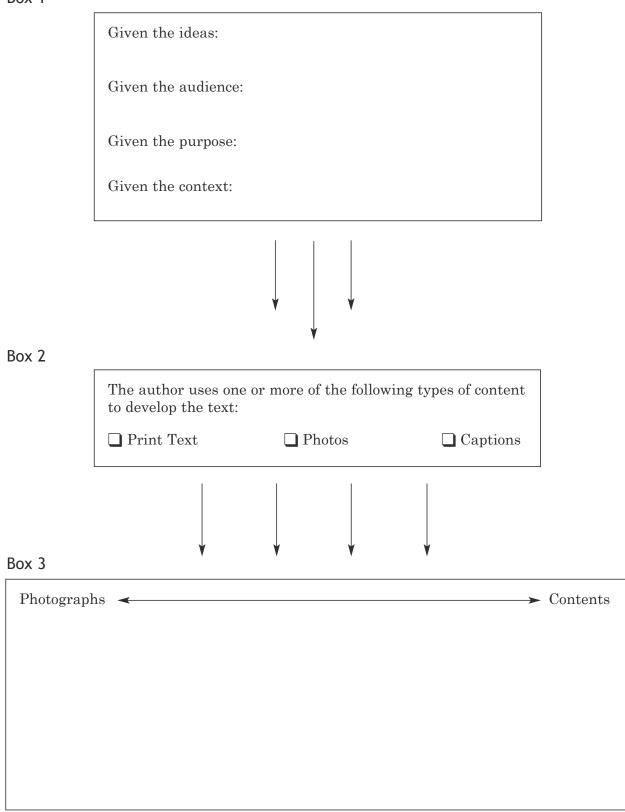
Guiding Questions for Listening

Part	1:	Listen	\mathbf{to}	the	Audiotap	e
------	----	--------	---------------	-----	----------	---

1.	What new information have you gained through listening?
Pa	art 2: Now Listen to the Audiotape a Second Time
2.	What have you learned from hearing this text a second time?
3.	What do you like about the story?
4.	What does not make sense or with what do you not agree?
5.	What questions do you have?
3.	What listening strategies did you use? How successful were they?

Deconstructing an Article

Box 1



Caption Writing Planner

This form is designed to help you plan your captions in a work that includes photographs or visuals.

Step 1: Picture

Paste a picture you plan to use here.

Step 2: Complete the 5 Ws and

an H for the picture.

Who?

What?

Where?

When?

Why?

How?

Step 3: Complete the following:

Attention-getting statement

Basic information

Complementary information

A direct quotation by someone in the photograph

Step 4: Using the information gathered above, write a two- or three-line caption for the picture.

Caption Writing Planner

This form is designed to help you plan your captions in a work that includes photographs or visuals.

Step 1: Picture

Paste a picture you plan to use here.

Step 2: Complete the 5 Ws and Step

an H for the picture.

Step 3: Complete the following:

Attention-getting statement

Who?

What?

Where?

When?

Why?

How?

Basic information

Complementary information

A direct quotation by someone in the photograph

Step 4: Using the information gathered above, write a two- or three-line caption for the picture.

Caption Writing Evaluation Form							
Did the captions:	0 Not at all	1 Mildly	2 Adequate	3 Well done			
grab attention and relate directly to the picture?							
do more than state the obvious?							
include the 5 Ws and an H?							
use a variety of sentence patterns?							
use action verbs, present tense?							
use strong and specific nouns?							
incorporate adequate details?							
Additional Comments:			L	L			

Giving Your Biopic a Title

Choosing a title for your presentation should be done carefully. A title is one of the first things a reader will notice and as the television advertisement a few years ago proclaimed: you only have one chance to make a first impression.

The title of your work will demonstrate whether or not you truly have a handle on your topic.

Here are a few suggestions for writing a title. Try using some of these and compose a number of titles for your biopic. Share these with your learning partner and others—you may receive some interesting feedback.

- A title should use standard English word forms. Avoid ambiguous or "made up" words.
- A title should inform the reader of the specific subject presented in the work.
- An effective title may be a phrase or a clause rather than a sentence.
- A title must be grammatically correct.

Follow-up:

Share some of the following titles with others and decide which ones are the most effective and why. Record your findings in your Resource Binder.

- Should Violent TV be Banned?
- Controlling Television Violence
- Effects of Technology
- · Criminalism in North America
- · Reducing Juvenile Crime
- The Life and Times of Gladys Burton
- A Shy Teenager Grows Up

Communication Variables and Information Needs

My topic is
My purpose is to
My target audience is
and characteristics of this audience are
My form of communication is
The context of this communication is

Assessment of Assignment 1-1: Biopic					
Specific Student Learning Outcomes	Pe	rforn	nance	Rati	ng
Biopic (product): How effectively did you	0	1	2	3	4
create a biopic to communicate ideas about your personality and to increase your understanding of the biopic form and techniques such as short captions, picture arrangement, quotations, etc. (2.3.5)					
generate, evaluate, and select ideas and information to identify your focus and parameters for your audience and purpose (4.1.1)					
adapt and use the biopic form for your audience, purpose, and context (4.1.2)					
evaluate the possible impact of various organizational structures (such as chronological or sequential, comparison/contrast, enumeration or listing, etc.), techniques (such as introduction, conclusion, repetition and variety of shapes, size colour, font, etc.), and transitions (such as arrows to direct reader, repetition of colour, etc.) in your biopic to achieve your purpose for your audience and to ensure unity and coherence (4.1.3)					
consider audience characteristics and needs when selecting pictures and writing captions, an introduction, and a conclusion for your biopic (4.2.5)					
select and adjust appropriate words, pictures, and other visual features (colour, arrows, shape, etc.) to improve your audience's understanding (4.4.2)					
analyze and edit your written text (captions, introduction, conclusion, and title) for word choice and grammatical structure to make the text clear, appealing, and effective (4.3.1)					

Assessment of Assignment 1-1: Biopic (continued)						
Specific Student Learning Outcomes	Performance Rating					
Biopic (product): How effectively did you	0	1	2	3	4	
know and apply Canadian spelling conventions in your written text (4.3.2)						
know and apply capitalization and punctuation conventions to make your intended meaning clear (4.3.3)						
use language and pictures to communicate and mark your accomplishments and/or the significant occasions in your life (5.2.4)						
Comments	l	ļ			1	

Specific Student Learning Outcomes	Pe	rforr	nance	Rati	ng
How effectively did you	0	1	2	3	4
evaluate the new (perhaps threatening and/or challenging) ideas that you gathered through a personality inventory, readings, and discussions with your learning partner to rethink or clarify your own ideas about your personality and how it developed (Lessons 1 and 2; Lesson 7, Part B: Reflection) (1.1.2)					
investigate how various texts (such as articles about parents, peers, teams, etc.) influence your ideas on personality development (Lesson 2) (1.1.4)					
explain how any new knowledge, ideas, experiences, and perspectives that you acquired from your readings and response partner discussions have reshaped your understanding of what you included in your biopic (Lesson 7, Part B: Reflection, including the audience feedback) (1.2.1)					
analyze how the language and stylistic choices you made in your biopic (such as your choice of words, colours and shapes of pictures, etc.) communicate your intended meaning and create effect (Lesson 7, Part B: Reflection) (2.2.3)					
evaluate the effect that the biopic form had on your content (the information you included) and your purpose (what you wanted the reader to get out of it) (Lesson 7, Part B: Reflection) (2.3.1)					
analyze how various techniques and elements (such as short captions, picture size, shape, arrangement, etc.) are used in your biopic to accomplish your purpose (to show your audience something about yourself) (Lesson 7, Part B: Reflection) (2.3.2)					
examine how language and vocabulary are used to communicate in your biopic and how they are appropriate for your topic and audience (Lesson 7, Part B: Reflection) (2.3.3)					

Grade 12 English Language Arts: Transactional Focus (40S)

Sequence 1 Cover Sheet

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

Drop-off/Courier Address

Distance Learning Unit 555 Main Street Winkler MB R6W 1C4

Mailing Address

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

Contact Information

Legal Name: Preferred Name:					
Phone:	Email:				
Mailing Address:					
City/Town:		Postal Code:			
Attending School: No Yes					
School Name:					
Has your contact information changed since Note: Please keep a copy of your assignments so that you					
For Student Use		For Office	Use Only		
Sequence 1 Assignments		Attempt 1	Attempt 2		
Which of the following are completed and enclos Please check () all applicable boxes below.	sed?				
Trease effect (V) all applicable boxes below.	-	Date Received	Date Received		
Process Work (as listed on the Checklist for 9 (pp. 67–71)	Sequence 1)	□ CO / □ INC	□ CO / □ INC		
Assignment 1.1: Biopic		/68	/68		
☐ Assessment of Assignment 1.1: Biopic (pp. 1	.17–118)	□ CO / □ INC	□ CO / □ INC		
Assessment of Assignment 1.1: Biopic—Analy Process, and Reflection (p. 119)	ysis,	□ CO / □ INC	□ CO / □ INC		
Sequence 1 Percentage Mark /68 x 100 = %					
For Tutor/Marker Use					
Remarks:					

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some or all of your process work to obtain feedback.

You will need to save and date all your work (process work and assignments) throughout the course for possible inclusion in your portfolio, which you will submit in Sequence 5.

You will receive a percentage mark for each sequence and for your progress test. When you have completed all five sequences and your test, your tutor/marker will analyze the results of the assignments (including your portfolio), the self-assessments of the assignments, and the progress test to determine your summative or final mark for the course.

Checklist for Sequence 1: Influences and Self

C = Completed
I = Incomplete

				.ncomplete
Lesson	1	Date	For Student	For Tutor/Marker
Part A:	Exploring Learning Outcomes			
	Reflection on specific learning outcomes (one-half page)			
	Questions about learning outcomes (at least two)			
Part B:	Exploring Ideas			
	List of personality traits, qualities, characteristics			
	Map of Me inventory			
	Your Own "Map of Me"			
	Response to prompts			
Part C:	Gathering and Recording Ideas			
	Webs 1 and 2 of Neat People vs. Sloppy People			
	Response to prompts			
	Two-Column Note Form for What Do You Do All Day Anyway?			
Part D:	Sharing Your Ideas			
	Personality Plus (form)			
Part E:	Reflection			
	Reflection			
				(00-04-00-01)

C = Completed
I = Incomplete

			1-1	ncomplete
Lesson	2	Date	For Student	For Tutor/Marker
Part A:	Personality Plus			
	Third column of Personality Plus (form)			
Part B:	Reading Others' Viewpoints: Parents or Peers?			
	Responses to prompts about Reynolds' column and Harris' commentary			
Part C:	The Research That Underlies Positions			
	Issue Discussion Map			
	Reflection (one-half page) about positions of Begley and Harris			
Part D:	Responding to Another Text			
	Response to prompts about Team Spirit			
Lesson	3			
Part A:	Completing a Listening Inventory			
	Inventory: When Do You Listen Best? (form)			
	Reflection			
Part B:	Finding a Good Listener			
	Brainstorming			
Part C:	Preparing to Listen			
	Responses for Steps 1–4			

C = Completed
I = Incomplete

		I - Incomplete			
Lesson	Lesson 3 (cont'd)		For Student	For Tutor/Marker	
Part D:	Listening to a Short Story—Creating a Mental Text				
	Response to "The Green Roses Kerchief" Audiotape (6 steps)				
	Learning partner's response to audiotape (6 steps)				
Part E:	Reflection				
	Response to prompts				
Lesson	4				
	Guiding Questions for Listening (form)				
	Reflection (response to prompts)				
Lesson	5				
Part A:	Creating a Mind Map				
Part B:	Reflection				
Lesson	6				
Part A:	Deconstructing an Article				
	Deconstructing an Article (form)				
Part B:	Reading Photographs				
	Response to questions in "How to View a Photograph" (four strategies)				

C = Completed
I = Incomplete

		I = Incomplete			
Lesson 6 (cont'd)		Date	For Student	For Tutor/Marker	
Part C:	Experimenting with Photos				
	Mock-up of a biopic of Ted Nolan				
Part D:	Photo Captions				
	Caption Writing Planner (form) for figure skaters				
	Caption Writing Planner (form) for own caption				
	Caption Writing Evaluation Form (done by learning partner)				
	Reflection				
Part E:	Titles—"What's In a Name?"				
	Selection and explanation				
Lesson 7					
Part A:	The Biopic				
	Journal entry about ideas to include in biopic				
	Communication Variables and Information Needs (form)				
	Arrangement of pictures				
	Captions for each picture or group of pictures				
	Introduction and conclusion				
	Title and title page				
	Final product				

C = Completed
I = Incomplete

	I = Incomplete		
Lesson 7 (cont'd)	Date	For Student	For Tutor/Marker
Part B: Reflection			
Reflection on decision-making processes			
Audience feedback			
Reflection on success of choices of writing variables			
Assessment of Assignment 1-1: Biopic			
Assessment of Assignment 1-1: Biopic—Analysis, Process, and Reflection			
Checklist for Sequence 1			
Cover Sheet			

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Sequence 2
The Influence of Others

Sequence 2

The Influence of Others

Introduction

In Sequence 1 you focused on your self and on the influences that helped shape your personality. Some of the influences shaping who and what you are likely included other people. Those around us, particularly family and friends, have a tremendous impact on us. These influences can be both negative and positive. For your next investigation, you are going to concentrate on people who have had a positive influence on you.

We often read about or hear people talk about someone who has had a strong influence on them. Mitch Albom, an American sports journalist, wrote about an individual who had a profound influence on the way he dealt with life. His professor changed Albom's attitude toward many things, and he paid tribute to his professor in his memoir, *Tuesdays with Morrie*. The memoir will be one of your choices of texts in Sequence 4 of this course, so you may begin to think about whether you would like to study this text in greater length. The following excerpt is taken from Mitch Albom's memoir, *Tuesdays with Morrie*.

... Have you ever really had a teacher? One who saw you as a raw but precious thing, a jewel that, with wisdom, could be polished to a proud shine? If you are lucky enough to find your way to such teachers, you will always find your way back

The last class of my old professor's life took place once a week, in his home, by a window in his study where he could watch a small hibiscus plant shed its pink flowers. The class met on Tuesdays. No books were required. The subject was the meaning of life. It was taught from experience.

The suggested time allotment for Sequence 2 is approximately 21 hours and 30 minutes.

Like Mitch Albom, you probably know someone who has strongly influenced you, someone who perhaps changed some of your attitudes, helped you set goals, or acted as a role model.

Start thinking about and remembering some people who have had an influence on you. Think about one person who stands out, perhaps a relative, a friend, a teacher, or a community leader. As you begin working through this sequence and developing and refining your investigation skills, you are going to concentrate on that one person you consider to have had the most influence on you.

Before you begin, read the following **Tribute to the Late Queen Mother**, broadcast on television Monday, April 1, 2002, a few days after Queen Elizabeth, The Queen Mother, died. This tribute will help you to learn how one person affected another—in this case, how the Queen Mother affected her grandson Prince Charles, and numerous others. It will also help you to learn about the "tribute" as a form of communication. Later in this sequence, you too will write a tribute.

Tribute to the Late Queen Mother* by Prince Charles

Text of Prince Charles' nationally broadcast tribute to the late Queen Mother:

I know what my darling grandmother meant to so many other people. She literally enriched their lives and she was the original life enhancer, whether publicly or privately, whoever she was with.

And, in many ways, she had become an institution in her own right, a presence in the nation, and in other realms and territories beyond these shores.

At once indomitable, somehow timeless, able to span the generations; wise, loving, and an utterly irresistible mischievousness of spirit.

An immensely strong character, combined with a unique natural grace, and an infectious optimism about life itself.





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Tribute to the Late Queen Mother (continued)

Above all, she understood the British character and her heart belonged to this ancient land and its equally indomitable and humorous inhabitants, whom she served with panache, style and unswerving dignity for very nearly 80 years.

I know, too, what she meant to my whole family, particularly the Queen, to whom she was such a stalwart and sensitive support when my grandfather died, when he was only two-and-a-half years older than I am now.

For me, she meant everything and I had dreaded, dreaded this moment along with, I know, countless others.

Somehow, I never thought it would come.

She seemed gloriously unstoppable and, since I was a child, I adored her.

Her houses were always filled with an atmosphere of fun, laughter and affection, and I learnt so much from her of immense value to my life.

Apart from anything else, she wrote such sparklingly wonderful letters and her turn of phrase could be utterly memorable.

Above all, she saw the funny side of life and we laughed until we cried. Oh, how I shall miss her laugh and wonderful wisdom born of so much experience and an innate sensitivity to life.

She was quite simply the most magical grandmother you could possibly have, and I was utterly devoted to her.

Her departure has left an irreplaceable chasm in countless lives but, thank God, we are all the richer for the sheer joy of her presence and everything she stood for.

In Sequence 2 there are nine lessons. In these lessons you will read, write, view, and represent to learn more about people who have influenced others. You will examine and develop your reading skills. As well, you continue to focus on your organizational skills as you organize your own and others' thoughts in a variety of ways, as you did in Sequence 1. You will also explore and develop your interviewing skills in order to gather information about a person to whom you wish to pay tribute. Throughout this sequence you will plan, research, and focus on creating a tribute that you will present at the end of Sequence 2. To help you prepare your tribute, you will

- set some goals
- prepare a research file
- write a business letter requesting an interview
- look at some of the body language (an important visual source of information) involved in an interview
- prepare for and conduct an interview
- select a final form for your tribute

The work you will complete in these lessons will assist you in Assignment 2-1—a tribute about a person who has had a profound influence on you.

Note: You will be assessed on both the tribute you write and the processes you use in developing it. The **Checklist for Sequence 2: The Influence of Others** form in the *Forms* section indicates which lesson work is to be submitted with your assignment. You do not have to submit all work for this sequence, only that which is indicated on the checklist. In addition, the following icon will remind you of the lesson work to be submitted:



Your tutor/marker will use your lesson work to assess the processes you used to complete your tribute. The methods you use to create a product—in this case, a tribute—are just as (or perhaps more) important than the product itself.





Sequence 2 focuses on the following general learning outcomes:

- General Learning Outcome 1: Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.
- **General Learning Outcome 2:** Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts.
- **General Learning Outcome 3:** Students will listen, speak, read, write, view, and represent to manage ideas and information.
- **General Learning Outcome 4:** Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.
- **General Learning Outcome 5:** Students will listen, speak, read, write, view, and represent to celebrate and build community.

The specific student learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.

Outline of Sequence 2

Sequence 2 consists of **nine** lessons and **one** assignment.

Lesson 1: Reading Strategies

In this lesson, you review familiar strategies for understanding texts, set goals to improve your reading skills, and practise new strategies.

Lesson 2: Reading Tributes

In this lesson, you learn more about the forms of the tribute, and review and/or learn comprehension strategies suitable for reading print texts.

Lesson 3: Gathering Ideas and Making Plans

In this lesson, you begin your task of writing a tribute. You start by brainstorming possible persons to pay tribute to, making plans, and establishing a preliminary research file.

Lesson 4: Contacting Your Interviewee

In this lesson, you arrange your interview with either the person you wish to honour or someone else who can add to your knowledge about that person.

Lesson 5: Interview Techniques—Non-verbal Communication

In this lesson, you explore and learn about non-verbal communication, an important source of information.

Lesson 6: Interview Techniques—Verbal Communication

In this lesson, you focus on verbal communication between an interviewer and a person being interviewed.

Lesson 7: Creating Interview Questions and Conducting the Interview

In this lesson, you prepare the questions that you will ask your interviewee(s) and make final preparations for conducting your interview.

Lesson 8: Possible Tribute Forms

In this lesson, you prepare for writing your tribute by reading a number of tributes by other writers, and examining the forms and techniques they use.

Lesson 9: Putting It All Together—Assignment 2-1: Tribute

In this final lesson, you write your tribute.

Remember that even though you do not have to submit the work you do for Lesson 1, you may want to consider including some of this work in your portfolio in Sequence 5.

Lesson 1

Reading Strategies

You have already practised a variety of strategies for understanding texts in Sequence 1, where you made predictions, asked questions, made connections, produced visuals or images, and made summaries while listening to the audio version of "The Green Roses Kerchief," and where you viewed and read biopics in order to learn how to create one. In this lesson, you will take a closer look at these and other strategies, and the process of making meaning from texts.

You As a Reader

We often don't think of how we read. We just read. We sit down, open up a newspaper, book, magazine, or brochure, and read it in whatever way we "read." Some people prefer to read aesthetic texts like novels, plays, or poetry, or view (read) music videos or art. Others like to read more pragmatic (practical) texts like "How-To" books, self-improvement books, workrelated material, memoirs, or other works of non-fiction. Many people like to read aesthetic and pragmatic texts. Often our reading likes and dislikes are related to our own reading skills. For example, sometimes we don't like a particular piece because we don't know how to read it. The print texts we like to read are often those that we have found easy or fun to read (although we also enjoy reading ones we find particularly interesting because of their content or what they are about). We read these texts but often we do not know how we get through them or recognize any reading strategies we may have used.

Throughout your years of study, you have encountered texts of increasing complexity. You have learned to comprehend literal meanings (the exact stated meaning) of increasing complexity and implied meanings (the understood or suggested meaning) of increasing subtlety. You have also learned to think critically, comparing many and various points of view. (You did this in Lesson 2 of Sequence 1, when you looked at different viewpoints on parental and peer influences.) Because of these reading demands and those you are likely to encounter in the future, it is essential that you increase your skills as a strategic reader.

Efficient readers actively search for meaning in the text, recognize when they do not find it, and vary their processes and strategies so that they can make sense of what they read. Efficient readers draw on a range of different strategies, depending on their purpose in reading and the degree of prior knowledge they bring to a text. Predicting, rereading, retelling, and summarizing are all examples of reading strategies that readers use. The reader and the text combine to produce a meaning, and many factors affect that meaning, such as the reader's personal experiences or prior knowledge that connects with the content of the text being read.

You call on many of the same skills and strategies, whether reading a text for aesthetic (artistic) or pragmatic (practical) purposes; however, the purpose of reading shapes how you approach a text. As a student in this course, you are expected to develop the skills of an efficient and critical reader by reading a wide range of pragmatic (practical) texts. While you will also read and view aesthetic texts such as the short story "The Green Roses Kerchief" in Sequence 1, your purposes will be generally pragmatic; that is, you may read to find a point of view on an issue, or to learn about a place or period in which a text is set.

In this lesson, you will review familiar strategies for understanding texts, and maybe learn new ones.

Part A: Comprehending What We Read, View, and Listen To

You will study how people comprehend or make meaning of what they read, view, and listen to. In particular, you will look at how you can achieve Specific Learning Outcome 2.1.2—You will use appropriate comprehension strategies to monitor or check on your understanding of texts and to develop your understanding of texts. You already worked to achieve this learning outcome in Lesson 3 of Sequence 1, where you practised strategies such as predicting, questioning, making connections, visualizing, and summarizing when you listened to the audio text "The Green Roses Kerchief."

Suggested time allotment: approximately 30 minutes



When people read, view, and listen, they attempt to understand or comprehend (make meaning of) words, images, and sounds. Most of this is invisible as it happens inside our heads. Although we cannot see these mental processes taking place, we do know that they exist. Reading experts have identified many of the strategies that people use to do that effectively. As you make meaning of what you read, view, and listen to, you use many of these strategies (although you may not be doing so consciously). It is sort of like learning to ride a bicycle or drive a car: when we are first learning, we are very conscious of the various parts of the process and try to do each one correctly. After a while, however, as we become more skilled in riding a bicycle or driving a car, we complete the actions automatically without thinking about them. This same learning process applies to other things that we learn to do. We start by being very conscious of the various parts, become skilled in completing them, and then just complete them automatically and subconsciously.

When we want to improve our skills or learn new ones, we can

- learn about the parts or components of what we want to be able to do
- practise the separate parts in the correct order
- complete all the parts of the processes to become proficient or better at whatever it is we want to do
- practise until the separate skills become automatic
- use our knowledge of the skills and various strategies to solve any difficulties we are experiencing

In comprehending or making meaning of the various texts that we read, view, or listen to, we need to have a toolbox of strategies. These strategies may be grouped together or classified as follows:

> Strategies for choosing texts—How do you select the text that will help you to achieve your purpose or goal? For example, if you want to find information on a particular topic, what do you select? Where do you look?

- > Strategies for making connections—To learn, we need to connect or link new information and ideas to what we already know. What approaches or activities do you use now to make these connections for yourself? Are there other strategies that you could try? What are these?
- > Strategies for asking questions—Your questions help you to focus your reading, viewing, and listening. When you read, view, and listen, do you formulate questions in your mind? Do you then seek answers to these questions? In other words, do you engage in a mental dialogue with the texts you read, view, and listen to? Do you use this question-answer-question process?
- > Strategies for creating mental images—Do you transform the words you read or hear into images or pictures in your mind? Could you sketch these pictures or produce diagrams? Is it easier or more difficult to create mental pictures with certain kinds of texts than it is with others? When what you read or what your hear doesn't make sense to you, do you attempt to transform the words and sounds into mental images?
- > Strategies for making inferences—Do you draw conclusions or tentative conclusions as you read, view, and listen? For example, if you were to see a boy with a frown on his face, what would you infer from that image? Do you interpret or conclude that he is annoyed or displeased about something? What clues do you notice and how do you connect them with what you know about how the world works? How do you interpret conflicting clues?
- > Strategies for determining important ideas—How do you decide what the main ideas are and what are only examples or illustrations? What strategies or activities will help you to understand the difference?
- > Strategies for synthesizing ideas, that is, combining or pulling together all the parts of what you read, view, or listen to so that they form a whole—While you likely have many ways to make inferences (see above) from individual facts or pieces of information, how do you bring all of these parts together or draw conclusions?

- > Strategies for monitoring your comprehension successes and difficulties, and strategies for using different strategies when the ones you are currently using are not successful or causing you difficulty—Do you keep track of how you are doing as you read, view, and listen? Do you know when your comprehension of the material is not taking place or that you are having difficulty? What do you do to get back on track?
- > Strategies for reading to write—How do you read a text when you are learning how to create that kind of text yourself? What strategies do you use to help you to notice and organize your learning of different techniques or aspects of form or craft? Do you use texts as models for your own writing, imitating various styles and organizational patterns?

Again, you should recall using most of these strategies in the first sequence, when you read the texts about parental/peer influences, when you listened to the audio text, when you viewed photographs, and when you read and viewed biopics.

Making sense of what we read, view, and listen to is an essential life skill; it is also one each of us can improve. We can learn about how others make meaning of their experiences, and we can adapt their approaches, making them part of our personal toolbox of meaning-making strategies.



Many of the specific learning outcomes for this course identify various parts of the processes needed to make meaning of what we read, view, or listen to. These specific learning outcomes include knowledge components, skills components, and attitude components. The specific learning outcomes, the three components (knowledge, skills, and attitudes), plus the strategies that people use in reading, viewing, and listening are put together in a chart entitled **Comprehension Strategies**Overview (Specific Learning Outcome 2.1.2). This chart and some accompanying notes are included in **Appendix B**:

Comprehension Strategies Overview at the end of the course.

Comprehension Strategies Overview (Specific Learning Outcome 2.1.2)			
Strategy Ë	Choosing Text	Making Connections	Asking Questions
Corresponding Learning Outcome	1.1.4, 2.1.4	2.1.1, 2.3.1	2.1.2, 2.2.2
Knowledge Involved	of various purposes for reading, of personal interests, of text cues, and of readability levels	of variety of themes, genres, styles, plots, authors, characters, and issues	of various types of questions—global (moving out) and clarifying (moving in)
Skills Involved	to match text to purpose to match text to personal interest to match text to readability level	 to activate background knowledge/prior experience to build background knowledge to make text-to-self, text-to-text, and text-to-world connections to identify misconceptions and prejudices that might work as a filter to new information 	 to distinguish types of questions to find answers — in text — by inference — through discussion — through inquiry
Attitudes Involved	 willing to try new genres, authors, subjects, readability levels, etc. willing to consider peer recommendations 	 willing to learn about and experience a variety of things—add new information willing to think creatively—"outside the box" 	 curious believe that all questions are valid understand that not all questions have answers
Ways to Demonstrate*	make independent choices that result in successful reading experiences	code responses two-column form—Text/ Reminds Me Of	question webs, discussion, journal entries, coding text, two- and three-column forms (Questions/Facts, KWL)

 $^{^{\}star}$ Descriptions of the various forms, codes, and other ways to demonstrate your use of comprehension strategies are discussed later in the appendix.

Suggested time allotment: approximately 30 minutes

Review the full chart of comprehension strategies and its accompanying notes in **Appendix B**. It identifies specific learning outcomes that apply to each of the strategy categories and specific strategies and tools that you can use to enhance or improve your comprehension knowledge, skills, and attitudes.

Part B: Taking Inventory of Your Strategies Toolbox

Use your knowledge of how people make meaning of what they read, view, or listen to (their use of comprehension strategies) to take a personal inventory of or to analyze your own use of strategies. Complete the **Comprehension Strategies Chart: Self-Analysis** which is included in the *Forms* section at the end of this sequence. Notice that it uses the same strategy categories as the **Comprehension Strategies Overview** (**Specific Learning Outcome 2.1.2**) chart you examined in Part A. Follow these steps to complete your analysis.

- 1. Remove the **Comprehension Strategies Chart: Self-Analysis** from the *Forms* section at the end of this sequence, and put it in your Resource Binder.
- 2. Use the "Ways to Demonstrate" strategies identified in the **Comprehension Strategies Overview** chart as a checklist to identify approaches or tools that you are currently using. Be sure to read the descriptions of the forms, codes, and other tools noted on the chart.
- 3. Write your approaches or tools (as identified above) in "My Toolbox of Strategies" column. Note that you may not have room to include all of the tools that you are currently using, but do try to include those that you use most frequently and with the greatest amount of success. Some of the strategies you used in Sequence 1 have been filled in as examples on the mini-chart that follows.
- 4. Write one or two examples of your successful use of each strategy in the "Examples" column. For example, if you included KWL forms in your "toolbox," write down a particular text that it really helped you to understand—a film, an article, a website, etc. Again, examples of texts with which you used strategies in Sequence 1 have been filled in on the mini-chart that follows.



Comprehension Strategies Chart: Self-Analysis		
Strategies Category	My Toolbox of Strategies	Examples
Choosing texts		
Making connections		
Asking questions		
Creating mental images		
Making inferences		
Determining important ideas	Concept Web	Neat vs. Sloppy in Sequence 1
Synthesizing ideas		
Monitoring and fixing up		
Reading to write	Deconstructing an Article	"Team Spirit" in Sequence 1

Part C: Increasing the Comprehension Strategies in Your Toolbox

Having many strategies or tools to use to make meaning of what you read, view, or listen to is a worthy goal. Now that you have learned about meaning-making strategies and assessed your own, it is time to set some goals to increase or enhance your personal repertoire of comprehension strategies. To do that, complete the following steps:

- Review your completed Comprehension Strategies Charts: Self-Analysis plus the Comprehension Strategies Overview you studied in this lesson.
- 2. Remove the **Comprehension Strategies Chart: Goal Setting** form from the *Forms* section at the end of this sequence, and put it in your Resource Binder.

Suggested time allotment: approximately 30 minutes



3. For each strategy category in the **Comprehension Strategies Overview**, identify one "new" method or approach you will try out as you read, view, and listen during the remainder of this course and in your daily living. **Note:** The same tool or approach may be used for a variety of purposes. You may, for example, include a two-column chart in the "Making Inferences" category that you have also identified in the "Making Connections" category. That is okay. Write the new strategy you will try out in "My Goals: Meaning-Making Strategies That I Will Try" column.

Later on in the course, you will return to the third column, "My Assessment of My Progress In Making These Part of My Toolbox" to assess your experiences in using the approach or strategy.

Comprehension Strategies Chart: Goal Setting		
Strategies Category	My Goals: Meaning- Making Strategies That I Will Try	My Assessment of My Progress In Making These Part of My Toolbox
Choosing texts		
Making connections		
Asking questions		
Creating mental images		
Making inferences		
Determining important ideas		
Synthesizing ideas		
Monitoring and fixing up		
Reading to write		

Notes

Lesson 2

Reading Tributes

Suggested time allotment: approximately 1 hour

Before you begin work on your own investigation and tribute, you need to have a clear idea of exactly what a tribute is, so that you will choose a person or subject that is deserving of the tribute you write. In this lesson, you will read a written tribute, and as you read it, you will complete a "two-column written protocol." This will help you to practise, record, and monitor some strategies for understanding print text.

As you read this tribute, you will be focusing on achieving the specific learning outcomes identified in the box below.



- 2.1.2 You will use or apply a variety of comprehension strategies (such as making connections, visualizing, questioning, making inferences, and summarizing) to monitor or check on your understanding and to develop your understanding of a tribute.
- 2.1.3 You will use textual cues (such as titles, subtitles, bylines, photographs, footnotes, etc.) to make meaning of and interpret a tribute.



Note: In your mid-term test, you will again be asked to demonstrate your achievement of these SLOs by completing a "Two-Column Written Protocol" (as outlined below) as you read a text. Do this lesson carefully and be sure to ask your tutor/marker any questions you have about it, so that you will be able to succeed on your test.

The Two-Column Written Protocol

As you read in Appendix B: Comprehension Strategies Overview, a "Two-Column Written Protocol" (Wilhelm, 1997, 42) is a written version of the "Think Aloud," which is what it sounds like—thinking out loud as you read, and explaining how you do it. In the Two-Column Written Protocol, you write down your thoughts beside the text as you read. It's called a twocolumn protocol because there is one column of text and one blank column for you to write your thoughts in. The word protocol in this context is used in the sense that researchers use it: "an original, unmodified record of events, experiments, speech, etc., made at the time of the occurrence or immediately afterward" (Harris and Hodges, 196). When completing the Two-Column Written Protocol, you are recording your reading of a particular text. This will give both you and your tutor/marker the opportunity to examine your reading process and strategies.

The Two-Column Written Protocol is an excellent tool for monitoring or checking on your understanding of a text as well as your use of the various comprehension strategies (as expected by SLO 2.1.2). It will help you to be more conscious of the strategies you use when reading, and can encourage you to use more of them.

Recording Your Reading of a Tribute

Peter Gzowski died on January 24, 2002 and his death had a profound effect on many Canadians. The tribute you are asked to read now was written immediately after his death and was one of many articles and tributes written about him and published in papers across Canada.

1. Remove **The Voice of Canada Falls Silent** from the *Forms* section at the end of this sequence. Notice how it is formatted into two columns—the text on the left-hand side, and blank space on the right-hand side.





2. As you read this tribute to Canadian celebrity Peter Gzowski, write your thoughts alongside the text in the blank column on the right-hand side of the form. Write any comments or questions you have about the information being given and the sources of information used. You can underline or highlight words, phrases, or passages in the text, and use arrows to connect your comments to the appropriate parts of the text.

The following model of a Two-Column Written Protocol of the beginning of the tribute should give you the idea:

THE VOICE OF CANADA FALLS SILENT*

Broadcaster, author touched so many lives

By John McKay

ORONTO – Peter Gzowski, beloved Canadian cultural icon and the voice of *CBC Morningside* for 15 years, died yesterday at the age of 67. What would the voice of Canada sound like?

Jhis is somewhat ominous, but since I know it's a tribute, I quess someone has died.

Jhis reminds me of the McLean song about "the day the music died," which is also a tribute, now that I think about it.

- 3. Once you have completed recording your reading of the tribute by filling in the Two-Column Written Protocol, you will examine and code your written thoughts.
 - a) Review the chart from **Appendix B: Comprehension Strategies Overview** to determine which of the basic comprehension strategies you used in your reading.

b) Decide on a coding system for the various strategies. Some suggestions are given in **Appendix B**, or you can devise your own. List your strategy codes here:

Strategy	Code
Making Connections	
Questioning	
Visualizing	
Inferring	
Determining Important Ideas	
Synthesizing	
Reading to Write/Noticing Craft	

c) Read over your written thoughts, and identify the strategies you used, using your codes as listed above. Be sure to give yourself credit for using any of the basic comprehension strategies every time you used one. The coding added to the model below should give you the idea. The code used was as follows:

? — questioning

BK — connecting to background knowledge (making connections)

T-T — text-to-text connection (making connections)

THE VOICE OF
CANADA
FALLS SILENT*

Broadcaster, author touched so many lives

By John McKay

ORONTO — Peter Gzowski, beloved Canadian cultural icon and the voice of *CBC Morningside* for 15 years, died yesterday at the age of 67. What would the voice of Canada sound like?

Jhis is somewhat ominous, but since I know it's a tribute, I quess someone has died.

Jhis reminds me of the McLean song about "the day the music died," which is also a tribute, now that I think about it.

?

BK

T-T



4. In your Resource Binder, write a brief (approximately one-half page) reflection about what you've learned about both the form of a tribute and about your own reading process and the strategies you use. What kinds of information does a tribute include? From where does this information come? Which comprehension strategies do you tend to use most often? Which could you use more?

Notes

Lesson 3

Gathering Ideas and Making Plans

In this lesson, you will begin the process of choosing someone who has affected you in a profound way, and decide who you will need to interview for information about this person. It may be impossible for you to interview the person to whom you wish to pay tribute. This person may be deceased or may live too far away. So, you may need to get information about this person from someone who knew him or her very well. Eventually, your interview material will be included in your written tribute to this person.

Part A: Generating and Focusing Ideas

In this first part of the lesson, you will generate some ideas about who you want to pay tribute to. While doing this, you will focus on achieving the specific learning outcome identified in the box below.

1.1.1 You will consider the pluses and minuses of a range of people to whom you might pay tribute.

It is now time to begin collecting some of your thoughts on paper.

- 1. In your Resource Binder, begin by listing or brainstorming some of the people who have influenced you. Who are they? Think about your family, friends, teachers, coworkers, employers, etc. How do you know them?
- 2. Reflect on how these people affected you:
 - What are some of the ways they have influenced you?
 - Why did they have such an influence on you? Was it some quality of personality or some special relationship with you?
 - When did they influence you? Was it during a particular time in your life?

Suggested time allotment: approximately 30 minutes







- 3. Now narrow your focus to one influential person. Refer to your notes above and state who you will focus your efforts on and who you will honour. Consider the following criteria:
 - How much influence did this person have on the person you have become and the life you have led? What has this person done for you?
 - How available is information about this person?
 - How well do you remember him or her? What kinds of stories could you tell?
 - Do you know others who know this person?
 - Do you have any pictures of this person?
 - Was this person ever publicly recognized? How? Where? in a community newspaper? in any form of the media?
 - How significant is this person to the larger community?
 Why should others be told about him or her?

Start thinking about how you could pay tribute to this person. Jot down these ideas. Later in this sequence, you will be given more guidance about possible forms you might use, but at this point you may want to note some forms that might be particularly appropriate—for example, if you are honouring your drama teacher, you might want to write a tribute in the form of a play script. You don't have to finalize the form you will eventually use, but you may wish to consider some possibilities at this time.

Reflection

Write a one-paragraph reflection on the value of brainstorming for your initial ideas and using criteria as a way to focus on just one of those ideas. Are these strategies useful? Why or why not?



Suggested time allotment: approximately 45 minutes

Part B: Making Plans to Gather More Information

In Part A, you generated some initial ideas about your tribute subject while you were deciding who you would like to honour. In this part of the lesson, you will begin to make a plan to gather more information, by deciding who you can interview. You will focus on achieving the specific learning outcomes identified in the box below.



- 1.1.1 You will consider the pluses and minuses of a range of people to interview about your tribute subject.
- 1.1.5 You will make plans to research the subject (i.e., the influential person) of your tribute.

The first step in your plan to gather more information about your tribute subject or person is to decide who you can interview about him or her. To help you to think about possible sources of information, you will take a second look at the tribute to Peter Gzowski that you read in Lesson 2.

- 1. Skim the article again, paying particular attention to the people quoted in the article, those paying "mini-tributes" to Gzowski.
- 2. Create a simple chart in your Resource Binder in which you can note the names of the various people and their relationships to Gzowski. Your chart should look something like this:

Name of Person	Relationship to Gzowski	
Jean Chrétien	his Prime Minister	
Shelagh Rogers	coworker at CBC radio	



3. Also in your Resource Binder, write a brief reflection about the kinds of people that John McKay (the writer) chose to interview and quote about Gzowski. Were they people Gzowski knew best? people the general public would recognize? Were the people interviewed chosen in order to provide intimate details about Gzowski, to show the wider influence he had on the country, or why?

Your criteria for choosing someone to interview about your tribute subject may be quite different from those of McKay, because your tribute may very well be much less public and much more intimate. Even so, you should now have a good idea about the variety of people you might choose to interview.

To decide on a person or people to interview, you will go through a decision-making process that is very similar to the one you used in Part A when choosing your tribute subject.

- 1. Brainstorm, in the form of a list or a web, all the people you think you might interview. If possible, include the subject of the tribute himself or herself. Also consider family, coworkers, people from the community, and so on. Think about the fact that your tribute subject may have also influenced others—who might some of these others be?
- 2. Apply the following criteria for choosing someone to interview:
 - Who would be most willing to talk with you? With whom do you already have a rapport?
 - Who knows the most (and would share the most) about your tribute subject, especially about those aspects that had the biggest influence on you? What type of information might you gain from this person? Would it be of value to your tribute?
 - Who is most accessible? Can you speak in person or over the phone or by email?







3. Priorize, in order of preference, who you will approach for an interview. Mark your first choice, second choice, and so on. This way, if one person is not available for an interview, you'll have back-up possibilities.

Note: You will need to interview at least one person in the lessons that follow, but if you have the time and the opportunity, you can certainly interview more than one.

Reflection

Reflect on the process that you went through in Part B. Write a one-paragraph reflection on the usefulness of the strategies you used to begin to plan your inquiry (brainstorming, applying criteria, priorizing).

Part C: Preliminary Research File

Now that you have created the beginning of an action plan in Part B, you will be explaining your choice(s) for the interview(s) and creating a **preliminary research file** on the person you will honour in your tribute.

You will create a preliminary research file on the person you will honour, to help you organize how to proceed with the interview(s). A preliminary research file is a way of keeping or storing initial information you have gathered before you conduct a research project, an inquiry project, or an interview. Like the files in your filing cabinet or in your computer, your preliminary research file is a place to store information about a task.

In your file:

- 1. Include the notes you made when brainstorming the person you finally chose to honour in your tribute.
- 2. Include the notes you made when deciding who you might interview.

Suggested time allotment: approximately 30 minutes

- 3. Write an explanation of your reasons for selecting the person you wish to honour. Consider the following prompts in your explanation:
 - > Why do you admire this person?
 - > Why does this person deserve accolades and a tribute?
 - > What has this person done for you? How has this person affected you?
 - > What are the predominant characteristics of this person?
 - > What are some of the ways this person has affected others?
- 4. Begin to think about the interview you wish to conduct.
 - > Who will you interview? Will you interview the person to whom you will pay tribute? Or will you interview someone who knows a lot about this person?
 - > What questions do you think you might ask? What do you want to know?
 - ➤ How will you make the person feel comfortable?
 - > What stories are you going to tell to show the person how he or she has influenced you? How will you get your interviewee to share personal stories?

Include these preliminary jottings, notes, and questions you may have for the interview itself in your preliminary research file. You will work on specific plans and questions for your interview more in Lesson 7, so don't feel you need to have everything figured out at this point.

Keep your preliminary research file in your Resource Binder.







Lesson 4

Contacting Your Interviewee

Suggested time allotment: approximately 1 hour 30 minutes

Remember that even though you do not have to submit all of your prewriting and draft material from this lesson, you may want to consider including it (as evidence of your creative process) in your portfolio in Sequence 5.

In this lesson, you will begin the process of planning and conducting an interview. The interview process is a detailed one. Beginning with this lesson and continuing on through this sequence, you will take the necessary steps to conduct an interview that will give you material you can use in your tribute. These steps include contacting the person (or people) you want to interview, learning some interview techniques (non-verbal and verbal techniques), writing interview questions, conducting the interview, and reflecting on the success of the interview.

In this lesson, you will contact the person you chose to interview in Lesson 3. This person is either the one you will honour, or someone who knows him or her. You will write a letter of request asking this individual to grant you an interview. According to Ken Metzler, interview expert and author of Creative Interviewing: The Writer's Guide to Gathering Information by Asking Questions, "in this stage you call your proposed interviewee to set up an appointment. Before you do, though, keep in mind that no one has an obligation to grant you an interview. You may have to do a little subtle (or maybe overt) persuasion.... Two factors may help you. First, if your purpose seems sufficiently compelling, the respondent may readily agree. Or the respondent may agree under certain conditions. The second helpful element is your sales ability. While people can find lots of reasons not to grant an interview, you'll find just as many reasons to have them grant one." (21)

In this lesson, you will prepare to contact your interview candidate and write a letter to send to him or her.

- 1. Before requesting the interview, jot down some information in your preliminary research file that you want to include in your request. Remember to relate the reason for the interview (that you would like to gain information about the person you wish to honour). Don't forget to note the following details, which you will need to include when requesting an interview:
 - time of the interview
 - location of the interview
 - additional details, such as a preliminary rundown on questions you plan to ask or the topics to be covered your interviewee may also need to prepare for the interview (don't list all your questions; just give a preview)
 - ask your interviewee if she or he has any questions about the interview (Metzler 22)

This first step will focus on the achievement of the specific learning outcome identified in the box below.

- 4.1.1 You will generate, evaluate, and select ideas and information to persuade a person to grant you an interview.
- 2. Draft a business letter to your interviewee, asking your candidate for an interview. Use your notes from above, and follow the guidelines for writing a business letter of request in *Writers INC* (sections 374-375, 378-381 in the 1996 edition; pages 297-308 in the 2001 edition).

This step will focus on the achievement of the specific learning outcomes identified in the box below.

- 4.1.2 You will adapt and use the business letter form as appropriate for your audience (potential interviewee) and purpose (to persuade him or her to agree to be interviewed).
- 4.2.1 You will consider what details might convince your potential interviewee(s) of the importance of the interview.







- First, review your communication variables:
 - your **topic** is the subject of your tribute
 - your **audience** is your potential interviewee(s)
 - your **purpose** is to inform your audience about your tribute project and to persuade him or her to agree to be interviewed
 - your **form** is a business letter of request
- In your letter, suggest a time and place for the interview, but also indicate that you are willing to arrange the interview at the convenience of the interviewee. Indicate that you will telephone the interviewee to follow up on your letter and to make final arrangements for the interview, if your interviewee is prepared to grant your request. Although it is not mandatory to audiotape an interview, it may be helpful to you to be able to refer to comments on the tape. So it is also important that you ask permission to have the interview audiotaped. If your candidate declines permission, be gracious and take notes!
- 3. Read over and revise your draft, ensuring that you are including all the relevant details and explanations, and that your language is appropriate for your reader and your request. This focuses on the achievement of Specific Learning Outcome 4.2.2—You will consider your audience and your purpose when revising drafts to ensure appropriate content and language.
- 4. Edit and proofread your most recent draft very carefully for appropriate punctuation, capitalization, spelling, grammar, word choice, and **register**. You want to make a very good impression on your reader—he or she needs to trust you to do a conscientious job on both the interview and the final tribute.





Register Register is the language variety [formal, informal, academic, technical, etc.] determined by social circumstances (Harris & Hodges, 217).

This step focuses on the achievement of the specific learning outcomes identified in the box below.

- 4.3.1 You will analyze and edit your letter for word choice, grammatical structures, and register to make it clear, appealing, and effective.
- 4.3.2 You will apply Canadian spelling conventions in your letter.
- 4.3.3 You will apply capitalization and punctuation conventions to make your intended meaning clear.
- 5. Include the **Audiotape Permission Form** (from the *Forms* section at the end of this sequence) with your letter.
- 6. After you have written a polished copy of the letter, send it to your candidate by mail, or deliver it in person.
- 7. Keep a copy of the letter in your preliminary research file to hand in at the end of this sequence.
- 8. After you have sent the letter, hopefully you will get a positive response and the candidate will grant you an interview. If the candidate declines, you will have to repeat the steps in this lesson to gain an interview with another person who can provide the information you need. In your preliminary research file, record the results of each letter you send.
 - > Did the individual agree to the interview?
 - > Where and when will the interview take place?
 - ➤ If the interviewee declined, state that you will have to repeat the steps in this lesson.







Lesson 5

Interview Techniques—Non-verbal Communication

Although you may not realize it, you watch or listen to or read interviews often. Interviews are often used to gather information to include as content for visual, audio, and written texts such as television or radio programs (news, talk shows, documentaries, and so on), speeches (toasts, grand openings, eulogies), and written texts (research papers, articles, biographies, autobiographies).

Interviewers use verbal and non-verbal techniques in order to acquire as much information from the interviewee as possible. The more information you gain from an interview, the richer the content of the text you create may be. Non-verbal communication includes body language, voice inflection, pausing, and eye contact. Verbal communication includes types of questions and language to show respect. In this lesson you will study non-verbal communication, and in Lesson 6 you will study verbal communication.

Part A: Non-verbal Communication

An integral part of the interview is the communication between the interviewer (who wants to gain information on a topic) and the interviewee (who is either eager or reluctant to give information on the topic). At the beginning of this lesson, you read about two types of communication: non-verbal and verbal. In this part of Lesson 5, you will read one informational text about non-verbal communication and two texts that apply some of this information to specific situations. As usual, when you read you will apply some appropriate comprehension strategies—in this case, you will use strategies that are especially useful with informational texts, namely making connections, determining important ideas, and synthesizing ideas. These informational texts also make use of several textual cues to direct the reader to specific information—some of these are headings, bold and italic fonts, sidebars, boxed inserts, and bulleted lists.

Suggested time allotment: approximately 2 hours

While reading the three texts in this part of the lesson, you will focus on achieving the specific learning outcomes identified in the box below.

- 2.1.1 You will analyze connections between your personal experiences and prior knowledge of non-verbal communication and texts that describe and apply various ideas about non-verbal communication.
- 2.1.2 You will use appropriate comprehension strategies (particularly making connections, determining important ideas, and synthesizing ideas) to monitor or check on your understanding of texts and to develop your understanding of texts.
- 2.1.3 You will use textual cues (such as headings, bold and italic fonts, sidebars, boxed inserts, bulleted lists, etc.) to make meaning and interpret informational texts.

We understand and make meaning not only by what we read and hear, but also by what we see. Understanding non-verbal communication is an important part of interpreting our world. Knowledge of non-verbal communication will also be a help to you when you conduct your interview.

In this part of the sequence you will examine some aspects of non-verbal communication (communication by gesture, dress, appearance, etc.). You will read about non-verbal communication and list some of the ideas you encounter. Then you will apply some of these ideas to other situations, and draw some general conclusions about non-verbal communication.

- 1. Remove **Improving Non-verbal Communication Skills** from the *Texts* section and place it in your Resource Binder.
- 2. **Skim** the text, since **Improving Non-verbal Communication Skills** has many components. **Skim** or preview it first to find those sections that are most relevant or new to you and then read those selections in detail.





Skimming

Skimming is a very valuable strategy— it means previewing a text by reading headings and first sentences of paragraphs in order to see what the reading selection is all about.



3. Read the text more thoroughly, using the three-column response chart Ideas/Details and Examples/My
Thoughts—Three-Column Response Chart that is in the Forms section at the end of this sequence. Place the chart in your Resource Binder, and as you read, in the first column note the ideas that you see being emphasized or demonstrated about some aspects of non-verbal communication. For each element of non-verbal communication that you note, write at least two examples or details related to it in the second column. Finally, in the third column, connect these ideas to what you know from your own observations and experiences. Have you seen evidence of this before? Of what does it remind you?

Ideas/Details and Examples/My Thoughts— Three-Column Response Chart		
Text:		
Ideas	Details and Examples	My Thoughts
eye contact means different things	In North America, sustained eye contact shows respect. Hispanic cultures show respect by dropping eyes.	I've heard this before, but it's good to be reminded.

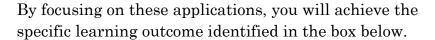
4. In your Resource Binder, gather and then organize these ideas or aspects of non-verbal communication in a way that is familiar or in a way that you think works. You can use one of the various ways you have already organized your thoughts and ideas so far in this course (creating concept webs, mind maps, charts), or any other way that you find appropriate. In other words, use your prior knowledge of organizing to synthesize this new information into one detailed summary.

In this way, you will demonstrate your achievement of the specific learning outcome identified in the box below.



3.3.1 You will organize and reorganize main ideas and supporting information to think more clearly and to understand non-verbal communication better.

- 5. Remove Watch What Your Body Says and Decoding the Runner's Wardrobe from the *Texts* section and place them in your Resource Binder.
- 6. These two shorter pieces each apply ideas about non-verbal communication to a specific situation—in one case, the way a store sales clerk communicates and in the other, the way runners communicate non-verbally. Read each piece, and this time, focus on finding connections between the ideas you've just learned and how they show up in these particular situations. For example, if one of the aspects you noted was facial expression, pay attention when the article interprets the facial expression of the sales clerk. Highlight or underline any of these direct applications that you find, and label each by writing the particular aspect or form of non-verbal communication in the margin beside it.



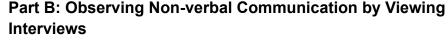
- 2.2.3 You will analyze how the choices of non-verbal cues (such as facial expression, posture, dress, gesture, etc.) in specific situations communicate meaning.
- 7. Once you have read all three selections, on another page in your Resource Binder, make a list of at least five aspects of non-verbal communication you learned from the readings. To do this, refer to the way you organized your findings in the first part of this lesson for Improving Non-verbal Communication Skills. Add any other ideas that you discovered when reading Watch What Your Body Says and Decoding the Runner's Wardrobe, if they weren't included in your original summary.





Suggested time allotment: approximately 1 hour 45 minutes





In Part A of this lesson you gathered information about non-verbal communication to use in your interview later on in this sequence. Before you use this new knowledge in your own interview, you will observe how interviewers may use non-verbal communication when interviewing others, and comment on those techniques that work the best. In this part of Lesson 5, you will view **two** television interviews (or **two** other interactions if you do not have access to television) of your choice without the benefit of sound to help you prepare for your own interview of your subject.

Observing and analyzing the non-verbal communication of others will give you the opportunity to achieve the specific learning outcomes identified in the box below.



- 2.1.3 You will use non-verbal textual cues (gestures, posture, facial expression, etc.) to make meaning and interpret visual texts.
- 2.3.2 You will analyze how various non-verbal techniques are used in interviews to encourage an interviewee to speak freely.



1. To view a television interview, watch any talk show on television like those featuring Oprah Winfrey, Vicki Gabereau, Larry King, or Jay Leno. If possible, you might tape the interview so that you can watch it twice, once without sound and once with sound. View the interviews without sound so that your focus will be on the non-verbal communication. It may be difficult to focus on this type of communication when you are also listening to verbal communication at the same time. Make notes as you view the interviews.

If you do not have access to television interview programs, apply what you have learned about non-verbal communication to two other situations where two or more people are interacting. For example, you might watch (from a distance) two or more people holding a meeting or even just casually talking in a coffee shop, in a performance of a play, across the dining room from you, in a public park, etc. One disadvantage of this approach is that (unless you videotape the interaction) you cannot watch it more than once. For this reason, it is especially important that you be prepared and that you take careful notes. Be very familiar with the various aspects of non-verbal communication that you studied so that you will be able to notice any interesting techniques during your observation.

- 2. In your Resource Binder, write about at least five factors of non-verbal communication you found in the professional interviews or other interactions you viewed.
- 3. Also in your Resource Binder, write a reflection in which you make some interpretations about the non-verbal behaviours and cues that you observed:
 - Do the participants seem comfortable or uncomfortable? How can you tell?
 - What does each person's appearance and posture indicate about his or her attitude toward the interaction? Is it being taken seriously or not very seriously? Explain, using specific examples.
 - Is each person listening attentively to the other(s)? How do you know?
- 4. Still in your Resource Binder, comment on the techniques you observed that were most useful. Explain why you think they were useful and whether you will try to use them during your interview. Also explain how you will adapt the interview techniques you learned to suit your personality.



Reflection



In your Resource Binder, write a reflection comparing the non-verbal techniques the participants used to show respect (or disrespect) to the other participants. Which interviewer/participant was the most effective? Explain. Which interviewer/participant was the least effective? Explain. What kind of rapport between participants did you notice? What did you learn about respectful non-verbal communication that may help you with your interview?

In the next lesson, you will continue to examine respectful interactions, this time focusing on verbal communication techniques that can be used in interviews.

Notes

Lesson 6

Interview Techniques—Verbal Communication

Suggested time allotment: approximately 1 hour

The success of an interview often relies on how the interviewee feels he or she is being treated. Good interviewers make the interviewee feel comfortable and respected. Respectful nonverbal and verbal communication by the interviewer allows this to happen.

Analyzing Interviews for Respectful Language—Reading

In order to cultivate rapport with an interviewee, interviewers use specific verbal techniques, along with the non-verbal techniques that you noticed in the previous lesson (e.g., leaning forward and maintaining eye contact to indicate interest). These verbal interview techniques include the following:

- > Begin the interview with casual small talk.
- > Ask gentle, empathic questions.
- > Ask simply phrased questions.
- ➤ Ask questions that are unbiased—don't build a judgment or answer in to the question. (Don't ask, "Is that because you dislike reporters?" but instead ask, "Why did you leave the scene when you did?")
- > Sequence questions carefully. Begin with questions that are easy to answer and that demonstrate that you have prepared for the interview. Sequence questions from either general to specific or from specific to general, so that your interviewee can see where you are going.
- > Sincerely compliment your interview subject.
- > Joke or tease gently, if appropriate.
- Accept blame for any miscommunication. ("I didn't make myself clear.")
- > Follow up answers with positive, probing responses:

- "Really? How interesting!"
- Mirror or repeat key details.
- "Tell me more about . . ."
- Ask for clarification. "Does that mean that . . .?"
- Ask "Why?" or even "Why do you say that?"(Metzler, 38-39)

Peter Gzowski, host of the long-running CBC radio program, *Morningside*, was arguably Canada's best radio interviewer, as he tended to build a positive rapport with his interviewee in a relatively short period of time. Interviewees were quite comfortable speaking with Gzowski and, as a result, Gzowski was able to elicit a great deal of information from his respondents. You will now read one of his interviews to see exactly how he did this. As you read it and analyze Gzowski's use of language, you will focus on the achievement of the specific learning outcomes identified in the box below.

- 2.3.2 You will analyze how verbal communication techniques (as listed above) are used in interviews to encourage an interviewee to speak freely.
- 5.1.3 You will recognize respectful verbal language and appropriate tone and register as used in an interview, and recognize how they can create and sustain rapport.
- 1. Remove **Brian Little** from the *Texts* section at the end of this sequence and place it in your Resource Binder.
- 2. Read Peter Gzowski's interview with personality expert, Brian Little (November 1994) which appeared on CBC Radio and then in Gzowski's memoir, *The Morningside Years*. As you read, reflect on Gzowski's use of language in your Resource Binder. Refer to the following prompts.
 - ➤ Give examples of language (phrases) that show respect.
 - ➤ Give examples of appropriate language, given that the interview ran on the radio to a large audience.









- ➤ Give examples of how Gzowski's choice of words show his attitude toward the topic of introverts and extroverts.
- ➤ Give examples of language that show a particular relationship between Gzowski and Brian Little. What kind of relationship do you think they may have had?
- > Give examples of Gzowski's use of any of the particular techniques listed above.

Notes

Lesson 7

Creating Interview Questions and Conducting the Interview

The key to conducting a good interview is to plan thoroughly. As an interviewer, you need to be prepared for unexpected remarks and turns in the conversation. In this lesson, you will begin by planning the questions and techniques you hope to use, and then you will use your plan to conduct your interview.

Part A: Creating Interview Questions and Finalizing a Plan

This part of the lesson focuses on creating your interview plan, which will demonstrate the specific learning outcomes identified in the box below.

- 1.1.5 You will make a plan for your interview in order to learn more about the subject of your tribute.
- 3.3.4 You will adjust your interview plans and procedures to achieve your purpose of gathering appropriate information for your tribute.

Creating Interview Questions

An interview is only as good as the questions asked during that interview. The purpose of an interview is to gain information, and the way in which to do so is to ask questions that will elicit information.

The next step in your interview process is compiling good interview questions to ask the person you wish to interview. This person is either the one you chose to honour or someone who knows this person well. You will need to refer to your preliminary research file, which should contain the following:

- brainstorming notes about the person you are honouring in your tribute (Lesson 3)
- notes about potential interviewee(s) (Lesson 3)
- explanation of reasons for paying tribute to your subject (Lesson 3)

Suggested time allotment: approximately 1 hour 30 minutes





- preliminary notes about questions and ideas for the interview (Lesson 3)
- interviewee contact letter(s) and results (Lesson 4)

As you compile good interview questions, you will focus on the achievement of the specific learning outcome identified in the box below.

3.1.2 You will formulate and refine your interview questions based on your analysis of the information you need to gather in order to write a tribute to your chosen subject.



To compile your interview questions, complete the steps below:

- 1. **Have a clear purpose for the interview.** In your preliminary research file, review and add to the reasons why you chose to interview this particular person. Then narrow these reasons down and create a clear statement of your purpose.
- 2. Prepare for the interview by writing a list of phrases or topics in your preliminary research file that you intend to explore in the interview. Some of these phrases will be taken from ideas that you have gathered throughout this sequence. Others, you will compile based on gaps in information you have and that you think your interviewee will be able to fill in. Remember, your goal is to gather ideas in order to pay tribute to a person important to you. Therefore, you will need to gain information about him or her that may only come out in the interview, and not from your personal experience or memory.
- 3. Word these phrases as questions. When writing questions, avoid those that the interviewee can answer with simply a "yes" or "no." Use the guidelines in Lesson 6 to help to formulate and sequence your questions. Have at least twenty (20) questions.
- 4. Keep your questions brief and prepare to ask questions during the interview that build from or follow up on the answers given by the interviewee.



At all times, remember your purpose for the interview and stick to it!



When you have completed your list of questions, put it in your preliminary research file to use during your interview and to hand in at the end of this sequence.

Final Preparation

You should now take the time to assess your questions and add some details to your interview plan, using ideas that you gather from a text by Ken Metzler. While doing this, you will focus on achieving the specific learning outcome identified in the box below.



- 1.1.1 You will consider the pluses and minuses of the range of questions and techniques you can use in your interview.
- 1. Before you actually conduct your interview, read **The Ten Stages of the Interview** by Ken Metzler. These stages
 may help you through the interview. Remove **The Ten Stages of the Interview** from the *Texts* section at the end
 of this sequence and put it in your Resource Binder.
 - While reading, write down any ideas from the text that you feel may be useful to you during your interview. Put all of these notes in your preliminary research file.
- 2. Finalize your list of questions in the order that you think will be most effective.
- 3. List three or four interview techniques or strategies you will use. These strategies may come from the reading and viewing you have done in this sequence. You should refer to your notes about the Metzler text you just read, as well as the reflections you wrote in Lessons 5 and 6, where you thought about the techniques you might use.
- 4. What will you do to make your subject feel relaxed during the interview?

Good luck! It is now time to conduct your interview(s)!

Part B: Conducting Your Interview(s)

This part of the lesson is the heart of your research into your tribute subject. While conducting your interview, you will focus on the achievement of the specific learning outcomes identified in the box below.

- 1.1.1 You will consider the ideas of your interviewee to rethink or confirm your initial ideas about your tribute subject.
- 1.1.2 You will evaluate the new (perhaps challenging) ideas or points of view of your interviewee to rethink or clarify your own ideas about your tribute subject.
- 1.1.4 You will investigate how the subject of your tribute influenced your and others' decisions, perspectives, goals, and life pursuits.
- 5.1.3 You will recognize and use respectful verbal and nonverbal language and a tone and register appropriate to the interview situation.

To conduct your interview(s), follow these steps:

- 1. Arrive promptly for the interview appointment.
- 2. Explain your purpose for the interview and test your recording equipment (if applicable).
- 3. Even if you are tape recording the interview, take additional notes on details of the setting of the interview and of the appearance, gestures, etc. (non-verbal communication) of your interviewee. This is especially important if you are interviewing the subject of your tribute.
- 4. Ask your questions, one at a time, listening respectfully and giving your interviewee plenty of time to answer fully. As a parting note, ask if there was anything you didn't ask that he or she thinks is important, or if he or she has anything to add.
- 5. Thank your interviewee very much for the time and thought given.

Suggested time allotment: approximately 2 hours







6. Put your interview notes and/or audiotape(s) in your preliminary research file to use when writing your tribute, and to be handed in at the end of this sequence.

Reflection

Here you will reflect on the process of preparing for the interview and conducting the interview itself. In this reflection, you will demonstrate your achievement of the specific learning outcome identified in the box below.



- 1.2.1 You will explain how the new knowledge you gained, the perspective of your interviewee, and the interview process itself helped to reshape your understanding of your tribute subject.
- 5.1.4 You will determine the appropriateness of the interview process to gain information about your tribute subject.



In your Resource Binder, write a one-page reflection on the entire process of preparing for the interview and then describe how the interview went.



- > Begin with the process of brainstorming for a topic and go through the various steps in the process when thinking about what was useful and what you would do differently next time.
- ➤ Reflect on your interview experience. For this part of the reflection, think about what you read by Metzler: meeting your respondent, asking the first questions, establishing an easy rapport, asking particular questions like "the bomb," reacting to the responses, and concluding the interview.
- ➤ Comment on what you learned about your tribute subject. How was the perspective of your interviewee different from your own—what did he or she know or see that you didn't? Did this new information and perspective surprise you? How does your new knowledge fit in with what you already knew or thought about the person to whom you are paying tribute? How does it change or expand what you thought before?

- > Finish your reflection with a comment on the entire interview process.
- > Put this reflection into your preliminary research file to be handed in at the end of this sequence.

Lesson 8

Possible Tribute Forms

Now that you have successfully completed your interview(s) and gained valuable information about the person to whom you wish to pay tribute, it is almost time to write the tribute. In this lesson you will learn that there are a variety of forms that can be used to pay tribute to someone, as you read various tributes. You will first look at the communication variables (topic, audience, purpose, form, and context) needed to write your own tribute, and then firmly decide on them in the next lesson, after you have seen how they work together in the other tributes.

Suggested time allotment: approximately 30 minutes

Part A: The Communication Variables

Tributes take on many forms: speeches, poems, eulogies, toasts, biographies, multimedia presentations, and so on. Your **purpose** is to honour or praise a person for a particular audience. So, one of your communication variables (purpose) has already been decided for you.

Now you should think about your other communication variables:

- who your **audience** will be for your tribute (for example, a group of Grade 12 ELA students, guests at a wedding, guests at a fundraising dinner, your family)
- in what context (situation) your audience will listen to or read your tribute
- · in what **form** you will write the tribute

Deciding how these communication variables will work together coherently will demonstrate your achievement of the specific learning outcome identified in the box below.



4.1.2 You will adapt and use forms appropriate for your audience, purpose (to pay tribute to someone), and context.

Complete the **Communication Variables** form found in the *Forms* section at the end of this sequence. This form is a way to keep your focus on the communication variables as you write your tribute in Lesson 8.

In the first blank (*Topic*), state the person you will honour. In the second blank (*Purpose*), state your purpose as outlined above. In the third blank (*Target Audience*), state in detail who your audience will be. In the fourth blank, state what form your tribute may take. In the fifth blank (*Context*), state in what situation the audience will read or listen to your tribute. For example, you may be at a funeral paying tribute to a person who died suddenly and people may be in shock, or you may be speaking at the funeral of a person who was in a great deal of pain for a long time and death was welcomed. Although you are still presenting a tribute at a funeral, the details of the context will affect how you approach the other writing variables.

You may change your mind about some of the variables after you have read the tributes in the next part of the lesson, so this is not necessarily a final decision, but more of a starting point.

Keep this form in your preliminary research file, so that you can refer to it when you write your tribute.

Part B: Reading Others' Tributes

As mentioned earlier, tributes can be created in a number of forms, including speeches, poems, plays, news articles, songs, and so on. In this part of the lesson, you will read six tributes written in a variety of forms. As you read them, you will focus on achieving the specific learning outcome identified in the box below.

2.3.1 You will evaluate the effect that different forms and genres have on the kinds of ideas that should be included in a tribute to an influential person.



Suggested time allotment: approximately 2 hours 30 minutes



Be sure to save your work from this part of the lesson to submit at the end of this sequence. It will be used to assess part of the process you went through to create your tribute.

- 1. Read the six texts listed below—they can all be found in the *Texts* section of this sequence. Keep in mind that each of these pieces is a tribute to someone.
 - · Sara Mallabar
 - · Colin James
 - Farewell: Justin's Eulogy
 - · Acoose: Man Standing Above Ground
 - In Memory of My Koochum Madelaine O'Soup Acoose
 - · Eulogy for Canada's Unknown Soldier
- 2. Remove **Organization of Tributes Chart** from the *Forms* section at the end of this sequence, complete it for each of the six selections, and place it in your Resource Binder. A mini-version of it is included here:

Organization of Tributes Chart					
Title of Article	Form	Person/ Subject Being Honoured	Audience	Purpose	Highlights of Tribute





Part C: Reflection

In your Resource Binder, reflect on the forms you read. Reply to the following prompts to help you.

- ➤ How effective was the form to the author's content and purpose? Use specific examples.
- ➤ The form I thought was most effective was . . . because . . . (use specific examples)
- ➤ The form I thought was least effective was . . . because . . . (use specific examples)
- > Which one of the tributes do you like best? Why? What details or characteristics of the subject do you find appealing? Do you make any personal connections with this person? Explain.
- > Which of these forms (if any) do you think you will use for your tribute? Why or why not?
- > Save this reflection to submit at the end of this sequence.

Suggested time allotment: approximately 30 minutes



Lesson 9

Putting It All Together—Assignment 2-1: Tribute

In this sequence you have identified an important person who has influenced your life and you have investigated techniques of how to learn about people and organize your thoughts; you've viewed, read, and conducted interviews; and you have read tributes others have made to those they admire. You will now complete the final stages of presenting your own personal tribute to someone.

Note: Your tribute will be assessed on the specific outcomes identified for each part of this lesson. You may wish to review these as they are listed on the **Assessment of Assignment 2-1: Tribute** chart in the *Forms* section at the

end of this sequence.

Writing Your Tribute

Complete the following steps in your Resource Binder:

Step 1: Brainstorm: Review the brainstorming that led to your selection of the person you chose to honour and your other ideas. All of your preliminary thinking and research should be in your preliminary research file.

Step 2: Content: Consolidate your information and identify two or three traits of the person that you think you will use as the focus of your tribute.

Completing the two steps above will demonstrate your achievement of the specific learning outcome identified in the box below.

4.1.1 You will generate, evaluate, and select ideas to focus your tribute.

Step 3: Form: Select the form you plan to use. Consider the advantages and limitations of this form. Explain how you will deal with these.

Suggested time allotment: approximately 3 hours





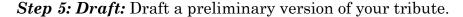


Step 4: Audience and Context: Select the audience and the context in which the audience will experience your tribute. How does your choice of audience and context influence the form and content of your tribute?

Now is the time to go back to your **Communication Variables** chart and make any changes to it that reflect your choices/decisions here. Write your explanations for choices and changes of choices on this form as well.

Completing Steps 3 and 4 above will demonstrate your achievement of the specific learning outcome identified in the box below.

4.1.2 You will adapt and use forms appropriate for your audience, purpose, and context.



Step 6: Feedback: Share the preliminary version of your tribute with your learning partner and ask for feedback. What have you overlooked? Does your tribute show your enthusiasm for the person? Is your tribute suitable for your chosen audience and context? Have your learning partner complete the following chart. A copy is included in the *Forms* section at the end of this sequence.







	Response Chart
Th	ree positive aspects of this tribute:
1.	
2.	
3.	
Th	ree suggestions for change:
1.	
	because
2.	
	because
3.	
	because
1.	because

Step 7: Revise: Revise your tribute, using the suggestions of your learning partner. For specific ideas about how you can revise your style and organization, refer to **Appendix D: Rhetorical Devices** and to the following sections in *Writers INC*:

- "A Guide to Revising" (sections 034-041 in 1996 version; pages 59-68 in 2001 version)
- "Writing with Style" (sections 059-072 in 1996 version; pages 125-132 in 2001 version)

Revise for overall organization to be sure that the ideas flow naturally and logically, and revise at the sentence and word level. Make sure that each sentence sounds "right" and that each word is the exact one that you want.

You should also enhance the overall presentation of your tribute by considering text features such as photographs or some other visual representation of your subject, video or audio clips, musical accompaniment, etc. Completing Steps 6 and 7 above will demonstrate your achievement of the "Enhance and Improve" specific learning outcomes, in particular those identified in the box below.

- 4.1.3 You will evaluate the possible impact of various organizational structures (such as climactic, spatial, chronological, etc.—see *Writers INC*), techniques (such as an introduction, a conclusion, repetition of phrases, etc.), and transitions in your tribute to honour your subject and to ensure unity and coherence.
- 4.2.1 You will consider your audience's needs and characteristics as you evaluate the effectiveness of your ideas, form, style, and presentation.
- 4.2.2 You will consider your audience, your purpose, and your context when revising your draft to ensure that your ideas and language are appropriate, and to enhance the unity and coherence of your tribute.
- 4.2.3 You will consider your audience needs when you select text features (such as musical accompaniment, vocal variety, photographs, audio clips, etc.) to enhance the artistry of your tribute.
- 4.2.4 You will use effective language, visuals, and/or sounds, and arrange ideas for impact and originality.

Step 8: Edit and Proofread: Once you have a revised draft with which you and your learning partner are satisfied, edit your work to make certain that you have followed the conventions of Canadian spelling, grammar, punctuation, and capitalization. Use appropriate reference materials such as your dictionary and the "Proofreader's Guide" in Writers INC (sections 575-788 in the 1996 edition; pages 454-531 in the 2001 edition). You should also refer to the section "A Guide to Editing and Proofreading" in Writers INC (sections 049-054 in the 1996 edition; pages 75-79 in the 2001 edition).

You may choose to have someone with a "fresh eye" proofread your work.





Completing Step 8 will demonstrate your achievement of the specific learning outcomes identified in the box below.



- 4.3.1 You will edit your tribute for word choice and grammar to make it clear, appealing, and effective.
- 4.3.2 You will apply Canadian spelling conventions in your tribute.
- 4.3.3 You will apply capitalization and punctuation conventions to make your meaning clear.

Step 9: Final Copy: Make the necessary changes and prepare the final copy of your tribute for submission at the end of this sequence.

Your final tribute, and the whole process that went into it, should demonstrate your achievement of the specific learning outcome identified in the box below.



5.2.4 You will use your tribute to mark the accomplishments of an influential person and to create a shared sense of community among your audience.

Notes

Sequence 2

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: Tribute
- complete a self-assessment of the process leading to the product
- complete a cover sheet
- complete a checklist to make sure you have completed all of the required work in this sequence
- submit all of the required work from this sequence to the Distance Learning Unit. The staff will forward your work to your tutor/marker.

Important: At this point in this course, you must arrange to write the mid-term test. Contact the following office to make these arrangements:

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

Phone number: 1-800-465-9915

Note: Please contact your tutor/marker if you plan to submit Sequence 3 before you have received your feedback for Sequence 2 and/or for your mid-term test.

Assessment of Assignment 2-1: Tribute

Remove **Assessment of Assignment 2-1: Tribute** from the *Forms* section at the end of this sequence. This assessment form corresponds to the one your tutor/marker will use. You will both assess your achievement of the targeted specific learning outcomes identified in relation to this assignment.





Suggested time allotment: approximately 30 minutes

To assess these specific learning outcomes, use the following five-point scale.

	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.	0%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 12; work is below the range of expectations for Grade 12.	25%
2	Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.	50%
3	Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.	75%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.	100%

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

Assessment of Assignment 2-1: Process Leading to Product

Remove Assessment of Assignment 2-1: Process Leading to **Product** from the *Forms* section at the end of this sequence. This assessment form corresponds to the one your tutor/marker will use. You will both assess your achievement of the targeted specific learning outcomes identified in relation to this assignment.

To assess these specific learning outcomes, use the scale shown above.

Checklist for Sequence 2

Remove Checklist for Sequence 2: The Influence of Others from the *Forms* section at the end of this sequence. 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 this 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 2



Steps:

☐ Complete the checklist to make sure all of your work is complete.

Make sure all of your Resource Binder pages are correctly labelled and ordered.

☐ Assemble your work as follows:

(top) Cover sheet

Checklist for Sequence 2 Resource Binder pages Assignment 2-1: Tribute

Assessment of Assignment 2-1: Tribute

(bottom) Assessment of Assignment 2-1: Process Leading

to Product

Place all materials in order in an envelope for mailing. Mail to:



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

Notes

Sequence 2 Texts

Improving Non-verbal Communication Skills 97
Watch What Your Body Says 105
Decoding the Runner's Wardrobe 107
Brian Little 111
The Ten Stages of the Interview 115
Sara Mallabar 123
Colin James 125

Farewell: Justin's Eulogy 131

Acoose: Man Standing Above Ground 133

In Memory of My Koochum Madelaine O'Soup Acoose 141

Eulogy For Canada's Unknown Soldier 145

IMPROVING NON-VERBAL COMMUNICATION SKILLS*

Understanding messages often involves more than merely listening to spoken words. Non-verbal clues, in fact, can speak louder than words. These clues include eye contact, facial expression, body movements, space, time, distance, and appearance. All these non-verbal clues affect how a message is interpreted, or decoded, by the receiver. In studies of interpersonal communication, researchers have found that 7 percent of the "attitudinal" meaning of a message comes from the words spoken. An astounding 93 percent of the meaning results from non-verbal clues.

Just what is non-verbal communication? It includes all unwritten and unspoken messages, whether intended or not. These silent signals have a strong effect on receivers. But understanding them is not simple. Does a downward glance indicate modesty? Fatigue? Does a constant stare reflect coldness? Dullness? Do crossed arms mean defensiveness? Withdrawal? Or do crossed arms just mean a person is cold?

Messages are even harder to decipher when the verbal and non-verbal codes do not agree. What would you think if Scott says he's not angry, but he slams the door when he leaves? What if Alicia assures the hostess that the meal is excellent, but she eats very little? The non-verbal messages in these situations speak more loudly than the words.

When verbal and non-verbal messages conflict, research shows that receivers put more faith in non-verbal cues. In one study speakers sent a positive message but averted their eyes as they spoke. Listeners perceived the total message to be negative. Moreover, they thought that averted eyes suggested lack of affection, superficiality, lack of trust, and nonreceptivity.

Successful communicators recognize the power of non-verbal messages. Although it's unwise to attach specific meanings to gestures or actions, some cues broadcast by body language are helpful in understanding the feelings and attitudes of senders.

HOW THE EYES, FACE, AND BODY SEND SILENT MESSAGES

Words seldom tell the whole story. Indeed, some messages are sent with no words at all. The eyes, face, and body can convey a world of meaning without a single syllable being spoken.

Eye Contact. The eyes have been called the "windows to the soul." Even if they don't reveal the soul, the eyes are often the best predictor of a speaker's true feelings. Most of us cannot look another person straight in the eyes and lie. As a result, in North American culture we tend to believe people who look directly at us. Sustained eye contact suggests trust and admiration; brief eye contact signals fear or stress. Good eye contact enables the message

When verbal and non-verbal messages clash, listeners tend to believe the nonverbal message.

The eyes are thought to be the best predictor of a speaker's true feelings.

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sender to see if a receiver is paying attention, showing respect, responding favourably, or feeling distress. From the receiver's viewpoint, good eye contact reveals the speaker's sincerity, confidence, and truthfulness.

Since eye contact is learned, however, you should be aware that a steady gaze is viewed differently in other cultures. A department store manager in a U.S. city, for example, fired a young Hispanic clerk suspected of stealing. "She wouldn't meet my eyes when I questioned her," he told a union representative. "I knew she was lying." The union representative, himself Hispanic, explained, "What you don't understand is that a well-bred Hispanic girl will not make eye contact with a man who is not a relative. It's just considered too bold. . . . She'll look away or drop her eyes."

Facial Expression. The expression on a person's face can be almost as revealing of emotion as the eyes. Experts estimate that the human face can display over 250,000 expressions. To hide their feelings, some people can control these expressions and maintain "poker faces." Most of us, however, display our emotions openly. Raising or lowering the eyebrows, squinting, swallowing nervously, clenching the jaw, smiling broadly—all such voluntary and involuntary facial expressions can add to or entirely replace verbal messages.

Non-verbal messages often have different meanings in different cultures. **Posture and Gestures.** A person's posture can convey anything from high status and self-confidence to shyness and submissiveness. Leaning toward a speaker suggests attraction and interest; pulling away or shrinking back denotes fear, distrust, anxiety, or disgust.

Similarly, gestures can communicate entire thoughts via simple movements. However, the meanings of these movements differ in other cultures. Unless you know local customs, they can get you into trouble. In Canada, for example, forming the thumb and forefinger in a circle means everything's OK. But in Germany and parts of South America, the OK sign is obscene. For most of the world, nodding the head generally indicates agreement. In the Middle East, however, a single nod means no. In England and Scotland tapping the nose says, "You and I are in on the secret." In Wales it means "You're really nosy." In Holland pointing a finger at your forehead means "How clever!" In the rest of Europe the same gesture means "You're crazy" or "That's a crazy idea!"

People working with Bill Gates, CEO of Microsoft, the world's largest software company, have studied his body language to see if they can predict what the chief is thinking. Some observations: (1) if his hands are in his lap under the table, he is sceptical; (2) if he puts his elbows on the table, he is interested; and (3) if he covers his chin with his hand, he really likes what he is hearing.

Tuning in on body language and other non-verbal messages requires that you be aware that they exist and that you value their importance. To take stock of the kinds of messages being sent by your body, ask a classmate to critique your use of eye contact, facial expression, and body movements. Another way to analyze your non-verbal style is to videotape yourself making a presentation and study your performance. This way you can make sure your non-verbal cues send the same message as your words.

HOW TIME, SPACE, AND TERRITORY SEND SILENT MESSAGES

In addition to non-verbal messages transmitted by your body, three external elements convey information in the communication process: time, space, and distance.

Time. How we structure and use time tells observers about our personality and attitudes. For example, when Heather Desrochers, a banking executive, gives a visitor a prolonged interview, she signals her respect for, interest in, and approval of the visitor or the topic to be discussed. Similarly, when Curtis Fraser twice arrives late for a meeting with a realtor, it could mean that the appointment is unimportant to Curtis, that the realtor has low status, that Curtis is a self-centred person, or that he has little self-discipline. These are assumptions that typical North Americans might make. In other cultures and regions, though, punctuality is viewed differently.

Space. How we order the space around us tells something about ourselves and our objectives. Whether the space is a bedroom, a dorm room, an office, or a department, people reveal themselves in the design and grouping of furniture within that space. Generally, the more formal the arrangement, the more formal and closed the communication environment. The way office furniture is arranged sends cues about how communication is to take place. An instructor who arranges chairs informally in a circle rather than in straight rows conveys her desire for a more open, egalitarian exchange of ideas. A manager who creates an open office space with few partitions separating workers' desks seeks to encourage an unrestricted flow of communication and work among areas.

Territory. Each of us has certain areas that we feel are our own territory, whether it's a specific spot or just the space around us. Family members may have a favourite living room chair; students sit in a chair at their first class and then return to that chair throughout the term; and veteran employees may feel that certain work areas and tools belong to them.

We all maintain zones of privacy in which we feel comfortable. Figure 2.1 categorizes the four zones of social interaction among North Americans, as formulated by anthropologist Edward T. Hall. Notice that North Americans are a bit standoffish; only intimate friends and family may stand closer than about 45 cm (1.5 feet). If someone violates that territory, North Americans feel uncomfortable and defensive and may step back to reestablish their space. Because the distance required for comfortable social interaction is largely controlled by culture, North Americans must be careful not to apply their norms universally.

People convey meaning in how they structure and organize time and in how they order the space around themselves.

The way we structure time and organize space sends silent messages about our personalities and goals.

The distance required for comfortable social interaction is controlled by culture.

	Пr		

Four North American Space Zones for Social Interaction			
Zone	Distance	Uses	
Intimate	0 to 45 cm (1.5 feet)	Reserved for members of the family and other loved ones.	
Personal	45 cm to 123 cm (1.5 to 4 feet)	For talking with friends privately. The outer limit enables you to keep someone at arm's length.	
Social	123 cm to 360 cm (4 to 12 feet)	For acquaintances, fellow workers, and strangers. Close enough for eye contact, yet far enough for comfort.	
Public	360 cm and over (12 feet and over)	For use in the classroom and for speeches before groups. Non-verbal cues become important as aids to communication.	

HOW APPEARANCE SENDS SILENT MESSAGES

The appearance of a message and of an individual can convey positive or negative non-verbal messages. The physical appearance of a business document, as well as the personal appearance of an individual, transmits immediate and important non-verbal messages.

Appearance of Business Documents. The way a letter, memo, or report looks can have either a positive or a negative effect on the receiver. Envelopes—through their negative postage, stationery, and printing—can suggest routine, important, or junk mail. Letters and reports can look neat, professional, well organized, and attractive—or just the opposite. Sloppy, hurriedly written documents convey negative non-verbal messages regarding both the content and the sender. In succeeding chapters you'll learn how to create documents that send positive non-verbal messages through their appearance, format, organization, readability, and correctness.

Appearance of People. The way you look—your clothing, grooming, and posture—telegraphs an instant non-verbal message about you. Based on what they see, viewers make quick judgments about your status, credibility, personality, and potential. Because appearance is such a powerful force in business, some aspiring professionals are turning for help to image consultants. As one human relations specialist observes, "If you don't look and act the part, you will probably be denied opportunities."

TIPS FOR IMPROVING NON-VERBAL SKILLS

Non-verbal communication can outweigh words in the way it influences how others perceive us. You can harness the power of silent messages by reviewing the following tips for improving non-verbal communication skills:

- Establish and maintain eye contact. Remember that in North America appropriate eye contact signals interest, attentiveness, strength, and credibility.
- *Use posture to show interest.* Encourage communication interaction by leaning forward, sitting or standing erect, and looking alert.
- Improve your decoding skills. Watch facial expressions and body language to understand the complete verbal and non-verbal message being communicated.
- *Probe for more information*. When you perceive non-verbal cues that contradict verbal meanings, politely seek additional clues (*I'm not sure I understand, Please tell me more about..., or Do you mean that...*).
- Avoid assigning non-verbal meanings out of context. Make non-verbal assessment only when you understand a situation or a culture.
- Associate with people from diverse cultures. Learn about other cultures to widen your knowledge and tolerance of intercultural non-verbal messages.
- Appreciate the power of appearance. Keep in mind that the appearance of your business documents and your business space, and your own appearance send immediate positive or negative messages to receivers.
- *Observe yourself on videotape.* Ensure that your verbal and non-verbal messages agree by taping and evaluating yourself making a presentation.
- Enlist friends and family. Ask them to monitor your conscious and unconscious body movements and gestures to help you become a more effective communicator.

IMPROVING LISTENING SKILLS

Improving your communication skills not only involves being alert to non-verbal clues. It also means working on your listening.

Do you ever pretend to be listening when you're not?

Do you know how to look attentive in class when your mind wanders far away? How about "tuning out" people when their ideas are boring or complex?

Do you find it hard to focus on ideas when a speaker's clothing or mannerisms are weird?

Most individuals listen at only 25 percent efficiency.

Most of us would answer yes to one or more of these questions because we have developed poor listening habits. In fact, some researchers suggest that we listen at only 25 percent efficiency. Such poor listening habits are costly in business. Letters must be rekeyed, shipments reshipped, appointments rescheduled, contracts renegotiated, and directions restated.

For many of us, listening is a passive, unconscious activity. We don't require our minds to work very hard at receiving sounds, and we don't give much thought to whether we're really listening. Only when a message is urgent do we perk up and try to listen more carefully. Then we become more involved in the communication process. We reduce competing environmental sounds; we concentrate on the speaker's words; we anticipate what's coming; we ask questions. Good listeners are active listeners. Passive listeners don't get involved; active listeners make a physical and mental effort to hear.

To improve listening skills, we must first recognize barriers that prevent effective listening. Then we need to focus on specific techniques that are effective in improving listening skills.

BARRIERS TO EFFECTIVE LISTENING

As you learned in Chapter 1, barriers and noise can interfere with the communication process. Have any of the following barriers and distractions prevented you from hearing what's said?

- Physical barriers. You cannot listen if you cannot hear what is being said.
 Physical impediments include hearing disabilities, poor acoustics, and noisy surroundings. It's also difficult to listen if you're ill, tired, uncomfortable, or worried.
- *Psychological barriers*. As noted in Chapter 1, every person brings to the communication process a different set of cultural, ethical, and personal values. Each of us has an idea of what is right and what is important. If other ideas run counter to our preconceived thoughts, we tend to "tune out" the speaker and thus fail to hear. For example, if someone thinks his work is satisfactory, he might filter out criticism from his supervisor. Such selective listening results in poor communication and is unproductive for both the listener and the speaker.
- Language problems. Unfamiliar words can destroy the communication process because they lack meaning for the receiver. In addition, emotion-laden or "charged" words can adversely affect listening. If the mention of words like "abortion" or "overdose" has an intense emotional impact, a listener may be unable to pay attention to the words that follow.
- *Non-verbal distractions*. Many of us find it hard to listen if a speaker is different from what we view as normal. Unusual clothing, speech mannerisms, body twitches, or a radical hairstyle can cause enough distraction to prevent us from hearing what the speaker has to say.

(continued)

Most North Americans speak at about 125 words per minute. The human brain can process information at least three times as quickly.

- Thought speed. Because thought speed is more than three times as great as speech speed, listener concentration flags. Our minds are able to process thoughts much more quickly than speakers can say them. Therefore, we become bored and our minds wander.
- Faking attention. Most of us have learned to look as if we are listening even when we're not. Such behaviour was perhaps necessary as part of our socialization. Faked attention, however, seriously threatens effective listening because it encourages the mind to flights of unchecked fancy. Those who practise faked attention often find it hard to concentrate even when they want to.
- *Grandstanding*. Would you rather talk or listen? Naturally, most of us would rather talk. Since our own experiences and thoughts are most important to us, we grab the limelight in conversations. We sometimes fail to listen carefully because we're just waiting politely for the next pause so that we can have our turn to speak.

How to Become an Active Listener

You can reverse the harmful effects of poor habits by making a conscious effort to become an active listener. This means becoming involved. You can't sit back and take in whatever a lazy mind happens to receive. The following techniques will help you become an active and effective listener.

- *Stop talking*. The first step to becoming a good listener is to stop talking. Let others explain their views. Learn to concentrate on what the speaker is saying, not on what your next comment will be.
- Control your surroundings. Whenever possible, remove competing sounds. Close windows or doors, turn off radios and noisy appliances, and move away from loud people or engines. Choose a quiet time and place for listening.
- Establish a receptive mindset. Expect to learn something by listening. Strive for a positive and receptive frame of mind. If the message is complex, think of it as mental gymnastics. It's hard work but good exercise to stretch and expand the limits of your mind.
- *Keep an open mind.* We all sift and filter information through our own biases and values. For improved listening, discipline yourself to listen objectively. Be fair to the speaker. Hear what is really being said, not what you want to hear.
- *Listen for main points*. Concentration is enhanced and satisfaction is heightened when you look for and recognize the speaker's central themes.
- *Capitalize on lag time.* Make use of the quickness of your mind by reviewing the speaker's points. Anticipate what's coming next. Evaluate evidence the speaker has presented. Don't allow yourself to daydream.
- *Listen between the lines*. Focus both on what is spoken and what is unspoken. Listen for feelings as well as for facts.

To become a good listener, control your surroundings and your mindset.

- *Judge ideas, not appearances*. Concentrate on the content of the message, not on its delivery. Avoid being distracted by the speaker's looks, voice, or mannerisms.
- *Hold your fire.* Force yourself to listen to the speaker's entire argument or message before reacting. Such restraint may enable you to understand the speaker's reasons and logic before you jump to false conclusions.

Listening actively may mean taking notes and providing feedback.

- *Take selective notes*. For some situations thoughtful note taking may be necessary to record important facts that must be recalled later. Select only the most important points so that the note-taking process does not interfere with your concentration on the speaker's total message.
- Provide feedback. Let the speaker know that you are listening. Nod your
 head and maintain eye contact. Ask relevant questions at appropriate
 times. Getting involved improves the communication process for both the
 speaker and the listener.

Watch What Your Body Says*

Jan Spak

It has a language all its own, but is it saying the right thing?

Body language says a lot, and sometimes it's more than you want it to say. See if this sounds familiar. Recently, I visited a computer warehouse store looking for a child's typing-tutor software program. After a lengthy wait, a sales clerk finally greeted me with a well-rehearsed offer of service.

Was I impressed? No, I wasn't, because his words didn't match his body language. As he was speaking to me, he held his hands on his hips and he kept looking around the store. The message was loud and clear: "I don't particularly feel like helping you, or even being here, so what will it take to get rid of you?"

He achieved his goal by pointing in the general direction of the games section, adding: "If we have any, you'll find them there. Good luck!" Not only did this store lose a customer that day, but the competitor down the street became my store of choice.

Many people fail to realize that as much as 90 per cent of a conversation is interpreted through our body language. We react more to what we think a person is saying than to the actual words we hear. For this reason, we need to make

Body language - how it works*

Voice: The tone of voice is an important part of communication. The ideal voice is deep in pitch and slightly louder in volume, giving a speaker credibility, authority and power of persuasion.

Posture: Our posture tells people how we feel about ourselves. It's important to stand grounded and centred, making sure body weight is equally distributed on both feet. Standing tall and slightly forward implies strong self-esteem and confidence. If you shift your weight from foot to foot, you will come

across as a pushover.

Eye contact: Make eye contact with your listener. Allow your eyes to be expressive. Be aware of breaking eye contact too often and glancing around the room excessively.

Gestures: Allow your hands to demonstrate your enthusiasm for your subject. This makes you a more interesting speaker. Energy, enthusiasm and caring are the qualities of effective speakers.

* Source: Workplace Today

sure that our body language matches our words.

If a person says: "You are doing a great job" with a genuine smile on their face, you are likely to believe it. On the other hand, if a person makes this same statement with a slight scowl, you will be confused. It will make you feel that you are not working up to par—you just won't be sure why.

Body language is one of the best communication tools we have, so we have to pay careful attention to how it works. As a manager, it is imperative that you be aware of how you use body language and make sure it is aligned with what you're saying. For instance, if you shift your eyes or frequently look away while delivering a message,

employees will not trust what you are saying. If you raise your voice, as if asking a question while making a statement, it will sound as though you don't believe it yourself.

But there's more to it, and here's a good example of body language gone awry. Concerned about a morale problem within the organization, the general manager asked staff to tell him what he could do to make things better. They told him that it might help if he dropped by their work areas once in a while and that regularly scheduled meetings would also be helpful. He was discouraged to find that even after he did the things they suggested, morale continued to slip.

As it turned out, his body (continued)

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language was a problem. When he dropped by to talk to the employees, he would take up the entire doorway or walk right up to the person's desk and practically stare them in the eye. It was very unnerving for the employees and definitely made them feel their space was not their own.

At meetings, he would sit with his hands behind his head, legs spread wide open, leaning back and looking at the ceiling, injecting an occasional grunt into the proceedings. It gave the impression he had all the answers but wasn't prepared to share any of them and wasn't particularly impressed with what people had to say.

Once he became aware of his

behaviour and modified his body language accordingly, morale improved considerably.

If you are in customer service, which we all are in one way or another, you need to think about the message you are sending to your customers.

Do you really try to do everything possible to help, or is the tone of your voice telling the person to move on so you can deal with someone else?

Do you encourage people to voice their concerns?

Positive body language means making good eye contact, smiling, nodding appropriately, leaning slightly toward the person who is speaking and tilting your head to one side to indicate that you are listening.

Failing to make adequate eye

contact (at least 50 per cent of the time), shifting your weight from hip to hip, sighing and fidgeting are all signs that you aren't particularly interested in what the person has to say.

Remember, people don't expect you to have all the answers, but they want to know that you are listening and that you will do whatever you can to assist them.

In conclusion, it's important to think about the kinds of messages you are sending out every day to your employees, your colleagues, family and friends. And, if you want to know, it can be as simple as asking someone you trust.

You may be surprised at how much you are saying without so much as opening your mouth!

Decoding the Runner's Wardrobe*

Jeffrey E. Nash

Early in the morning a solitary figure runs down the middle of the street in a residential section of a large midwestern city. He passes another man running in the opposite direction. Each individual keeps his eyes straight ahead or on the path in front of him; although they see each other, neither acknowledges the presence of the other. A few miles farther, near the park, the runner spots another figure just over the top of the next hill. Their routes appear to cross but soon the other will be out of sight. The runner speeds up, moving to within hearing range. The other figure turns, raises a hand in a waving gesture. The runner returns the gesture calling out, "Looks good." The other person replies, "Yeah, great day." Each continues running; within a few seconds they are out of each other's sight.

A casual observer might infer that the first encounter was between strangers, the second between friends. But such is not the case. Both were strangers; our runner has never seen either person before. In the first case, communication occurred, but it was by means of a silent language alone. Our runner quickly decoded the message in the other's clothes, which said, "I'm not a runner but only someone who jogs before breakfast, probably for my health." In the second encounter, the silent message was, "I'm a runner," and led quickly to the verbal exchange. But how did this communication occur? What silent grammar did the runner employ to interpret the clothing and the posture of these strangers? To answer these questions we must look at runners' cultural attitudes toward shoes, shirts, shorts, other paraphernalia, and posture. We need to understand also how these adornments are

influenced by the weather. The answers to these questions will provide a guide to the cultural rules by which a runner's wardrobe can be decoded.

The Primacy of Shoes

Without doubt, it is shoes that make the runner. Their primacy derives in part from the physical punishment that the feet must endure in long runs over hard city pavement. The "good shoe" protects the foot; it is also light and well suited for the purposes of the run.

But runners do not simply go out and purchase a shoe. Function, durability, price, and weight are all important; however, overriding those considerations is the meaning of each style of shoe. Shoes communicate a message; runners select the pair that communicates the right message.

The characteristics of each shoe type are numerous and the typical runner will not be able to articulate all details of shank, heel, toe, support, durability, etc. However, a runner will have a minimal level of knowledge that includes the ability to recognize the manufacturer's logo. Manufacturers emboss this symbol on all the different kinds of shoes they make—from ultra-light spikes to heavy training flats. When our runner spots the figure at the top of the hill and suspects a runner, he moves close enough to see the Nike logo, the bold white stripe in the shape of a check mark with a rounded point; then he knows that a greeting is appropriate. This is not to say that only runners wear Nike shoes. Rather, the Nike logo is consistent with the total configuration that the runner presents. It completes the picture and may well be the definitive mark of a runner.

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The same process applies for the three-striped logo of the Adidas, the distinctive double-crossed lines of the Tiger, or the muted belt with two oblong holes of the New Balance. A person running down the street wearing blue jeans and a pair of four-striped Kinney sneakers is simply not a runner, though the sneakers look much like the three-striped Adidas. A runner knows that although the cost of the Adidas, Nike, Puma, or Tiger shoes may be three times that of a discount store's "running shoe," a person who is serious about running would never use "discounted" shoes.

Although any running shoe suffices to communicate "I am a runner," the kind of shoe worn does articulate the message further. For example, a person sporting a pair of Eugen Brutting Marathons, a shoe with a distinctive diamond embossed with the letters EB, communicates that his or her commitment to running is serious. These shoes cost approximately \$12 more than other popular running shoes. They are known for their ultralight yet substantive construction. A person wearing them communicates that he or she knows a great deal about shoes, that he or she trains long and hard and for fast times.

The exotic shoe may indicate that the wearer has some special need in footwear. The serious runner runs long and hard. With increased distance comes worry about the possibility of injury. The nagging knee pain or the strained tendon in the foot can interfere with preparation for racing. Runners believe that improper footwear can contribute to knee and leg problems by placing stress on these parts of the anatomy with repeated and peculiar foot-pavement contact. Thus, a runner wearing Karhu 2323s may have a knee problem that is alleviated by the high heel design of the shoe. These orange and black shoes communicate that the wearer has a special need and that this shoe fits the need. This runner knows shoes. It is not that the runner wants to acquire high status by displaying the special shoe;

instead, the special shoe means that despite pain or discomfort the runner continues to run. Special shoes, then, indicate dedication toward running, and mark their wearers as the most conscientious members of the runner's culture.

Shirts as Billboards

Shoes may make runners, but shirts advertise their messages. The shirt is the second most important article of clothing for communicating a runner's identity. The message shirt may be displayed even in cold weather by wearing it over warm sweats or warmups. This is by no means a widespread practice, but when it is done, it is regarded as meaningful by other runners.

There are two types of shirt: the T-shirt and the tank top. T-shirts have a special significance since they are often used as prizes in races. Such shirts are embossed in letters proclaiming the name of the event—for example, Bay City 25k, AAU State Championship 10k, or the Berry City 5-Mile Open. Runners know these races. Some are very popular and attract many runners, while others are highly competitive and attract only the most committed.

Runners generally rank all races; hence, those who wear shirts proclaiming their participation in them are likewise rated. The marathoners, of course, have the highest prestige. A Lake City Marathon shirt on a person running in the park is a definite sign that the person is a runner. A Berry City 5-Mile Open shirt, however, may or may not signify a runner. The Berry City race is popular and is short enough to attract the casual jogger and many part-time runners. Thus, wearers of the shirt may race only once a year; they may simply have walked across the finish line to get the shirt. Even a nonparticipant could pick up such a shirt as a discarded item from some runner's collection. Thus, decoding the runner's wardrobe requires not only an awareness of the custom of awarding shirts at races but also familiarity with the ranking of races within the runner's world.

Serious runners know that many prestigious marathons, like the Boston Marathon, do not award shirts. Those competing in such big-time races are often affiliated with a local track club. Even if the runner has never run in the Boston, wearing a shirt that bears the name of the club that sponsors a few serious runners will give him high status among fellow runners. A tank top with the words "Tri-Cities Track" says of the wearer, "I am a runner." It is more convincing than a T-shirt from a local marathon, but this is something that only experienced runners would know.

Our runner's journey through the park could bring him in contact with a serious runner adorned in Interval 3:05 shoes and a Tri-Cities Track shirt, or he could encounter a more casual but nevertheless committed runner sporting Brooks 270s and wearing a Berry City 5-Mile Open shirt. Both encounters would signal the presence of a runner and both could appropriately

trigger greetings. Perhaps a hand wave would be in order to the 3:05 wearer out of deference to high accomplishment, while a conversation would be appropriate with the wearer of Brooks 270s.

Of course, the type of exchange will depend upon the relative status of the two runners. In the example above, we are assuming that our runner does not regard himself in a class with the Tri-Cities Track shirt wearer, but instead feels more comfortable around the Berry City man. Equals in the runners' world exchange greetings, whereas unequals merely acknowledge each other's identity. The higher status runner's acknowledgement demonstrates that the lower status runner is "within" the dress code of the runner, and the lower status runner's acknowledgement of the higher confirms standards for dress and appearance of the serious runner.

Brian Little*

November 1994

PETER GZOWSKI Carleton University psychology professor Brian Little has been researching introverts and extroverts. Dr. Little, good morning, sir.

BRIAN LITTLE Good morning.

- PG Now, I take it you know what you are yourself?
- BL I have a pretty strong suspicion.
- PG And?
- BL Well, I think at first blush I seem to be rather extroverted, but upon reflection and upon looking at some of the physiological research, I suspect the answer is really the reverse. I'm introverted physiologically and extroverted superficially. The "pseudo-extrovert."
- 3 What are the signs of a pseudo-extrovert?
- Extroverted and outgoing. They tend to be optimistic in their interpersonal behaviour—they stand close for comfortable communication, have lots of eye contact, lots of body contact. They are fast-paced. You've probably spotted them driving into work.
- PG Driving into work?
- BL You can see them in their cars. They tend to move around a lot, often with the music. I think many of our daily functions and the things we feel passionate about, our

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It's often in the service of something about which she feels which are physiologically based. A pseudo-extrovert isn't being phony when she's acting in this outgoing fashion roles in life, the projects we commit ourselves to, demand which ran by the building where I was lecturing. I wasn't that we act in that extroverted fashion. And yet, in many very passionate, such as teaching. She's animated behind on a performance for a couple of hours. But then I would Then there are peculiar things pseudo-extroverts will do. composed, to lower the level of stimulation so I could go For example, I used to go down to St Jean-sur-Richelieu, stayed where it was, so I had to find another place to go. Quebec, to teach. As an apparent extrovert, I would put Now I take advantage of a place called the washroom. I typically in cubicle nine, if it's a nine-cubicle washroom. those cues aren't obvious until the performance is over. need to escape, so I would walk by the Richelieu River, hour and a half. Alas, the campus moved and the river the podium, yet often you can tell through very subtle back and create the illusion of competency for another cues that she has been playing out a role. Sometimes cases, this is a guise, a subtle acting out of a role that sometimes compromises what I call our first natures, can be spotted there after performances such as this, looking at the sailboats, I was trying to get myself

- PG You can escape no longer, Brian. You've just given away your hiding place. Are shyness and introversion the same thing?
- BL Very close. Introversion has maybe six or seven other attributes, but shyness is one aspect of it, for sure.
- PG Are there other symptoms of a private introversion under an external extroversion?

- and desire to be with them. But introverts tend to become on your own. It's unfortunate when you are not given the overstimulated. Consequently you learn to escape, get off out and be guided by structure. So, for example, I arrived Yes - one thing is that we have a strong tendency to seek little break, I need to get away. A classic extrovert would overstimulated in a particular part of the brain, and you may quite love the people with whom we're interacting, introversion. Extroverts are likely to come in a little late misconstrued as unsociable, and that's not the case. We notice that in the middle of a presentation, if we take a latitude to find those niches in which you can indulge and bang on the window saying, Am I on yet? I also early for this morning's presentation. That's classic talk and mingle. The problem is that we may be cannot carry on a coherent discourse if you are your first natures. BL
- PG Are most people mixtures?
- BL Yes, indeed. On personality scales of extroversion, most people are going to peak in a range we call "ambiverts," right in the middle.
- PG Now the physiology. This is all biologically determined?
- Much of the research that's been done has been biological in origin, and there is some evidence of a genetic component—you spot introverted tendencies even at four days of age in watching a baby orienting to stimuli, turning away from loud noises and so on. That's the beginning. But our culture places a premium upon extroverted conduct, and we've been raised in an atmosphere where extroverted characteristics of interaction are rewarded and reinforced from a very early age. That can be an overlay on top of the biology, and on top of that is the sense of values, the projects that matter

to us, the tasks to which we've consecrated our lives. These may impel us to act out of character—it's called professionalism. It's also called love. For fifteen years you may act as a protracted extrovert because Ned loves you that way, then all of a sudden you realize at thirty-nine that it's not really you, and you have this aching sense of emptiness. That protracted disingenuous conduct can take its toll—we burn out, we feel empty. We need to be very sensitive to the ones we love; it's important to acknowledge their first natures.

- PG The signs are there in infancy?
- BL Yes.
- PG What would you look for?
- BL A tendency to seek out stimulation or avoid it. And there are, for example, differences in pain threshold.
- PG What's the test with the Q-Tip and the lemon juice?
- concentrated lemon juice it has to be concentrated or the be measured. You put one end of the Q-Tip on the tongue The Q-Tip test is something I often do as a demonstration. use an electroencephalogram rather than this test, but my balanced. You need a small container, like an egg cup, of tongue—it has to be the same tongue. Then put the other end of the Q-Tip on and hold it for twenty seconds. Then willing tongue of someone whose personality is going to and hold it for twenty seconds: You then take it off, put If you want to measure neocortical arousal you want to stays parallel. With the other group it tends to tip. And hold up the Q-Tip. With one of the groups, the Q-Tips demonstration doesn't work—an eyedropper, and the attached to the centre so that when you hold it up it's four drops of concentrated lemon juice on the same students enjoy it. It involves a Q-Tip with a thread BL

- the group that tips happens to be . . . can you guess? It's the introverted group.
- ; No, I wouldn't have guessed. What was the clue in there?
- source in the neocortex. There are some peripheral nerve more when you put lemon-juice drops on, so that end of They tend to be overaroused, so any sensory stimulation the Q-Tip weighs more. The evidence is pretty clear that where you have disjunctions between those and people there is a genetic base, and it seems to have most of its differences, as well, but for me the central point is that sometimes write them down and then confront George causes a compensatory reaction: they tend to salivate there are overlays of cultural and social and personal value factors. The intriguing thing psychologically is pigeons ought to belong. That's why I'm hoping you don't ask me to read some of my questions. People ourselves in pigeonholes, a place I'm not even sure act out of character. We're tempted, I think, to put when he comes home. BL
- PG Like those magazine things you fill in and then you know you're not suited for your mate, or you shouldn't wear blue . . .
- BL Exactly. You indict George on a charge of extroversion without realizing that perhaps the best way of construing George is to look at his particularly Georgian qualities, which are singular.
- PG I appreciate your desire to stay away from the specific questions, but you can't fight curiosity.
- BL I have to go to the bathroom now.
- PG Cubicle nine is full! We're talking here about characteristics within complex personalities. Can I get a question or two?

- BL Sure, a couple of them. (I typically ask ten.) I ask people to rate themselves between zero and ten on a set of personally descriptive characteristics. The first one I usually go through slowly: Do you see yourself as an outgoing person? If you see yourself as outgoing give yourself an eight or a nine or a ten. Not to be confused with going out. If you are a reserved person, give yourself a two, a one or a zero. And if you see yourself as in between, give yourself a number such as four, five, or six. The second one is: Are you easily bored (high scores) or not easily bored (low scores)? If you're bored already, be appropriately guided in your answer to the question. Are you a fast-paced person or a slow-paced person?
- PG This is all self-assessment, isn't it?
- BL One of the most heretical things I teach my students in personality assessment, Peter, is that if you want to understand what a person is all about, ask them—they might just tell you. I begin with what I call the credulous approach. People do know where they stand. I start by asking people to evaluate themselves. I ask them what they do when they are completely unconstrained in their actions. When you're on Morningside you act Morningside. When you're at a funeral you act funereal. But what do you do when you are by yourself in the cottage and nobody's around? Do you turn up the radio to a hundred and ten decibels and invite in the neighbours? Or do you take out a book and curl up with the cats and go into introvert heaven?
- PG "A" being extro and "B" being intro.
- BL Yes.
- PG I'm out of time. Thanks, Brian, very much.
- BL Goodbye.

The Ten Stages of the Interview*

Q. General, how long have you been in military life?
A. If you don't know anything about me, why do you want to

interview me?

The typical interview runs through ten stages. Four of them occur before you even meet your source. The success of the six subsequent stages depends largely on how well you accomplish the first four. The ten steps are:

- Defining the purpose of the interview
- Conducting background research
- Requesting an interview appointment
- Planning the interview
- Meeting your respondent; breaking the ice
 - Asking your first questions
- Establishing an easy rapport
- . Asking the bomb (potentially sensitive questions, if any)
- Recovering from the bomb, if necessary
- 10. Ending the interview

Let's examine each stage.

DEFINING THE PURPOSE

assert, because you lack a clear purpose. Your interview drifts understand, not confront or accuse. Both parties can use your clear answers to these questions can turn your interview into will accomplish two things. First, it will make your questions a fumbling nonconversation that confuses both parties. Not defined. Second, your candor about the purpose can sweep What, precisely, do you expect to accomplish through your wary of requests for interviews these days. It helps to state communicate them to the other party. Having the answers away many barriers to communication. Sources tend to be precisely what you want and to announce, by your tone of interview? Why did you select this respondent? A lack of easier. You "never know what to ask," as some beginners frequently off the track because the track has never been voice as well as your words, that you plan to listen and statement of purpose as a guide to information to be only must you have clear answers, but you must exchanged.

Purposes vary. Let's say you plan to interview the county sheriff. Will you do so to write a news story about a particular crime or an arrest or a jail break? Overcrowding in the jail? Crime trends? A personality profile? Perhaps you are writing a story about the family problems of law enforcement officers, and the sheriff is one of a dozen or so officers you'll interview. Whatever the purpose, you must inform the sheriff. Purposes can change, of course, sometimes because new information has altered the picture.

CONDUCTING BACKGROUND RESEARCH

This step may vary widely. The veteran sportswriter interviewing the young quarterback may have merely to rely on memory or may review clips of previous stories about this

(continue

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or other athletes. The reporter conducting interviews on problem marriages may visit the library to find books or magazine articles on marriage and family topics. The one writing about the jail break may quickly review clips of news stories about previous jail breaks—or about the escapees if their identity is known—in the newspaper or station library. The person writing the personality story about the sheriff may want to interview other persons about the sheriff—colleagues, enemies, friends, family—anyone who can provide insight into the personality.

Reporters in a hurry, as often happens in busy news offices, may find that other reporters or editors can offer suggestions about the respondent or about the issue to be discussed. Suppose you've been assigned to interview the undersecretary of agriculture during a stopover at the airport. You have ten minutes to prepare. A quick call to the agricultural extension agent or to the president of your local wheat grower's league can yield enough information on major farm issues to permit a reasonably intelligent interview.

REQUESTING AN INTERVIEW APPOINTMENT

In this stage you call your proposed interviewee to set up an appointment. Before you do, though, keep in mind that no one has an *obligation* to grant you an interview. You may have to do a little subtle (or maybe overt) persuasion.

Every interview contains some negotiation. You may, for example, have established your purpose, but what if your respondent declines to cooperate? Perhaps the sheriff doesn't want to talk about jail conditions, but will willingly discuss child abuse, drunk drivers, or marriage and family life. Or, as often happens with celebrity respondents, you can't even get past a protective secretary. What now?

Two factors may help you. First, if your purpose seems sufficiently compelling, the respondent may readily agree. Or the respondent may agree under certain conditions (the sheriff will discuss family problems but doesn't want to discuss a son who died of a drug overdose). The second helpful element is your sales ability. While people can find lots of reasons not to grant an interview, you'll find just as many reasons to grant one. Consult the list (Chapter 6) and prepare your sales pitch accordingly.

Many objections can be overcome with a compelling statement of purpose when you request your interview. Your own enthusiasm can also help. It's wise to avoid use of the word "interview" — too formal sounding. Professional journalists learn to call it "a quiet chat" or "a discussion" or anything other than interview.

Let's say you call a prize-winning high school teacher. "Ms. Johnston, may I interview you on the subject of education?" Your topic is too broad and vague and dull. The term "interview" sounds ominous. Make your purpose more clear, be more enthusiastic, and give a few examples of provocative questions you'd like to ask:

"Ms. Johnston, every so often in my job as reporter I hear of the exciting things going on in your classes—the time you had students acting out Shakespearean roles, for instance, or the time you had your students out searching for the elusive Spencer Butte ghost. It sounds fascinating. But I'm curious. How do you think up these ideas? How do students react? How about parents? What if your students don't believe in ghosts? I'd like to write a feature article about your teaching practices—may I come over some time to hear some answers to these and similar questions?"

Chances are that Ms. Johnston, flattered by your remarks and comfortable with the kinds of questions you say you'll ask, will put up only token protest, if any. She might say she's only one of fifty teachers at the school, and it's embarrassing to be singled out, and besides she's very busy, and—

If you've done your homework—background preparation—you'll have counter arguments at your fingertips; her teaching award has *already* singled her out, her methods should inspire other teachers, it's her chance to clear up misunderstandings that parents may have, you've already talked with other teachers about her and they say she's the most exciting educator since William James, and so forth.

Don't forget the details: time, place, additional details, such as a preliminary rundown on questions you plan to ask or the topics to be covered (she, too, may need to prepare for the interview). Don't list all your questions; just give a preview. Ask if she has any questions about the interview; she might wonder about such things as whether the interview will be on-camera, what she should wear, whether you'd like to attend her class, and so on.

PLANNING THE INTERVIEW

With the interview appointment secured and the background research substantially complete, this stage requires you to think through just how you will conduct the interview. Here's where you cope with that "taciturn" or uncommunicative respondent. Here you also consider the topics to be covered, conversational icebreakers to start the interview, specific questions to be asked, and so forth. Consider, too, the kind of information you want. For a newspaper feature story you may want illustrative anecdotes, a need that will guide some of your questions.

Here, too, you must consider your respondent's personality. You may have to repeat your purpose several times with garrulous respondents, lest they get carried away with useless diversions. Or you may guide taciturn respondents onto conversational pathways that cater to their special interests. The prepared interviewer will have researched the respondent sufficiently to know of these special interests—gourmet cooking, let's say. So you plan to talk about cooking before getting down to business.

This important stage of interviewing will be discussed in detail in Chapter 8, but for now remember two points:

First, make your plans consistent with your stated purpose, the one you mentioned when making your appointment. Failing to do so casts suspicions on your motives. If you change your mind about the purpose, let the other person know as soon as possible.

Second, build into your plans the likelihood of unexpected answers and surprising turns in the conversation. Indeed, the better-planned your interview, the greater the chances that the interview will not go according to plan. That's good. The well-prepared interviewer does not seek answers that merely confirm what is already known. The interviewer seeks to explore new territory. To recognize something new, you have to know what's old. The sudden fresh insight, the new twists, the new pathways explored, the unexpected turns, the recalling of new illustrative anecdotes—all these are the golden nuggets of interviewing. They come more easily to the interviewer who has planned for them.



MEETING YOUR RESPONDENT: BREAKING THE ICE

Custom dictates that strangers, meeting for the first time, test the conversational waters with icebreaking techniques born of social convention. "Hello, how are you? Nasty weather outside. Have you ever seen such cold weather? By the way, we have a mutual friend—your old college buddy, Jim Duncan, says hello." And so forth. You should prepare icebreakers uniquely suited to your respondent. If you're interviewing a lawyer, scan the headlines for interesting court cases that you can talk about ("What do you think of the Supreme Court decision on. .?"). Keen observation of the respondent's surroundings will yield on-the-spot possibilities ("I love the view from your window—it must be quite an inspiration. . Your wall posters of outdoor scenes are

superb—they remind me of my vacation in Colorado. . . That's an impressive golfing trophy, Mr. Big; is it true that you once considered professional golf?").

The small talk has vital importance. It is the first bond of human communication and trust. Use of small talk identifies the conversation as a human one, not a mechanical Q-A format. You have to play this early stage by instinct to some degree. Some busy respondents want to get right down to business and resent wasting time on small talk. Others seem to need the sense of trust and security that can be built up only through the inclusion of such seemingly trivial but important discussion.

The other person will take these moments to size you up, too, and decide whether your role will be that of trusted confidant or meddlesome outsider. One authority suggests that what happens in the first four minutes of a meeting between strangers largely determines what happens henceforth (Zunin and Zunin, 1972).

This early conversation should exude a friendly, amiable tone. Small jokes help, depending on how you read the respondent's human qualities and maybe also how you read your own ability to make small jokes. The more laughter that occurs at this stage, the more that will follow, even in the more serious aspects of the conversation. Laughter lubricates conversation.

ASKING YOUR FIRST QUESTIONS

You can guide the opening small talk into business talk in an easy transition. In interviewing the prize-winning teacher, for instance, you talk of a mutual friend, Jane Doe, with whom you have discussed teaching techniques. The transition can be as casual as this:

- Q. Your friend, Jane Doe, says hello—says she hopes to see you on the ski slopes next winter.
- A. I wish I had time—winter's my worst time grading papers.
- Q. Funny you should mention that—one of my questions had to do with grading students' papers. Jane says you spend a *lot* of time on each student's paper

Suddenly you're into the topic of the interview. This would be a time to pause to explain again why you've come and what you hope to obtain from the conversation. Some respondents may have paid close attention to what you said when you originally made the appointment; they may even have rehearsed a few answers. Others will have forgotten. In either case, the explanation must remain essentially the same as you said originally, unless you've changed your mind. If this is the case, you must explain your new tack. Then you return to your transition: "Now what were you saying about grading student's papers?" More about first questions will appear in Chapter 7.

ESTABLISHING AN EASY RAPPORT

If you've accomplished properly the first six stages this seventh should follow naturally. The conversation should settle into an easy conversational rapport, something akin to the two barefooted women talking noted in Chapter 1. The more informal the conversation, the more you will learn. The more you listen and respond to what the source says, the more you will learn. And the more you show your curiosity and your preparation by the questions you ask, the more you will learn.

When things go wrong, chances are an earlier stage has been neglected: perhaps you didn't explain your purpose sufficiently or you failed, despite your best intentions, to convince your respondent of the importance of your mission.

But you may find it amazing, as I have occasionally, how a bad start can bumble along and still somehow reach that mellow stage of easy rapport.

The prime example in my experience came during a period when I had been interviewing public officials about their relationships with the news media and, most particularly, their reactions to reporters' interviewing techniques. I had an appointment with a city manager. In preparing for that interview, I called his community relations assistant to find out more about him — the kinds of issues and problems that concerned him at the moment and anything she could tell me about his attitudes toward the news media. Strictly a routine procedure; I'd done it before dozens of

But she'd never heard of anything so outrageous, she said testily. Who was I to be asking *her* these kinds of questions? She hinted darkly that I must have some ulterior motive for asking questions about her boss. Just what kind of dirt was I looking for?

I realized then that I hadn't bothered to explain precisely who I was and what I wanted. I assumed that a community relations person wouldn't require much explanation. I had told her merely that I planned to interview her boss tomorrow about media relations—so how would she describe his attitudes toward newspapers and TV? In short, I did the very thing I tell student interviewers not to do. (Don't start asking questions until you've thoroughly discussed purpose.)

Her reaction bewildered and angered me (mistake 2—interviewers should keep their cool), and I would have slammed down the telephone except for one problem. Being a little slow-witted, I couldn't think of a perfect squelch with which to end the conversation. While I toyed with some

sarcastic remark about the low quality of public employees these days (which would have been mistake 3), a remarkable thing happened.

She began to talk in more mellow tones. I don't know why. It may have happened in response to my moments of silence. While she berated my bad interviewing techniques, I remained silent, trying to think of that devastating final retort. I never found it. She, meanwhile, may have misread the silence as showing more patience and self-control than really existed.

Whatever the reasons, I finally managed to blurt out my purpose in detail, and the conversation began anew. We got along fine from then on. In fact, we grew sufficiently curious about each other to make a date to meet for coffee a day or two later. It might have been the start of a fine romance had we not already been married to other spouses.

The story illustrates at least three important points about conversational rapport.

- 1. Interviewers must not neglect to explain purpose.
- 2. Conversational rapport often emerges under the worst of circumstances if your motives are sincere and you keep your personal emotions under control. Telephones are fine instruments for hiding emotions, incidentally; had my conversation taken place in person, she probably would have read anger and frustration in my silence rather than patience. (On the other hand, in a personal conversation she might have read more sincerity in my opening demeanor than she picked up on the telephone.)
 - 3. The stage of easy rapport forms the heart of any interview. Without it, you can ask many fine questions and get little more than stilted answers by respondents who have not quite come to trust you. With rapport you

can bumble around like the fictional TV detective, Columbo, and still receive candid, sincere answers.

It's less technique than personal sincerity. That may sound naive, but it's true. As noted in Chapter 2, when respondents perceive that you have come not to judge but to listen and to understand, they tend to relax and just be themselves.

ASKING THE BOMB

The term *bomb* means a possibly sensitive or threatening question. It doesn't mean that as an act of aggression you drop explosions into the conversation to destroy the rapport of stage 7. Rather, it means that care in handling sensitive questions will prevent an emotional reaction. This is discussed further in Chapter 13. For now, let an example explain the problem.

As you plan an interview, you'll realize that some questions will be easy and pleasant to answer and others will not. The prize-winning teacher who answers so willingly your questions about why students really love and learn eagerly from her methods may balk at answering questions about the delegation of parents who visited the school board protesting her teaching methods. Yet she may tell you—if rapport has been established in stage 7—because you're the sensitive interviewer who has come to understand, not the mean-spirited journalist out to impale a victim.

RECOVERING FROM THE BOMB

If stage 8 has been sensitively handled, little rapport need be lost. Sometimes a little human reassurance can help at this point ("The personal problems you mention could have happened to anyone"). Rarely do embarrassing questions kill an interview if the original rapport has been good. If rapport

questions destroy the little remaining rapport, you'll at least appreciate the fact that they were the last questions you has been shaky in the first place and the embarrassing planned to ask.

CONCLUDING THE INTERVIEW

Beginning interviewers sometimes find it hard to break away gracefully from a conversation that has gone well. Try following these steps to end your interview.

- Stop the interview on time unless further time has been granted. Make another appointment if you must talk further.
- notes to see if you've covered everything you came for. Be Signal your intent to close, perhaps by reexamining your frank: "I see time is just about out; may I take a moment to review my notes?" d
 - Ask if the respondent has any "final thoughts;" anything to add to what has been said. You may get answers to questions you didn't think to ask but probably should 3

- sources often mention reports, letters, and other materials Ask for any documents mentioned in the interview; they're willing to loan you. 4
- Leave the door open by asking if you may call back if further questions come up.

Б.

- Say goodbye—"and thanks a lot for your help."
- the most interesting insights and quotable remarks. Listen respondent, relaxing after the "ordeal," will offer some of Watch for the afterglow. This is an extension of the good separating the confidences not intended for publication destroy the mood) and write down the comments after rapport. Some of the best comments come as you are carefully (pulling out a notebook at this point would leaving. Some may question the ethics of using such basically mean-spirited seem to have little trouble candid material in a story. Reporters who are not standing at the door saying goodbye. Now the from the usable material. .7 6

Sara Mallabar*

1861-1958 Costumier/entrepreneur



DURING THE FIRST PART of the twentieth century not many women were business owners. Even Winnipeg's many dressmakers were not considered important enough for business listings in Henderson's Directory. But search for 'Costumes,' and there you would readily find S.H. Mallabar, costumier, a name known to many in Canada.

The interesting story of Sara Scott Mallabar demonstrates the force of will and perseverance needed to survive in the days before social assistance. In 1881, the Scott family came to Winnipeg from Riviere du Loup, Quebec, seeking wider opportunities. The oldest daughter Sara, working as a clerk

for George Craig and Company, met John Mallabar, a fellow employee; they married in January, 1889.

After two years, they moved to Brandon and opened a dry goods store on Rosser Avenue. Unfortunately, John contracted tuberculosis, necessitating a move to a warm dry climate. They joined Sara's brothers, William and James, both railway workers, who had gone to Mexico where William also set up a bicycle shop. Unfortunately, during 1899, the Scott brothers were killed in separate railway accidents.

John Mallabar continued to manage the shop, which also sold dry goods, and found a ready market among the railway workers. Sadly John died early in 1901, leaving Sara with three sons, ages twelve, four and two, and a six-year-old daughter. Sara continued the business for a while, but she was on her own. Wholesalers may have been reluctant to extend further credit to a woman, and the government of Mexico was in upheaval.

In 1902, the family returned to Winnipeg and Sara made arrangements for the children's care until she could support them. For a year, beginning in March of 1903, Winnipeg Town Topics, a weekly social magazine, advertised Sara's first business venture: beauty treatments. That business probably did not earn enough to support her family. As the story goes, Sara then went to a fortune teller who pictured her in "an odd business with lots of clothes." Sara borrowed three hundred dollars and bought into an existing dressmaking shop. By 1906, her business is listed as "Costumer and Hair Goods."

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Sara was always very superstitious, never beginning a new project on a Friday. It is said that shortly before John's death she broke a mirror. Later in life, when a mirror broke in the Winnipeg store, she refused to make any decisions for days, for fear of an ensuing catastrophe.

By 1908, the family was together, and in 1909, they moved both store and dwelling into a building at #304 Hargrave Street. The business name became Mallabar's Theatrical Costumier. Sara, seeing that local productions were essential for her business, persuaded her church group to produce *Chimes of Normandy*, the first of her list of shows. In April, 1910, the (Winnipeg) *Free Press* reviewed a Winnipeg production, Miss Pepple of New York. "The costumes were a very distinctive feature of the production and were the clever work of Mrs. Malabar [sic] to whose reputation as a costumier they have considerably added."

With the arrival in Winnipeg of Dr. Ralph Horner, an experienced Gilbert and Sullivan director, the list grew. A 1920s era Mallabar's catalogue, distributed throughout western Canada, advertised six Gilbert and Sullivan operettas and eight other titles. Sara also had the Eaton's contract for the Santa Claus Parade.

Sara ran her shop very strictly, doing everything in her power to satisfy the customer. She always kept the costumes meticulously clean and the collections current. Although firm in her business dealings, Sara was not beyond dressing flamboyantly or trying on costumes for fun. In spite of her flair for the stage, she was not a social person but found enjoyment being with her family. Once she was asked if she wouldn't like to remarry. Her reply was, "Only a fool would marry a widow with four children, and I don't want to marry a fool."

World War I affected the family as first Jack and then Jim enlisted. Tanyss and her mother worked together, and spent each August at their Winnipeg Beach cottage. From London, Jim wrote that disruption from the war meant he was unable to buy costumes or uniforms. Fortunately, both boys returned safely to Canada. Interestingly, as a result of war reparations imposed on Germany, Mallabar's became the North American dealer for the Leichner Theatrical Make-Up.

The business continued to grow. In 1925, Harry opened a Toronto branch with help from Sara and Tanyss. In 1928, Jim began renting out tuxedos. Then, in 1932, Tanyss and Sara opened a third store in Montreal to supply its active opera scene. As the business grew Sara worked along with the other members of her family. Beyond her ninetieth year, however, her health failed and she was bed-ridden. She died in December, 1953 at the age of ninety-one.

Colin James*

Doin' What Comes Naturally



BY BENJAMIN RUSSELL

olin James is blessed with talent to burn. He looks like a cross between Marlon Brando and James Dean, has a fabulous voice, plays guitar like it's a part of him, and writes songs that are obvious classics from the first time you hear them — am I leaving anything out? Yeah, he also has a charming personality and makes it all look so easy, so natural. This guy is disgusting! I have a lot of questions, but where to start?

"Coffee!" he says, "I think I got about four hours last night—I ended up in the room about six in the morning. I just get so wired up that I can't sleep. Back when I started playing, it was like a big party, you know; but ever since the contract and the

one-nighters of an hour and a half every night, there's no way. I'd kill myself easily. That's a long, high energy set and I run out of oxygen. Last night I almost collapsed."

It sure didn't look that way. Colin, backed by Johnny Ferreira on sax, Rick Hopkins on Hammond B3 and piano, Dennis Marcenko on bass, and Darrell Mayes on drums, delivered perhaps the hottest, most dynamic set of rock 'n' roll music I had ever seen. Incredibly tight and professional, alive and kickin', this is music that comes from the place where rock and blues and swing meet. Words can't adequately describe the impact these guys had on the sold-out crowd—from the very first song, you could sense the hair stand up on the back of your neck as you recognized something supernatural was going on. These guys know exactly what they are doing.

Colin: "We've played live constantly. We didn't just come out and say 'here's this guy who'll play once a year and put out records and get on TV.' We actually go out there and do it. I can't achieve the level of playing I want unless I go out there and play consecutive nights.

Otherwise you just lose your edge. When you've been going on a string of dates it gets to the point, even on a bad night, you

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don't go below a certain level, but on a great night you go much higher."

OK, by now you should have the picture – we're talking about a phenomenon, alright? So let's back up a bit and see where all this is coming from. Colin James Munn was born to Quaker parents in Regina, Saskatchewan, 23 years ago. His parents were part of the '60s counterculture. Colin showed talent from an early age, performing in folk festivals on pennywhistle while being exposed to the kind of rootsy music most of us never knew existed. Sucking up influences, Colin grew his own strong roots deep in the rich and fertile soil of the blues.

A major milestone occurred when he was discovered in Saskatoon by Stevie Ray Vaughan who took the boy under his wing. It proved an invaluable experience for Colin James.

"Stevie Ray Vaughan flew me down to Austin, Texas, and I joined him through the midwest on his bus and kind of learned how crazy it was for him. I don't think I fully appreciated until I went on the road with Stevie, how much of a burnout potential there is on this. I mean, so many people want to talk to you, have a piece of you. And for a guy like Stevie Ray who hit like that, from playing clubs to like, bam!—the

next Jimi Hendrix. . . Of course, he can live up to it 'cause he's brilliant, but that doesn't mean it's easy on your head. But he's come through beautifully. Stevie Ray is a complete gentleman, and he pulled through some rough times and I learned a lot from him. Stevie Ray Vaughan's the guy who looked at me and said, `You really want to make records, don't you?'

"I never even thought about putting out a record before that. I don't want to sound corny but this is all I know how to do. I got a grade 10 education. I moved out of my house and I had to play because I had to go out and make the rent and that's one thing I'm proud of. It was always a work ethic thing. Thank God it was something I loved to do. I could never imagine doing anything else. But putting out a record. . .I didn't believe in it! It just never occurred to me until Stevie Ray Vaughan said that, and I went, 'You know, I forgot about records.' And no sooner than a year later I was playing the Town Pump and Virgin Records International came and saw me. Virgin Canada is doing a great job for us but I'm so glad I was signed to an international label."

The Town Pump gig was no accident. Colin had no intention of riding Stevie Ray Vaughan's

coattails. He returned to Vancouver to find his own way, but he needed help. That help came in the form of Steve Macklam.

"At the time I had always lived out of a suitcase and my ID was always missing. I owed people money everywhere and my life was pretty messy, though my disorganization was absolutely instrumental in me never getting stuck in a city or staying in one place too long before I got stagnant. I'd stay somewhere until I'd realize there was nothing there for me, and I'd just fly off into the next city and try it again. I'd move to a city just to play there and that's true. But when Steve picked me up, I had sold my guitar and my amplifier just to get down to Austin. Stevie Ray bought me a ticket, but I had to have money when I got down there, and when I got back I had no place to stay; I had broken up with this girl and my life was in complete disarray. Steve put me up for about three months with him and his wife and just got it going.

"We found the band members, went at it solid in Canada for like two years, and it eventually started demanding crowds. For some reason we just clicked in, and I knew it was really beginning to happen for me when crowds started appearing.

Like in Toronto, the second time we played, we had a lineup down the block.

"Johnny used to play in the Pointed Sticks when they were coming out of the power pop postpunk, and he's a fabulous saxophone player. Rick is a great arranger and a very good chord man, he helps me out. Because he plays a Hammond, he can show me voicings I wouldn't have thought of, so he's valuable. Darrell is like a human sledgehammer. He pounds - he's brilliant. Dennis played with k.d. lang for three years and I think he felt tied up with k.d.; and he's had a chance—everybody in this band has had a chance—to do what they want to do. I'll listen to anyone's ideas as far as tunes go. It's important to me that everyone feels like a family, that other people get recognized, that we get paid the same on the road, which we do. That makes for a really harmonious, happy atmosphere. It makes everyone come out like it's their own record, their show. They say, 'Good show, Colin, good show everybody, good record everybody,' you know. Everyone gets a gold record here. We all have a great time and they all have a great sense of humour."

Finishing the album might have been a nightmare for anyone less sure of himself than

Colin James. Originally, it was decided Tom Dowd would produce, and the album was actually finished with him, but then. . .

"Virgin Records have been just wonderful about it. You see, we had finished the record with Tom. We did 'Voodoo Thing' with him and it sounded like 'Poke Salad Annie.' I had to call up Jordan Harris from Virgin Records and go, 'Jordon, we didn't get it,' and Jordan was a gentleman. He's a young man and a neat guy. They're putting a lot of energy into me and I appreciate it. Tom Dowd, the guy's a legend. He worked with Wilson Pickett, Solomon Burke and Otis Redding. He did all that classic stuff in the early days, and I figured he'd be the guy who'd love to put out a traditional blues album, and that was really not the case in the slightest. He didn't want any real blues on it.

"But Danny Kortchmar, God bless him! I went down there, I met him, we got along great. I produced myself in a way, but he did produce me in the way that he was a gauge for me to know when I was doing my best or not. And Danny didn't say, 'Colin, try this, try that,'—he went, 'Colin, go in there and play!' and that's why 'Voodoo Thing' sounded like it did 'cause I said the notes I was going to sing. I said the lead guitar that I was going to play

and no one told me any different."

Despite the rapport with Kortchmar, Colin still had to fight for what he wanted. He told us how he chose to record "Down in The Bottom," a Willie Dixon tune. "I literally *snuck* it on the record! They didn't really give the go ahead and I had some resistance to doing a traditional blues tune, no doubt about it. You get that, 'cause everybody has an opinion, and sometimes you have to just put your head down and say, `hey, this is what I want to do and this is what makes me tick, so if I don't do it, it'll be a lie to me and to anyone who's ever enjoyed us,' you know. So I went to the studio and told Danny Kortchmar that I had the go ahead and I recorded it," he laughs. "And when you're in a studio situation it's very expensive, right. And I thought it was kind of funny. I don't think they thought it was funny. They came down and heard it and said, `What's this?' and Danny says, 'Oh, that's "Down In The Bottom," and they said, 'We didn't say Colin could record that.' He had no idea, and the next day he said, `Don't you ever do that to me again.' But they heard it and loved it and then the case was closed."

The second single, "Five Long Years," was originally produced

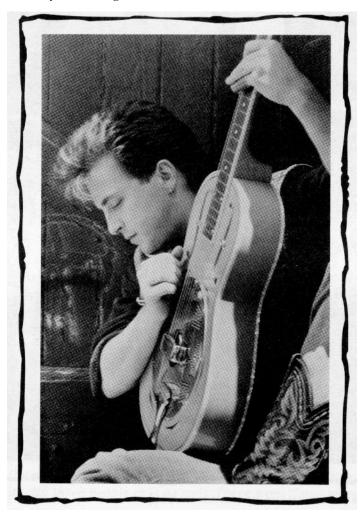
by Bob Rock, then remixed by Danny Kortchmar.

The song has all the ear marks of a mainstream hit, but whether it blows the top of the charts in the U.S. or not, they are going to have to deal with this determined young man, and on his terms; count on it. "We're signed to William Morris out of New York."

I personally want to go down

there and play and fight it out tooth and nail, starting at the ground level like we did in Canada. I see no problem in conquering the States whatsoever. I'll move into their backyard. I'll camp out on their porch. No problem!"

The kid's cool, he's talented, he's got good people. He's got it made in the shade. Colin James is a natural.



Farewell* Sustin's Eulogy

Eldest son delivers powerful, moving tribute to a beloved father.

¶RIENDS, ROMANS, COUNTRYMEN ... I was about six years old when I went on my first official trip. I was going with my father and my grandpa Sinclair up to the North Pole.

It was a very glamorous destination. But the best thing about it is that I was going to be spending lots of time with my dad, because in Ottawa he just worked so hard.

One day, we were in Alert, Canada's northernmost point, scientific military installation that seemed to consist entirely of low shed-like buildings and warehouses.

Let's be honest. I was six. There were no brothers around to play with and I was getting a little bored because dad still somehow had a lot of work to do.

I remember a frozen, windswept Arctic afternoon when I was bundled up into a Jeep and hustled out on a special, top-secret mission. I figured I was finally going to be let in to the reason for the existence of this high-security Arctic base.

I was exactly right. We drove slowly

through and past the buildings, all of them very grey and windy. We rounded a corner and came upon a red one. We stopped. I got out of the Jeep and started to crunch across towards the front door. I was told, no, to the window.

So I clambered over the snowbank, was boosted up to the window, rubbed my sleeve against the frosty glass to see inside and as

> my eyes adjusted to the gloom, I saw a figure, hunched over one of many work tables that seemed very cluttered. He was wearing a red suit with that furry white trim.

> And that's when I understood just how powerful and wonderful my father was.

Pierre Elliott Trudeau. The very words convey so many things to so many people. Statesman, intellectual, professor, adversary,

outdoorsman, lawyer, journalist, author, prime minister.

But more than anything, to me, he was Dad.

And what a dad. He loved us with the passion and the devotion that encompassed his life. He taught us to believe in ourselves, to stand up for ourselves, to know ourselves and to accept responsibility for ourselves.

We knew we were the luckiest kids in the world. And we had done nothing to actually deserve it.

It was instead something that we would have to spend the rest of our lives to work very hard to live up to.

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Te gave us a lot of tools. We were taught to take nothing for granted. He doted on us but didn't indulge. Many people say he didn't suffer fools gladly, but I'll have you know he had infinite

There were certain basic principles that could never be compromised.

patience with us.

As I guess it is for most kids, in Grade 3, it was always a real treat to visit my dad at work.

As on previous visits, this particular occasion included a lunch at the parliamentary restaurant which always seemed to be terribly important and full of serious people that I didn't recognize.

But at eight, I was becoming politically aware. And I recognized one whom I knew to be one of my father's chief rivals.

Thinking of pleasing my father, I told a joke about him—a generic, silly little grade school thing.

My father looked at me sternly with that look I would learn to know so well, and said:

"Justin, never attack the individual. We can be in total disagreement with someone without denigrating them as a consequence."

Saying that, he stood up and took me by the hand and brought me over to introduce me to this man. He was a nice man who was eating there with his daughter, a nicelooking blond girl a little younger than I was.

He spoke to me in a friendly manner for a bit and it was at that point that I understood that having opinions that are different from those of another does not preclude one being deserving of respect as an individual. This simple tolerance and (recognition of) the real and profound dimensions of each human being, regardless of beliefs, origins, or values—that's what he expected of his children and that's what he expected of our country.

He demanded this with love, love of his sons, love of his country, and it's for this that we so love the letters, the flowers, the dignity of the crowds, and we say to him, farewell.

All that to thank him for having loved us so much.

My father's fundamental belief in the sanctity of the individual never came from a textbook. It stemmed from his deep love for and faith in all Canadians and over the past few days, with every card, every rose, every tear, every wave and every pirouette, you returned his love.

It means the world to Sacha and me. Thank you.

We have gathered from coast to coast to coast, from one ocean to another, united in our grief, to say goodbye.

But this is not the end. He left politics in '84. But he came back for Meech. He came back for Charlottetown. He came back to remind us of who we are and what we're all capable of.

But he won't be coming back any more. It's all up to us, all of us, now.

The woods are lovely, dark and deep. He has kept his promises and earned his sleep. Je t'aime, Papa.

Acoose: Man Standing Above Ground*

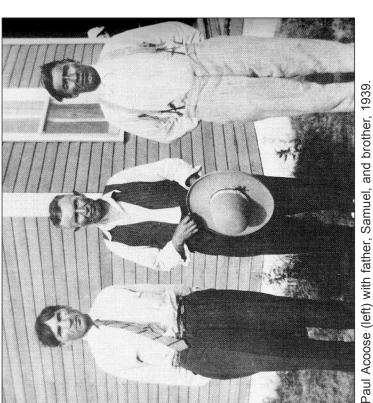
Janice Acoose and Brenda Zeman

THE CAST:

Janice Acoose Paul Acoose Old Acoose F. Nelson Smith Reporter John McLeod Announcer (Winnipeg) Announcer (Voinnipeg) **Janice:** Running has always been a tradition in my family. It was thoughts of my mooshum that inspired me as I first played with the idea of becoming a runner myself. Finally one day I thought, Janice Acoose, you are the granddaughter of Paul Acoose, one of the great long-distance runners, so what are you doing? Get out there and run. It's in your blood! (*Street sounds, birds. She begins to run.*)

I remember that first morning I went out to run. It was a warm day in March. The last of winter's cold was disappearing. It reminded me of another such morning a long time ago, the first time I met my mooshum. (Street cross-fades to sound of pow wow drums, singing.)

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My dad told us we were going to the reserve to a pow wow. You know, coming from the city, the only knowledge I had of my people were images I had seen in movies, rough and wild-looking creatures. When we drove through the gate I saw a number of tents set up. There were children and dogs running about. Almost immediately my dad's face broke out in a wide grin. And then I saw this man coming towards us. The sounds of bells tinkled from his moccasins as they softly struck the ground. His face was painted up and he wore a bonnet of feathers. "Grandfather?" I said. And I remember him replying, "Noosisim, I'm your mooshum. You call me mooshum." (Street traffic, running, come up again.)

My memories were interrupted by city traffic that squeezed me to the outer limits of the road, like I was an intruder. So I turned around and started jogging towards open country.

My mooshum always hated cars. He would never ride in them. He walked everywhere.

I remember the first time I discovered he was a runner. A moonyaw, or a whiteman, had come out to the reserve to paint his picture. I asked him why that man was there. He motioned for me to sit down beside him and then he began to tell me his story. He talked about his father, Old Samuel Acoose, and his grandfather, Quewich, both famous runners. He told me of places he had raced in, places that seemed like they were on the other side of the world, like Madison Square Gardens in New York City, Vancouver and Winnipeg. As he talked, the age disappeared and he looked strong and proud.

I reminded myself that I have a long way to go to achieve the kind of inner strength he had, and I turned and headed for home. As I ran I thought of how he must have felt when he returned home from racing. He was a hero, a world-class runner. But on the reserve, every aspect of his life was controlled by an Indian Agent.

My mooshum was a proud man, rich in the knowledge of his culture, yet prohibited by law from carrying on the traditions of his grandfathers. I can still hear him proudly speaking of the rain dance and the joy he felt as a grass dancer. But I also remember the Sunday ritual, when he would worship the Christian god. Rather than hold his head high in pride as he did when he spoke of the rain dance, he hung his head as he entered the house of worship.

Anger came over me as I remembered the way he was treated. But almost as soon as it came, it was gone.

I thought of the years when I watched my grandparents grow old. My kookum bedridden with illness, my mooshum always by her side. When she slept, he would sit with us kids, him in the middle and us all around. He told us then about the strengths and the beliefs of our people, the Saulteaux. He tried to teach us our language and instill values within us by telling us stories. I remember one thing he told me, "Never throw your hair away when you comb it." He said your hair is your strength. He reached into his pocket and showed me a little white bear. He told me he kept his and my kookum's hair and always wrapped it around the white bear. This always kept them safe. Then he put it back in the pocket closest to his heart.

My kookum and mooshum were two unique spirits. Their home on the reserve was a special meeting place for all my cousins, aunts and uncles. That special feeling isn't there anymore.

As I got to the last part of my run I slowed down to a walk, so I could cool down. Because of all the running, my legs were numb and my feet felt as though they weren't touching the ground! It was then I finally really understood my grandfather's name—Acoose, "Man Standing Above Ground."

An old man once told me my mooshum was like One Who Runs with the Clouds. Often I would try to imagine how it might have been for him when he learned that like his father and his grandfathers, he too had a special gift for running.

My mooshum, Paul Acoose, was born near the time of the Riel Resistance in 1885. Tuberculosis, typhoid and scurvy were destroying our people. On the Kahkewistahaw Reserve in the Qu'Appelle Valley, within three years, ninety-one people died. One of these was mooshum's mother.

Young Paul: My mother she had me that time the saskatoons bloom when the half-breeds they fight the government. That time my mother she died. There was no milk, (*laugh*) they give me rabbit soup instead.

When I was growing up on Kahkewistahaw, my grandmother she raised me. I was brought up to Lebret School when I was about eight years to be educated. (*laughs*) Ooh. . I was no good at all. They teach me to speak English. (*chuckles*) But it was no use for me.

One day my dad he comes for me at Lebret. He takes me to Sakimay in the Qu'Appelle Valley. I was grown about sixteen years I think.

Outdoor sounds.

Old Acoose: N'Egosis, you are away too long. You forget our ways. Ma Noo, come we run together.

Young Paul: Ah Papa, you are too old. (laughs)

Old Acoose: Ah-hah! We see about Old Acoose. Ampay, come on, we run down valley and over hill.

Young Paul: Cowine, Papa, that's too far for you!

Old Acoose: Ah-hah! You go ahead, go on, run, Machan!

The sound of running, breathing.

Janice: My mooshum took off like a jack rabbit. His father, Old Acoose, let him get ahead. Then he began to run with long loping strides, arms low and easy at his sides. They ran through the valley, young Paul still in the lead. But Old Acoose was a good runner. Soon they were even.

Old Acoose: (teasing) Come on N'Egosis, are you not a good runner?

Janice: Paul, he struggled to keep up with his father, but it was no use. Old Acoose pulled ahead, running easily around and over the gopher holes.

Paul slumps down on the ground.

Old Acoose: (*from a distance*) Whooo boy! You a good runner, come on, catch up!

Young Paul: (to himself) Ta ya, sure enough he runs good. I bet I can still catch and beat that old man.

Old Acoose: Ah-hah boy, maybe it's enough. We stop now. (comes towards Paul) Come sit down. (teasing) You're a good runner, my boy.

Young Paul: Hummm!

Old Acoose: Long time ago, Quewich, your old mooshum, he beat me too.

Young Paul: Grandfather, he beat you?

Old Acoose: That old man, he still wants to race with me sometimes. (*chuckles*) He thinks of the days when he chased the buffalo. One time when I was a baby, our people they were hungry. Sure there were many buffalo those days but they run fast. It was hard to catch them. One day your mooshum Quewich he asks the Creator for help.

Young Paul: Is that when he put on the buffalo robe?

too fast. He get them buffalo running after him till the buffalo shoot their arrows. Hoo hoo, the people they get lots of meat! Old Acoose: Ah-hah, he put on the buffalo robe, then he go mooshum into the ground but your mooshum too smart, he out and find the buffalo. He called them like this: (high pitch cry) "Ah Hah!" The buffalo they get mad. They try to run they get tired and stop. Then the hunters they come and

Young Paul: Mooshum, he stay in front of all the buffalo? How he runs like that? **Old Acoose:** N'Quewich, he say to me, the Creator gives us many things. He gives us the strong medicine to run and to catch the buffalo!

Young Paul: I know our Creator! Is He the same as the one they call God at the Lebret School?

treaty. We don't get what they promise, our people were **Old Acoose:** N'Egosis, there is the same Creator for all. Many times I look to the Creator after our people make starving.

Young Paul: Is that the time you run down seven elk?

Old Acoose: (remembering) Ah-hah!

for what do I look to the Creator? Why the Creator give me Young Paul: The buffalo and the elk they are all gone now. At Lebret School they teach me to farm and make shoes. So the strong medicine to run?

Old Acoose: Ah hey, N'Egosis, maybe your time not come

Music bridge.

very popular. No self-respecting small town sports day was Janice: In the early 1900s, long-distance running became complete without a race.

favourite. But twelve miles away at the Sakimay Reserve, my champ to race the Sakimay Indian – that's what they called mooshum had to run the twelve miles into town. For him, challenge him. Arrangements were made for the Grenfell In Grenfell, Saskatchewan, Ernie Welsh was the town mooshum Paul, who was nineteen then, was ready to him. But before he could get to the starting line, my that was just a warm up. Annie Yule, author of Grenfell's history book, Grit and Growth saw Paul Acoose run when she was a girl.

time and there was a certain amount of rivalry there. But, of course, Paul could run so much better. He ran for miles and Yule: Ernie Welsh was quite a long-distance runner at that miles. It was swift and it was graceful.

various times he was principal, businessman, postmaster and Janice: John McLeod was a prominent man in Grenfell. At Presbyterian Sunday School teacher. Billy Patterson was a former student of McLeod's and worked at the Dominion Bank. His friends called him "Billy Pat." Later, Billy Pat would become Premier and Lieutenant-Governor of Saskatchewan.

Annie Yule explains why they got interested in Paul Acoose.

with it, but I'm pretty sure that the gambling aspect was a big suppose love of the sport might have had something to do Yule: Well, certainly the gambling aspect was part of it. I part of it.

they saw at the Grenfell sports days. But mooshum had only faced local competition. They were real anxious to see how Janice: McLeod and Patterson were intrigued with what he'd do against the big boys in Regina.

Sound of crowd cheering.

On Dominion Day, July 1st, 1907, my mooshum came home as Saskatchewan amateur road racing champion. The whole town of Grenfell welcomed him and John McLeod was there to shake his hand.

McLeod: Ladies and gentlemen. Ladies and gentlemen. This noble Saulteaux here in front of you is a credit to his race, a credit to this town and a credit to Saskatchewan. As you know, I'm not a man to mince words. At times this has gotten me into hot water. (knowing chuckle from crowd) Wait a minute, wait a minute, you'll like what I have to say. In my opinion, as a sportsman, Paul Acoose is a good runner. He won the ten-and-a-half-mile race in Regina in sixty-four minutes and four seconds, the nearest fella a full eight minutes back! A runner with ability like this should have every chance to become a great runner. So, Billy Pat and I and a few of the boys have been figuring ways and means to send Acoose here to the hotbed of road racing—Hamilton, Ontario! (cheers, applause.) I think Acoose can give those eastern boys a run for their money. ..and ours too!

Janice: Mooshum didn't make it to Hamilton that fall. But his fame was growing in western Canada. By Labour Day, 1908, he had become the amateur five-mile track champion of Saskatchewan and the three- and five-mile road champ of western Canada.

Somehow that August, in all the running madness, there was time for a marriage. Following the old way, my mooshum, Paul Accose, and kookum—her name was Madeleine O'Shoupe—had been promised to each other when very young. My kookum Madeleine was an Irish orphan with bright carrot red hair. She was the adopted daughter of Chief O'Shoupe, a distinguished and honourable Saulteaux. Their marriage united two respected families and would last for seventy years.

Music bridge.

For our people, running was a spiritual ritual. It was a gift from the Creator. I remember my mooshum said he wore eagle plumes attached to his back when he ran in races.

Up until a few years before World War I, there was money to be made in professional long-distance running. And there was a big demand for Indian runners. From the point of view of white promoters and spectators, they had romantic appeal. They were often seen as the last vestige of a noble breed. That's why a Winnipeg promoter named F. Nelson Smith had a meeting with mooshum Paul at the Grenfell Hotel in April of 1909. His purpose: to convince my mooshum to turn professional.

Bar-room sounds.

Smith: Sorry, I can't offer you a drink, Acoose. That'd be illegal. It was hard enough persuading them to let you in here. Now, the way I see it, Acoose, you've got a problem. All the talent in the world but you still need a shot at the big time. Know what I mean?

Acoose: Ah-hah.

Smith: And Acoose, you need promotional savvy to get you to those big races I'm talkin' 'bout. That's why you need me.

Acoose: Ah-hah.

Smith: I'm glad we're talkin' the same language Acoose. We're gonna get along just line. Now, here's what I'd like to do for you. I promise you a fifteen-mile race with the English champion, Fred Appleby, for a purse of five hundred dollars minus your expenses of course. And then, I'll get you a... race with that other Indian fella...Tom Longboat. How's that, Acoose?

Acoose: Longboat, I like that. I'll beat him.

Smith: I can see it now. We'll call it "The Redskin Running Championship of the World!" What do you think of that, Acoose?...Never mind, just put your name here on this line. Your X will be all right.

Janice: The Appleby-Acoose race was arranged for May seventeenth at the Happyland Athletic Ground in Winnipeg, Manitoba. On the day of the race, a *Winnipeg Free Press* reporter caught up with Paul and F. Nelson Smith.

Racetrack sounds in background.

Reporter: Acoose! Winnipeg Free Press here. What kind of condition you in? Reckon you're fit?

Acoose: Ah-hah.

Reporter: Can you be a bit more specific?

Acoose: I feel pretty goo...

Smith: (*interrupting*) Acoose has come on wonderfully in the past two months. His trainer tells me he's running twenty-six miles and finishing strong. He's doing two workouts a day, morning and afternoon, getting ready for his professional debut. Look at him! At 5'8" and 127 pounds, this Indian here is in the shape of his life!

Reporter: (writing) Okay, got all that. . .Appleby was quoted as saying he was lured to Winnipeg under false pretenses. He says he expected a relay race against some western runners. He had no idea he'd be racing one man for fifteen miles. What do you say to that, Acoose?

Acoose: Appleby...

Smith: (interjecting) We deny any wrongdoing in this race. Personally, I think Appleby's running scared. And for good reason. Let me put it this way: If I was a gambling man (chuckles) I'd be sweet on Acoose.

Announcer: Gentlemen. . .to your marks. (*gunshot.*) They're off! (*cheering crowd*)

Reporter: Hummmm, this Acoose is interesting. (writing) Like all of his race, he is flat-footed, creating at times the impression of a shuffle. His gait is ungainly but deceptive, and he travels easily despite an apparent awkwardness.

Reporter: A world record! At the five-mile point, he's

scarcely winded!

Announcer: And it's Acoose, the Grenfell Indian in the lead!

Announcer: Hold on to your hats, ladies and gentlemen! We're on world record pace!

Reporter: Amazing! (writing) Acoose is rather unkempt and somewhat inclined to indifference. But, I dare say, with a little more polish the Indian may develop into a really high-class man.

Announcer: And it's the bell lap in this fifteen miler! Acoose is still on world record pace! And. . .with half a lap to go, he's picking it up! (wildly cheering crowd.)

Ladies and gentlemen. . in 1 hour 22 minutes and 22 seconds . . .Paul Acoose has himself a new world record!

Reporter: (after race) Winnipeg Free Press again. Tell me, Mr. Acoose, how do you feel?

Reporter: You broke the world record! What's your next challenge?

Acoose: (breathing heavily) All right.

Acoose: (firmly) Tom Longboat.

Janice: Appleby sure didn't like losing to my mooshum and he demanded a rematch. The following week the stakes were higher. After mooshum's world record performance many people bet big money on him.

Typically, he wore moccasins. Appleby wore shoes with thick soles. Only a short distance into the race a gambling enthusiast threw tacks on the track to stop my mooshum. He kept running but Appleby was able to romp to victory. Immediately, mooshum's trainer offered a ten thousand dollar stake to anyone who thought he could beat my mooshum fairly. There were no takers.

Mooshum Paul ran many professional races in 1909, sometimes under a handicap or two. That September, for example, he was seasick crossing from Vancouver to Victoria but he got better, and beat a two-man relay team over a twelve-mile course at the Victoria Athletic Grounds.

Mooshum was winning, but his races were mostly against western runners and a few touring English professionals. The real competition was in eastern Canada and the northeastern United States. To really test himself, mooshum had to go there.

So, in January of 1910 he headed east. To him, there was only one man to beat: his equal and a kindred spirit, the Onondaga Indian from the Six Nations Reserve in Ontario, the celebrated Tom Longboat! By the time mooshum arrived in Toronto, Longboat had been through the professional running mill. In fact, compared to the experienced Longboat, my mooshum was like a babe in the woods.

My mooshum and Tom Longboat finally met on March 30th, 1910 at the Riverdale Arena in Toronto for an indoor twelvemile race.

Racetrack sounds, cheering crowd, gunshot.

Announcer: And they're off! Two fine specimens of Indians running here tonight, head to head, for the Redskin Championship of the World!. ..In the lead, the conqueror at Boston, the fella they had to dope to beat in London,

England. The professional world champion against Alfie Shrubb in New York. The Indian they call "Wildfire." The Onondaga Wonder. . . Tom Longboat! And on his shoulder, the challenger, fresh from a second-place run in a twentymile event in Madison Square Gardens in New York City. In moccasins, the Grenfell Wonder. . . Paul Acoose!

Acoose claims he'll take the Longboat scalp back to Saskatchewan. He's fresh from his big international race in New York, but there are many in the know here tonight who say Acoose's showing was a fluke. They doubt he'll repeat. But, so far Acoose is staying on Longboat's shoulder.

And, at the eight-mile mark, it's still Longboat. Some say he's past his peak, on the way down, but you couldn't sell me on that tonight. Looks like he's still got a kick.

Don't count Acoose out yet. He's hanging in there. Longboat can't seem to shake him. It's a marvellous race. . .the famous Tom Longboat and the unheralded Paul Acoose. . .a blistering pace!

How much longer can they keep it up?

And now, at the ten-mile mark. . . Acoose is making a movel Acoose is pulling away from Longboat! Longboat! . . there's something the matter with Longboat! (*shocked*) Longboat's walking off the track! He's giving up the race to Acoose! Ladies and gents, Paul Acoose just beat the world champion.

Janice: Why Longboat quit part way through the race remains unknown. Perhaps he was sick. Perhaps the pace was too fast for him that night. But whatever the reason, for my mooshum it was a great victory. He won a good purse and a gold medal from the Six Nations Reserve.

Paul Acoose is the new Redskin Champion of the World!

He could have stayed in the east and gone to New York for the prestigious Marathon Derby at the Polo Grounds in early April. He could have raced for a ten thousand dollar pot. But mooshum was anxious to go home. Instead of heading south, mooshum and promoter F. Nelson Smith boarded a westbound train.

Train sounds.

Smith: Well, Acoose, it was just last spring you turned professional. You broke the world record and that was the start. And now, after this trip you've really caught the eye of the racing establishment. I didn't want to tell you, but you know Tom Flanagan? The man who manages Longboat?

Acoose: Ya. Flanagan. Longboat told me all about that fella.

Smith: Yes, well. . Flanagan says he's sweet on you. He'd like to take over your contract. (pause) He's got big ideas for you Acoose. There's money out there, Acoose! You've got a great future. I cou. . I mean, you couldn't lose if you sign with Flanagan. Now, what I want you to do. . . (pulls out a piece of paper) is sign here. . . (pause) What's the matter, Acoose? Don't you want to sign?

Acoose: I want to go home.

Smith: Yes, you're on your way home! Now sign.

Acoose: (firmly) I want to go home. I'm tired of running in

Janice: My mooshum retired from professional running when he was twenty-five years old. But running would always be a part of his life.

Paul Acoose, Man Standing Above Ground, died in 1978. He was ninety-eight years old. He was inducted into the Saskatchewan Sports Hall of Fame in 1983. Portraits of his father, Old Samuel Acoose, and his grandfather, Quewich, hang in the Legislative Building at Regina.

Also part of the Acoose legacy for his children and grandchildren is this poem written by the famous Canadian poet, Duncan Campbell Scott.

Think of the death of Acoose, fleet of foot, Who in his prime,
A herd of antelope, from sunrise, without rest, a

Voice:

Drove through rank prairie, loping like a wolf, Tired them and slew them, 'ere the sun went down.

hundred miles

... There Acoose lay, silent amid the bracken, Gathered at last with the Algonquin Chieftains.

Then the tenebrous sunset was blown out, And all the smoky gold turned into cloud wrack.

Acoose slept forever amid the poplars.
Swathed by the wind from the far-off Red Deer Where dinosaurs sleep, clamped in their rocky tombs.

Music.

In Memory of My Koochum Madelaine O'Soup Acoose*

(circa 1890-1979) Janice Acoose Department of Indian Affairs registered her

The Oblates baptized her Madelaine.

We called her

Koochum Paul.

She was adopted Her Irish ancestry. . .

erased.

Became ANISHNABE.

Flaming red hair, hung Down the length of her back.

Warm, sun, kissed your brown eyes

Could melt your soul.

An angry word

She never spoke.

A stranger

She never turned away.

Quite unlike anyone I'll ever know. My Koochum May she rest in peace. (For Koochum Madelaine. . .one of my teachers)

Immaculate made several attempts to set up a mission school among the Anishnabe and the Nehiowak of Crooked Lake. During this time, our Elders tried to show these first blackrobes our ways. They taught them our language, our customs, our values.

Once the Oblates learned our language, they told us that we had to give up our "pagan" ways and become Christians. The blackrobes tried to persuade the Elders to give up their children, assuring them that they would raise them up to be good Christians.

O'Soup, the Chief of the Anishnabe at O'Soup Reserve, answered them. He told them, "If you want our children, give us yours in exchange. We will raise them up to be good people."

Although exchanging children was a common practice among indigenous peoples in North America, the Oblates were unfamiliar and uncomfortable with Chief O'Soup's proposal. They didn't understand that the exchange of children secured peace, built alliances, and formed sacred trusts between nations. However, anticipating a lengthy and co-operative relationship with Anishnabe and the Nehiowaks, the blackrobes agreed.

It took them some time, however, to offer their own children. A Winnipeg orphanage subsequently produced three children.

(continued)

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The Oblates received these children at Crooked Lake in 1886 and they offered them to Chief O'Soup. Gaddie, O'Soup's distinguished headman, opened his home to the young brother and sister of Metis descent. Chief O'Soup accepted the baby girl the blackrobes called Madelaine.

Like all good Christian Indians she was baptized; she was christened Madelaine O'Soup. Like all Indians she also became a ward of the Canadian government and thus, in accordance with the Indian Act, the Department of Indian Affairs registered her with Chief O'Soup's band. She was registered as Madelaine O'Soup of O'Soup's Reserve.

She spent the first eight years of her life on the reserve learning the ways of her people. In her ninth year, the missionaries came for her. Like many school-aged Indian children, her home became the Qu'Appelle Industrial School. At school Madelaine simply became Number 382.

At Qu'Appelle, 382's basic education, combined with domestic and industrious training, produced the appropriate Indian farmwife. From the strict teachings of the principal, Father Hugonard, she also learned obedience to God, father, and husband.

While she was away at school, old O'Soup had arranged for her to marry young Paul Acoose, a descendant of the powerful and respected Acoose family from the neighbouring Sakimay Reserve. Acoose and O'Soup had great hopes for the union between Madelaine and Paul.

Prior to the birth of their children, Acoose and O'Soup had witnessed starvation, malnutrition, and hundreds of agonizingly painful deaths from tuberculosis when they settled on reserves. Their people, once strong and healthy, were reduced to infected bodies, oozing green pus. The dreaded disease plagued many reserves, and only a few healthy people remembered their ways.

Strangely, the blackrobes were not affected. Seeing their strong power, the Indians abandoned their own medicine people and turned to the missionaries for protection and relief from the wretched sickness. Acoose and O'Soup, witnessing the physical and cultural devastation of their people, proposed an alliance between their two families.

As was the custom, old O'Soup brought horses to Acoose. Acoose, accepting the proposal, nodded his head and took the reins. The alliance was secured.

Chief O'Soup's red-headed beauty, Madelaine, was to be joined to Paul Acoose. He was the son of Samuel Acoose, a very prominent and esteemed buffalo runner from old Sakimay's band. Quewich, old Acoose's father, had travelled for many years with Waywayseecapo and his prowess as a runner was well remembered in the oral stories of the Anishnabe.

Many whispered that young Paul had also been blessed by the Creator with strong medicine to run. Indeed, he carried the power in his name—Acoose—Man Standing Above Ground.

The old people wisely predicted Paul would inspire many of his people. In later years, as a councillor to the chief, a committed member of the grass dance society, and an annual participant in the Raindance, he earned the respect and loyalty of the band members. As a runner he set a world record in 1909, acquiring the title "redskin running champion of the world."

Madelaine, as the two old men had arranged, properly became Mrs. Paul Acoose. She bore him nine children: five dark and healthy sons and four fair and sturdy girls. When their children married, Paul would boast that he possessed one hundred and five grandchildren. We saw Madelaine as only an extension of her husband, so we called her Koochum Panl

She lived in his shadow for seventy-five years, celebrating his achievements and suffering in his failures. In drunken stupors he lashed out, "You white Irish bitch,' punishing her for all the things he suffered under white rule. Never one to give in to self-pity, she silently endured his cruelty and humbly asked God's forgiveness for making him angry. When she suffered, Madelaine believed that she had to try harder to please others. She never allowed anyone to go hungry or tired from her door. She encouraged others with a pleasant smile, tea, and polite conversation. Never tiring, Madelaine tended the house and farm chores, many times until late into the evening.

Sometimes, by a dim light, I secretly watched as she unbraided her beautiful hair. Slowly and methodically she'd brush and brush, starting at the top of her head and stopping just below her waist. Her hair was like nothing I had ever seen before, but I imagined there were many fiery red-headed Irish women where she came from.

Just when I thought she was ready to turn out the light and sleep, she'd turn to me: "Good night, noosisim."

In the dark I'd think about how her eyes held mysterious secrets of a foreign land. As I dozed off, dreamily I'd envision her homeland while I silently vowed to someday locate the remains of her family in Ireland. Many times I desperately wanted to ask her about her "real" family. But just before blurting out the words I'd remember her tearful answers, "Wahwah, mister, I don't even know this Irish," as she defended herself against my Mooshum's angry words.

Even as she lay dying, many years later, I thought she'd magically become Irish. Hanging on to each precious moment at her deathbed, I waited for her to mouth the Irish words or recall colourful and exciting stories from her homeland.

She didn't disappoint me. Her last words came from the language of her people—the Anishnabe. In her last senile moments, Madelaine O'Soup Acoose, Number 382, my Koochum Paul, said, "Amo anint wapos, minihkwen nihti," as she motioned for us to gather around the imaginary fire.

'anice Acoose

Born in Broadview, Saskatchewan, Janice Acoose's roots stem from the Sakimay (Saulteaux) First Nation and the Marival Metis Community. As an Associate Professor with the Saskatchewan Indian Federated College and a student of Indigenous literature, she aspires to empower Indigenous peoples through critical reading and writing English, while simultaneously advocating for retention of Indigenous languages. She was Saskatchewan's first Native Affairs Columnist for the Saskatoon StarPhoenix and has regularly contributed to the Regina Leader-Post, the Prince Albert Herald, Aboriginal Voices, New Breed, and Windspeaker. Janice Acoose's first book, Islewewak Kah Ki Yaw Ni Wahkomakanak, was published in 1995.

grandmother), she was my teacher and my role model. When community of brown-skinned, darkhaired people. Me, I was purely' anything! Neither of us fit those neat little boxes we writing about her. She was not only my Koochum (paternal Ireland and placed in the care of a loving 'Indian' family on uprooted and placed in an 'Indian' boarding school at five the Cowessis Reserve. A white-skinned, red-haired beauty, "Inspired by the time I was fortunate to make connections years old; later, because my father was banished from the memory. And, like my Koochum, I too cannot claim to be community. Blocking out the memories of years of abuse, she was a baby, she was uprooted from her homeland in Author's Statement: "In Memory of my Koochum, Madelaine she was constantly reminded of her difference amidst a with my Koochum Madelaine, I honour her memory by oneliness, and racism, I too have gaping holes in my reserve, I was uprooted and schooled in an all-white place people in to try to understand them." O'Soup Acoose"

Eulogy for canada's Unknown Soldier*



Eulogy delivered by Her Excellency the Right Honourable Adrienne Clarkson, Governor General of Canada and Commander-in-Chief of the Canadian Forces, at the funeral for Canada's Unknown Soldier.

Wars are as old as history. Over two thousand years ago, Herodotus wrote, "In peace, sons bury their fathers; in war, fathers bury their sons." Today, we are gathered together as one, to bury someone's son. The only certainty about him is that he was young. If death is a debt we all must pay, he paid before he owed it.

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We do not know whose son he was. We do not know his name. We do not know if he was a MacPherson or a Chartrand. He could have been a Kaminski or a Swiftarrow. We do not know if he was a father himself. We do not know if his mother or wife received that telegram with the words "Missing in Action" typed with electrifying clarity on the anonymous piece of paper. We do not know whether he had begun truly to live his life as a truck driver or a scientist, a miner or a teacher, a farmer or a student. We do not know where he came from.

Was it the Prairies whose rolling sinuous curves recall a certain kind of eternity?

Was he someone who loved our lakes and knew them from a canoe?

Was he someone who saw the whales at the mouth of the Saguenay?

Was he someone who hiked in the Rockies or went sailing in the Atlantic or in the Gulf Islands?

Did he have brown eyes?

Did he know what it was to love someone and be loved back?

Was he a father who had not seen his child?

Did he love hockey? Did he play defence?

Did he play football? Could he kick a field goal?

Did he like to fix cars? Did he dream of owning a Buick?

Did he read poetry?

Did he get into fights?

Did he have freckles?

Did he think nobody understood him?

Did he just want to go out and have a good time with the boys?

We will never know the answers to these questions. We will never know him. But we come today to do him honour as someone who could have been all these things and now is no more. We who are left have all kinds of questions that only he could answer. And we, by this act today, are admitting with terrible finality that we will never know those answers.

We cannot know him. And no honour we do him can give him the future that was destroyed when he was killed. Whatever life he could have led, whatever choices he could have made are all shattered. They are over. We are honouring that unacceptable thing—a life stopped by doing one's duty. The end of a future, the death of dreams.

Yet we give thanks for those who were willing to sacrifice themselves and who gave their youth and their future so that we could live in peace. With their lives they ransomed our future.

We have a wealth of witnesses in Canada to describe to us the unspeakable horror and frightening maelstrom that war brings. What that First World War was like has been described in our poetry, novels, and paintings. Some of our greatest artists came out of that conflict, able to create beauty out of the hell that they had seen. The renowned member of the Group of Seven, F.H. Varley, was one of those artists. Writing in April 1918, he said,

You in Canada. . . . cannot realize at all what war is like. You must see it and live it. You must see the barren deserts war has made of once fertile country. . . see the turned-up graves, see the dead on the field, freakishly mutilated — headless, legless, stomachless, a perfect body and a passive face and a broken empty skull — see your own countrymen, unidentified, thrown into a cart, their coats over them, boys digging a grave in a land of yellow slimy mud and green pools of water under a weeping sky. You must have heard the screeching shells and have the shrapnel fall around you, whistling by you—seen the results of it, seen scores of horses, bits of horses lying around in the open—in the street and soldiers marching by these scenes as if they never knew of their presence. Until you've lived this. . .you cannot know.

It is a frightening thing for human beings to think that we could die and that no one would know to mark our grave, to say where we had come from, to say when we had been born and when exactly we died. In honouring this unknown soldier today, through this funeral and this burial, we are embracing the fact of the anonymity and saying that because we do not know him and we do not know what he could have become, he has become more than one body, more than one grave. He is an ideal. He is a symbol of all sacrifice. He is every soldier in all our wars.

Our veterans, who are here with us today, know what it is to have been in battle and to have seen their friends cut down in their youth. That is why remembrance is so necessary and yet so difficult. It is necessary because we must not forget and it is difficult because the pain is never forgotten.

And the sense of loss, what this soldier's family must have felt, is captured in a poem by Jacques Brault, the Quebec poet who lost his brother in Sicily in the Second World War, and wrote *Suite Fraternelle*

I remember you my brother Gilles lying forgotten in the earth of Sicily. . .

I know now that you are dead, a cold, hard lump in your throat fear lying heavy in your belly I still hear your twenty years swaying in the blasted July weeds. . .

There is only one name on my lips, and it is yours Gilles You did not die in vain Gilles and you carry on through our changing seasons

And we, we carry on as well, like the laughter of waves that sweep across each tearful cove. . .

Your death gives off light Gilles and illuminates a brother's memories. . .

The grass grows on your tomb Gilles and the sand creeps up And the nearby sea feels the pull of your death

You live on in us as you never could in yourself

You are where we will be, you open the road for us.

[interpretation of original French poem]

When a word like Sicily is heard, it reverberates with all the far countries where our youth died. When we hear Normandy, Vimy, Hong Kong, we know that what happened so far away, paradoxically, made our country and the future of our society. These young people and soldiers bought our future for us. And for that, we are eternally grateful.

Whatever dreams we have, they were shared in some measure by this man who is only unknown by name but who is known in the hearts of all Canadians by all the virtues that we respect—selflessness, honour, courage, and commitment.

We are now able to understand what was written in 1916 by the grandson of Louis Joseph Papineau, Major Talbot Papineau, who was killed two years later: "Is their sacrifice to go for nothing or will it not cement a foundation for a true Canadian nation, a Canadian nation independent in thought, independent in action, independent even in its political organization — but in spirit united for high international and humane purposes. . ."

The wars fought by Canadians in the 20th century were not fought for the purpose of uniting Canada, but the country that emerged was forged in the smithy of sacrifice. We will not forget that.

This unknown soldier was not able to live out his allotted span of life to contribute to his country. But in giving himself totally through duty, commitment, love, and honour he has become part of us forever. As we are part of him.

Adrienne Clarkson (born 1939, Hong Kong), broadcaster, writer, producer, has won numerous television awards for programs such as *The Fifth Estate*. She became Canada's Governor General in 1999 and is an Officer of the Order of Canada, Canada's highest honour.

Checklist for Sequence 2: The Influence of Others

C = Completed
I = Incomplete

	I = Incomplete		
Lessons 3 to 7: In your preliminary research file, you should have the following:	Date	For Student	For Tutor/Marker
Notes made when choosing the subject/person of your tribute including Reflection (Lesson 3, Part A)			
Notes made when deciding who to interview, including Reflection (Lesson 3, Part B)			
Written explanation for selecting your tribute subject/person, and preliminary jottings, notes, and questions (Lesson 3, Part C)			
Copy of letter(s) to interviewee(s) (Lesson 4)			
Results of letter(s) (Lesson 4)			
Planned interview questions (Lesson 7, Part A)			
Interview notes and/or audiotape(s) (Lesson 7, Part B)			
Reflection on interview (Lesson 7, Reflection)			
Lesson 8			
Part B: "Organization of Tributes Chart"			
Part C: Reflection			
Lesson 9			
All notes and drafts that led up to the final copy of your tribute (Steps 1 to 9)			
Assessment of Assignment 2-1: Tribute			
Assessment of Assignment 2-1: Process Leading to Product			
Checklist for Sequence 2			
Cover Sheet			
Note: Although no losson work from Lossons 1.2	5 and	G noods to	ho

Note: Although no lesson work from Lessons 1, 2, 5, and 6 needs to be submitted at this time, it is particularly important that you review the work from these lessons extensively before you write your mid-term test.

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Progress Test Preparation Lesson

Progress Test Preparation Lesson

Suggested time allotment:

approximately

Introduction

Note: The suggested time for this lesson only estimates the time you may need to read through the lesson and to check back to the lessons recommended for review. The time you spend reviewing for the Progress Test in addition to this lesson depends on the work you've done in Sequences 1 and 2 and on how prepared you feel.

At this point in the course, you need to prepare for your Progress Test, which will test your achievement of certain specific learning outcomes. The test will take place over two two-hour sessions (four hours in total), and during that time you will read and respond to several print texts, view and respond to visual texts, and listen to and respond to one audio text, all on one issue or topic.

You will be tested on specific learning outcomes that have been addressed (but not necessarily assessed) during Sequences 1 and 2, and you will be expected to use some of the same exploration, comprehension, and processing strategies and tools to which you have been introduced so far in the course.

This preparation lesson will point out certain strategies, tools, and processes that you should review and practise as you prepare for your test. In this lesson, you will be directed back to the parts of Sequences 1 and 2 that were signalled with the "Progress Test Preparation" icon. If any of the strategies or processes are not clear to you, be sure to contact your tutor/marker for assistance.

On your Progress Test, you will be asked to reflect on one collaborative experience you have had during the first part of the course. Remember that collaboration is working with others. In this way, you will demonstrate your achievement of the specific learning outcome identified in the box below:

5.1.4 You will determine the appropriateness of a collaborative process for a particular purpose, such as gathering information.





Recommended for Review

Sequence 1: Lesson 1, Part E

Sequence 2: Lesson 7, Reflection

In many ways, the rest of the Progress Test is like an expanded version of Lesson 2 of Sequence 1. As you recall, in that lesson you examined differing viewpoints about the topic of parental and peer influences on personality. Similarly, in the Progress Test you will examine differing viewpoints on a different topic or issue.

On the Progress Test, you will follow a general process of exploring ideas, comprehending and responding to texts, and processing ideas and information. This very general process incorporates processes that you followed in Sequences 1 and 2 and is described below.

In Sequence 1, before you examined the viewpoints of others, you first activated your own thoughts and ideas on the topic of personality development and external influences on it. You did this largely through brainstorming lists on your Personality Plus chart. You also connected what you knew about the influences of families before you listened to the audio text, "The Green Roses Kerchief." By activating and expressing your own ideas about influences on personality, you paved the way for examining the ideas of others. In this way, you demonstrated your achievement of the specific learning outcome identified in the box below:

2.1.1 You will make connections between personal experiences and prior knowledge of a topic and a variety of texts to develop your own perspective on the topic.



On the Progress Test, you will also be expected to activate your thoughts on the topic or issue and connect those thoughts to the texts you read, view, and listen to, thereby demonstrating SLO 2.1.1.

Recommended for Review

Sequence 1: Lesson 1, Part D
Lesson 2, Part A
Lesson 4

In Lesson 2 of Sequence 1 (Parts B and C), you read four print texts on the topic of parental and peer influences. On your Progress Test, you will also read and respond to several print texts. In addition, you will view visual texts (such as editorial cartoons, photographs, advertisements, brochures, etc.) and listen to an audio text. You will need to demonstrate your ability to comprehend and respond to all of these texts because you will be assessed on your achievement of the specific learning outcomes identified in the box below:



Refer to the Introduction of cueing systems.
Refer to Appendix A for a discussion of Specific Learning Outcome 2.1.4.

- 2.1.2 You will apply appropriate comprehension strategies (such as making connections, visualizing, questioning, etc.) to monitor (or check on) and develop your understanding of texts.
- 2.1.3 You will use textual cues (oral cues such as pauses and intonation; non-verbal cues such as gestures and facial expression; print cues such as titles, subtitles, and bylines) and prominent organizational patterns (such as compare/contrast, sequential, cause-effect, etc.) to make sense of and interpret texts.
- 2.1.4 You will use syntactic, semantic, graphophonic (in print texts), and pragmatic **cueing systems** to make sense of and interpret texts.
- 2.2.3 You will analyze how verbal and non-verbal choices in texts communicate meaning and create effect.
- 2.3.2 You will analyze how various verbal and non-verbal techniques (such as framing, sentence pattern repetitions, word choice, etc.) are used in texts for particular purposes (such as to inform or persuade).

In addition, when you listen and respond to the oral text, you will demonstrate your achievement of the specific learning outcome identified in the box below:

4.4.3 You will evaluate the oral presentation for the values and motives of the presenter, the reliability of the information, and possible implications.

On the Progress Test, you will demonstrate your achievement of these outcomes by using various comprehension strategies and tools such as the Two-Column Written Protocol, webbing, the Three-Column Response chart (Ideas—Details/Examples—My Thoughts), considering angles in visual texts, examining body language, etc.

Recommended for Review

Appendix B: Comprehension Strategies Overview

Appendix C: Reading Visuals

Sequence 1: Lesson 1, Part C

Lesson 3, Part D

Lesson 4

Lesson 5, Part B

Sequence 2: Lesson 1, Parts A to C

Lesson 2

Lesson 5, Parts A and B

Lesson 6



Your Progress Test will also be similar to Lesson 2 of Sequence 1 in the way that you will process the ideas that you gather from the texts you read, view, and listen to. You may recall how you turned the topic of parental and peer influence into a question, then looked at the information supporting each side of the question, then critically examined the sources of the information, and finally weighed both sides and drew your own conclusions on an Issue Discussion Map. You will follow a similar process on your Progress Test, in order to demonstrate your achievement of the specific learning outcomes identified in the box below:



- 1.2.2 You will explore differing viewpoints on a topic or issue; you will evaluate the implications of these viewpoints when responding to texts.
- 1.2.3 You will consider ideas and information from multiple sources to identify their relative importance to you and your own ideas.
- 1.2.4 You will extend your understanding of an issue or topic by considering multiple perspectives.
- 2.2.1 You will read/view/listen to texts from a variety of perspectives and disciplines.
- 3.1.2 You will develop a focused question around which to organize multiple perspectives.
- 3.2.3 You will evaluate factors (such as the means and genre of presentation, the authorship, the research methods, etc.) that affect the authority, reliability, validity, accuracy, and bias of information sources.

Recommended for Review

Sequence 1: Lesson 2, Parts B and C (Be sure to review the text Questions for Evaluating Sources.)

Finally, on your Progress Test, you will make connections among the various ideas and texts and take another look at your initial ideas and how they may have changed throughout the process of the test. You will also find a way to relate the topic or issue of the Progress Test to your understanding of the overall theme of the course, "Influences." By doing this, you will demonstrate your achievement of the following specific learning outcomes:

- 1.1.1 You will consider the pluses and minuses of a range of ideas and opinions to reconsider or strengthen your own position on the topic.
- 1.2.1 You will explain how new ideas and perspectives have reshaped your understanding of the texts and the topic or issue.
- 1.2.3 You will determine which ideas from the range that you have explored are important to your understanding of, and position on, the topic or issue.
- 2.2.1 You will analyze various texts to revise or confirm your understanding of the topic or issue.

Recommended for Review

Sequence 1: Lesson 1, Parts A and B

Lesson 2, Parts B, C, and D

Sequence 2: Lesson 7, Reflection



Practise!

Because your Progress Test will be testing the skills and strategies you can demonstrate, more so than your knowledge about particular content or information (as you might be tested on in a subject like Science), the best way to prepare is **not** to read your work over and over again. The best way to prepare for the Progress Test is to practise using the skills and strategies that have been identified in this lesson.

Choose an issue and read, view, and listen to texts that present differing viewpoints. Practise your comprehension strategies, your strategies to thoroughly explore the topic, and your evaluation of the information and the sources of information as you have learned to do in Sequences 1 and 2. Once you have done a practice trial or two, contact your tutor/marker and ask for feedback.

Enjoy your practice runs, and good luck on the Progress Test!



Notes

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Sequence 3
Community Influences

Sequence 3

Community Influences

Introduction

In Sequence 1 you focused on your personality and the influences that helped to shape it. In Sequence 2 you narrowed your focus to a particular individual who has influenced you (and perhaps other people as well), and you paid tribute to that person. In Sequence 3 you will broaden your focus to explore other forces that have helped to shape you. You will think about your role and the role of others in the various "communities" of which you are a part. These communities are not necessarily physical places such as towns or neighbourhoods; they may be groups or organizations of people with whom you share experiences and interests.

After you study a variety of communities and examine the roles these groups of people or communities have, you will then focus on one community in which you are interested. You will study this group—how it functions and how it affects individuals—by conducting an inquiry. You will have the choice of doing either **qualitative** research or **quantitative** research as you do either an **ethnographic study** of the community or a **survey** of the members of the community.

Ethnographic study—The examination of a group through observation of that group, that is, by observing it first-hand over a period of time and taking note of its distinctive behaviours. The findings are presented in a written report. The word ethnographic has its origins in two Greek root words: ethno comes from the Greek word ethnos or people; graph(ic) comes from the Greek word graphé or writing. When these two are put together, to make the English word, ethnography or ethnographic, they refer to the study or description of various cultural groups of people, and in particular, the characteristics or qualities of the culture of these groups. (Gage Canadian Dictionary)

(continued)

The suggested time allotment for Sequence 3 is approximately 29 hours.

Qualitative research

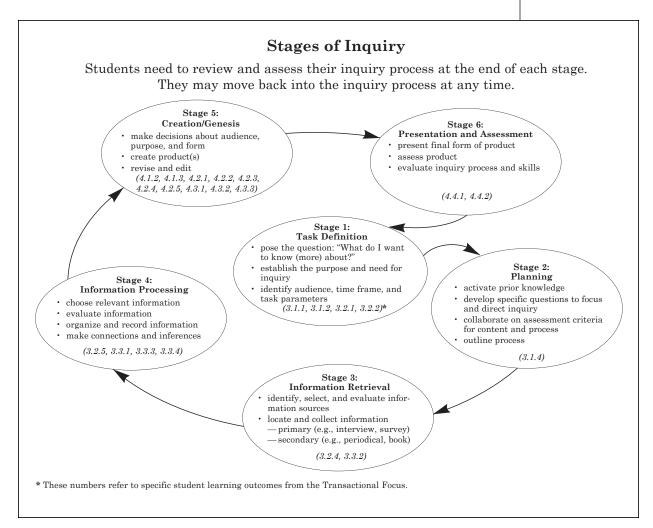
Research that is conducted in naturalistic settings in order to make sense of, or interpret, phenomena in terms of the meanings that people bring to them. (Harris & Hodges, 200)

Quantitative research

Research that measures and describes in numerical terms. (Harris & Hodges, 200) **Culture**—The arts, beliefs, habits, institutions, and other human endeavors considered together as being characteristic of a particular community, people, or nation. (*Gage Canadian Dictionary*)

Survey—A systematic collection and analysis of data relating to the opinions, habits, etc. of a population, usually taken from a representative sample. (*Canadian Oxford Dictionary*)

Whichever research approach and method you choose, you will be using the inquiry process. If you have ever completed a research paper, you have already used the inquiry process: defining a task, planning, retrieving information, processing information, creating or generating findings, and presenting these findings. Below is a diagram of this process.



Your research in this sequence will be different from your typical research paper, however, in that you will be doing primary research rather than using only secondary **sources**. When writing a research paper, you had to gather information. You may have looked in books, in newspapers, on the Internet, and so on—these are called **secondary sources** because you are relying on others' collections of ideas and information and the way(s) they have chosen to present them. In an ethnographic study or in a survey, the information you gather comes from your own first-hand observation and recording of the information that you have gathered directly from other people. Eventually, you sort through (or analyze) all of this first-hand information (data) that you have gathered and attempt to make meaning of it all for yourself. This type of research is referred to as **primary research**. You have already conducted primary research in this course when you interviewed sources for your tribute in Sequence 2.

In this sequence, you will follow the stages of the inquiry process to conduct your ethnographic study or your survey, and you will present your findings in a written report, which will include a visual component.

In Sequence 3 there are **11** lessons. In these lessons you will listen, speak, read, write, view, and represent to examine communities. You will practise and develop reading strategies to help you gather information and ideas for your inquiry at the end of this sequence.

In Sequence 3 there are **two** assignments. **Assignment 3-1** is your **Inquiry Log**, where you record and reflect on all of your inquiry processes and findings. **Assignment 3-2** is your final **Report with Visuals**, in which you present your inquiry findings.

Note: Assignment 3-1 will be used to assess the processes you use in your inquiry. Assignment 3-2 will be used to assess the final product—the presentation of your inquiry findings. The **Checklist for Sequence 3: Community Influences** form in the *Forms* section indicates which lesson work is to be submitted with your assignments. You do not have to submit all of the lesson work for this sequence, only that which is indicated on the checklist. The "work to be submitted" icon in the sidebar will remind you to save your work for submission to the Distance Learning Unit.

Sequence 3 focuses on the following general learning outcomes:

- General Learning Outcome 1: Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.
- **General Learning Outcome 2:** Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts.
- General Learning Outcome 3: Students will listen, speak, read, write, view, and represent to manage ideas and information.
- General Learning Outcome 4: Students will listen, speak, read, write, view, and represent to celebrate and build community.
- General Learning Outcome 5: Students will listen, speak, read, write, view, and represent to celebrate and build community.

The specific student learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.







Outline of Sequence 3

Sequence 3 consists of **11** lessons and **2** assignments. For Lessons 5 to 11, you will complete only the "A" option or the "B" option—do **not** complete both lesson options.

Lesson 1: Express Ideas

In this lesson, you explore the topic of communities and some ways they influence people, including yourself.

Lesson 2: Consider Others' Ideas

In this lesson, you use your reading comprehension strategies to read five texts to learn about communities and their influences.

Lesson 3: Choosing a Community to Study

In this lesson, you explore various possibilities for an inquiry subject, and choose one community to study. You also begin to keep your Inquiry Log (Assignment 3-1).

Lesson 4: Inquiry Options—Qualitative or Quantitative

In this lesson, you learn about the two assignment options and decide which type of inquiry method to use.

Option A

Lesson 5A: Writing an Ethnographic Study Proposal

In this lesson, you write a proposal that describes your inquiry project.

Lesson 6A: Conducting an Ethnographic Study, Part 1

In this lesson, you examine the ethnographic approach in detail, and you begin observing your group and making field notes about the group's activities and values.

Lesson 7A: Conducting an Ethnographic Study, Part 2

In this lesson, you continue to study your group in depth, and either conduct interviews with members or collect meaningful artifacts.

Lesson 8A: Analyzing Your Information and Drawing Conclusions

In this lesson, you analyze all of the data you have collected in order to draw some conclusions about the culture of the group or organization that you are studying.

Lesson 9A: Learning about the Ethnographic Report

Before you go on to write up your study in a formal report, you examine other sample reports to determine what they contain and how they are organized.

Lesson 10A: Writing the Report

In this lesson, you use a series of steps to write up your findings in a formal report, which becomes the written part of Assignment 3-2: Report with Visuals.

Lesson 11A: Creating a Visual Component of Your Report

In this lesson, you create the visual component of your report by including some form of visual representation—sketches, diagrams, photographs, etc.—to enhance the impact of your report. You also revise and polish your full report. Remember, complete either Option A or Option B. Do not complete both.

Option B

Lesson 5B: Writing a Survey Proposal

In this lesson, you write a proposal that describes your inquiry project.

Lesson 6B: Conducting a Survey, Part 1

In this lesson, you examine the survey form in detail, and you write the questions for your own survey. You also pilot (test out) your survey.

Lesson 7B: Conducting a Survey, Part 2

In this lesson, you conduct your survey.

Lesson 8B: Analyzing the Results of Your Survey

In this lesson, you analyze the results of your survey, looking at what percentage of your sample group responded in what ways.

Lesson 9B: Learning about the Formal Report

Before you go on to write up your survey in a formal report, you examine a sample report to determine what such a report typically contains and how it is organized.

Lesson 10B: Writing the Report

In this lesson, you use a series of steps to write up your findings in a formal report, which becomes the written part of Assignment 3-2: Report with Visuals.

Lesson 11B: Illustrating Survey Results

In this lesson, you learn about the different ways to graph survey results, and create graphs to present your results in your report. You also revise and polish your full report.

Notes

Lesson 1

Express Ideas

In this lesson, you will express your ideas about community and organize these ideas in a formal manner. You will then reflect on your thoughts of community and the way you organized your thoughts about community.

Part A: Initial Explorations

What does the word "community" mean to you? To many people, it brings to mind the image of small towns or neighbourhoods of a city. But the word "community" has other meanings as well. For example, it can also refer to a society at large or a smaller group of people. To prepare for the lessons in Sequence 3, begin thinking about the broad meaning of the term and of the various smaller communities and their influence on you.

As you think about the concept of community, you will be working to achieve Specific Learning Outcome 1.1.1—You will consider the importance of a number of ideas, opinions, and emotions about community to re-examine what you think about it.

Start thinking about particular aspects of community that interest you, anger you, provoke you, surprise you, and confound you. Also think about the particular "culture" of those communities.

Community—1.a. A group of people living in the same locality and under the same government. b. The district or locality in which a group lives. 2. A group of people having common interests. 3.a. Similarity or identity. b. Sharing, participation, and fellowship. (*Nelson Canadian Dictionary*)

Think about all different types of communities. Brainstorm a list of communities to which you belong and which influence you, and place the list in your Resource Binder. Then, add to that list communities to which others belong and which influence them.

Suggested time allotment: approximately 30 minutes







Once you have brainstormed and gathered ideas, sort these communities into groups. For example, your community categories may include family, friends, sports teams, school groups, work groups, non-school groups, non-profit organizations, social groups, religious groups, support groups, and so on. Your categories will be developed or emerge from the list of communities that you have generated.

Now that you have categories of communities, think about the purpose of each of these groups. Is its goal primarily to help the larger community or particular people/groups who are members of that larger community? Is its purpose to become acquainted with other people (a social purpose)? to support other members of the group? to worship (a religious purpose)? to raise money (possibly a charitable purpose)? to lead a larger body of individuals (possibly a political purpose)? Jot down your ideas beside your categories of communities.

The term **values** pertains to an individual's or a group's beliefs, standards of behaviour, or morals—ideals or what the individual or group considers to be important. Values are used to guide day-to-day decisions and actions.

Finally, think about the types of **values** each of the communities you generated possesses. In achieving or pursuing its purpose, what values does the community or group demonstrate: kindness, fairness, competitiveness? Again, jot down your ideas beside your lists. On the following page there is a list of possible values—this list is not comprehensive, so you may think of many others:





Values: What's Important

(adapted from Kahn, Walter, & Johannessen, 30)

Acceptance (approval from others) Lovaltv Achievement Morality Aesthetics (beauty for its own sake) Orderliness Altruism Peace

Creativity Physical Appearance Freedom Pleasure Friendship Power **Happiness** Recognition Health Religious Faith Honesty Self-Respect

Independence Skill Justice Strength Knowledge Truth Wealth Love

Now that you have thought about the communities you identified and their cultures, practices, and values, you might think again about particular aspects of community that interest, anger, provoke, surprise, or confound you. As you proceed working through this sequence and continue developing and refining your information-gathering skills, you are going to concentrate on aspects of a particular community you would like to explore in depth.

Part B: Organizing Ideas

Pamela Wallin, well-known Canadian journalist and broadcaster, lives in Toronto but grew up in a small Saskatchewan town. She discusses the influence this small community had on her formative years in her autobiography Since You Asked. The following is an excerpt from this book.

Wadena was hardly a perfect community, but it gave me safety, confidence and a wide-enough range of experience to fill my growing lust for knowledge and newness. From my parents I learned, among much else, curiosity, an appreciation for hard work and the habit of concern for others' lives. (Wallin 35)

Suggested time allotment: approximately 1 hour

Pamela Wallin considers two communities to have influenced her growing up—her small town and her family. As Wallin writes, her family was particularly important in shaping her character and values.

Before you continue reading others' ideas of the value of "community," you will organize your own views. By doing so, you will focus on the achievement of the specific learning outcome identified in the box below:

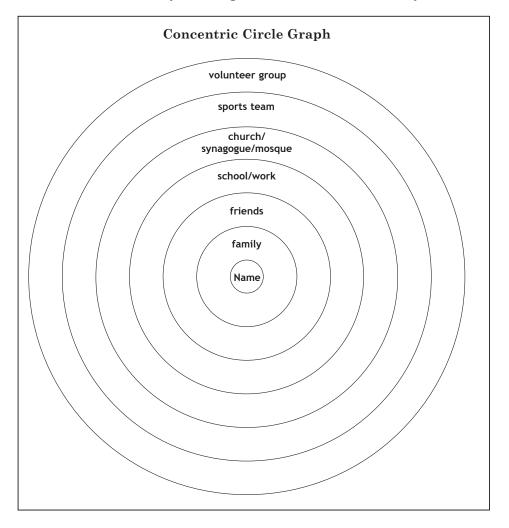
3.3.1 You will organize your ideas and supporting information about community groups to clarify your thinking about the influences of communities.

In the first part of this lesson, you brainstormed a list of communities that have influenced you and to which you belong. You called upon your personal experiences living in a community and some of the smaller groups or sub-communities of it. You organized this information and your ideas in whatever way you wanted. You may or may not have organized your thoughts using a graphic organizer, but graphic organizers are one way to organize information and ideas and to help other people understand your thinking. In this part of Lesson 1, you will complete two graphic organizers—a concentric circle graph and a herringbone graphic.

Remove the **Concentric Circle Graph** from the *Forms* section at the end of this sequence and put it in your Resource Binder. This graph consists of a series of circles that get larger as they move outward. It looks somewhat like a bull's eye. The smallest circle in the middle represents the subject, and the circles around it represent groups of people surrounding the subject in order of importance. The more important groups are closer to the centre of the circle. The graph you complete is designed to assist you in deciding which community groups have the most influence on you, starting with the most influential groups closest to the middle circle and the less influential groups moving further away from the middle circle.



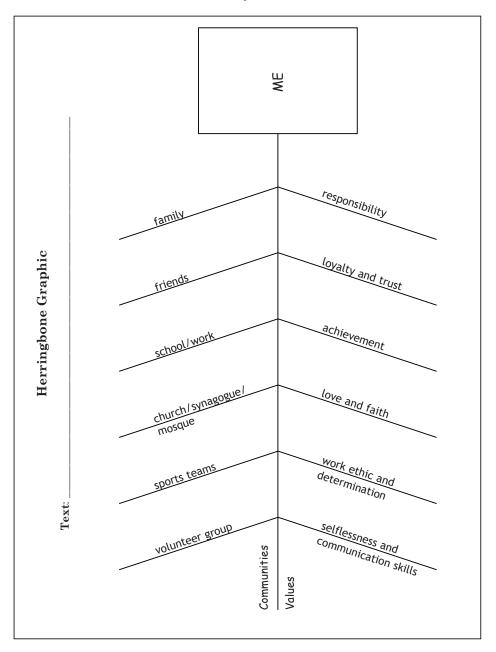
In the middle circle write your name. In the outer circles state the communities to which you belong in order of importance and in order of influence. The circle closest to your name would be a community you feel is very important and influential to you, whereas the outermost circle would be a community with less importance to and influence on you. For example, in the circle next to your name you might put family or friends. Complete the circles in this way, adding more circles if necessary.



Put your completed graphic organizer in your Resource Binder.

Remove **Herringbone Graphic** from the *Forms* section at the end of this sequence and place it in your Resource Binder.

A herringbone graphic is another way to organize your thoughts in a more specific manner. This graphic may help you to refine and expand the information you stated in your **Concentric Circle Graph**. An example of a herringbone graphic appears below. The top of the herringbone includes the types of communities one may belong to, and a value that has been associated with each community is listed underneath.



Complete the **Herringbone Graphic** and place it in your Resource Binder. You will also need the **Concentric Circle Graph** you completed earlier. On the top section of the **Herringbone Graphic**, transfer the communities from the concentric circles of the **Concentric Circle Graph** in the order of importance that you gave them. Think about the values (positive and/or negative) that these different communities have either instilled in you or strengthened in you. (You may want to refer back to the list of possible values provided in Part A of this lesson.) On the bottom of the herringbone, list these values.

Reflection



Reflect on this lesson by completing the following prompts in your Resource Binder:

- > Why is each of the communities you identified valuable to you?
- > Give reasons why you gave more value to certain communities than others.
- > State some pros and cons of being involved in each of these communities.
- > What are your contributions to each of these communities?
- How useful were the two graphic organizers (the Herringbone Graphic and the Concentric Circle Graph) in recording your ideas? Were they of great use? limited use? Would you use them again? Why or why not?

Notes

Lesson 2

Consider Others' Ideas

You expressed some of your own ideas regarding community influences in Lesson 1. You also activated your prior knowledge of community and clarified your ideas by completing a **Concentric Circle Graph** and a **Herringbone Graphic**. In this lesson, you will read and consider others' ideas.

Part A: Reviewing Reading Strategies

Before you begin to read the five texts in this lesson, you need to remind yourself of the comprehension strategies you have learned and the ones you especially wanted to practise.

Review **Appendix B: Comprehension Strategies Overview**. Look carefully at the different approaches suggested for each of the different types of strategies.

Review your Comprehension Strategies Chart: Goal Setting (from Sequence 2, Lesson 1, Part C). Which strategies/approaches do you want to practise more? Keep your comprehension goals in mind as you choose various strategies and tools to read the five texts for this lesson. Try to use at least one different strategy and/or approach for each of the five texts. In addition to the strategies you choose, you will be using a summarizing strategy in the form of a chart, as directed below.

Part B: Applying Reading Strategies

Now you will use reading strategies such as those you studied and practised in Sequences 1 and 2 to read five texts: The Centre of the Universe, Down East, Midnight Market, The Common Passion, and Kids in the Mall: Growing Up Controlled. Each author has a view of the significance of community that may help you to clarify or add to your own thoughts about community. After you read the texts, you will organize the various ideas by completing a chart comparing the authors' viewpoints.

Suggested time allotment: approximately 15 minutes

Suggested time allotment: approximately 3 hours



In this part of the lesson, you will focus on achieving the specific learning outcomes identified in the box below:

- 1.1.2 You will evaluate the new (perhaps challenging) ideas or points of view of other writers to rethink your own ideas about community.
- 1.2.4 You will extend your understanding of community by considering a variety of perspectives when responding to print texts.
- 2.1.2 You will use the comprehension strategies and tools that you identified in Part A to understand print texts.
- 2.2.2 You will respond to the perspectives of five Canadian and international writers.

In your Resource Binder, draw a chart three columns wide and six rows long, similar to the one shown. Label the last two columns on top, "Pros" and "Cons." Label the five rows down (under the heading "Texts") Pamela Wallin—"The Centre of the Universe"; Margaret Laurence—"Down East"; George Hwang—"Midnight Market"; Ken Dryden—"The Common Passion"; and William S. Kowinski—"Kids in the Mall." You will be completing the chart as you read the texts.

Texts	Pros	Cons
A. Pamela Wallin "The Centre of the Universe"		
B. Margaret Laurence "Down East"		
C. George Hwang "Midnight Market"		
D. Ken Dryden "The Common Passion"		
E. William S. Kowinski "Kids in the Mall"		







Take your time working through this part of the lesson, so that you can think carefully about the ideas of these writers.

- A. Canadian journalist Pamela Wallin wrote about her experience with community in her book *Since You Asked*.
 - · Refer to the text excerpt by Wallin and read it.
 - Now complete the Wallin portions of your chart. What
 values does she attach to people living in small towns?
 How does living in a small town affect its inhabitants
 (positively and/or negatively)? List some words or phrases
 that suggest these effects.
- B. Renowned Canadian (and Manitoban) author Margaret Laurence also discusses communities in her essay **Down East**.
 - · Refer to her essay and read it.
 - Complete her section of the chart the same way that you did for Wallin's piece. What values does she attach to people living in small towns? How does living in a small town affect its inhabitants (positively and/or negatively)? List some words or phrases that suggest these effects.
- C. George Hwang's reflective piece refers to a different type of community.
 - · Read Midnight Market.
 - Complete his section of the chart as you did for the other two pieces.
- D. Hockey's legendary goalie Ken Dryden comments on one very important part of community to him—the hockey rink in **The Common Passion**, an excerpt from his book *Home Game*.
 - · Read the selection.
 - Complete his section of the chart as you did for the other three pieces.

- E. American writer William Severini Kowinski examines the impact of shopping malls in his book *The Malling of America: An Inside Look at the Great Consumer Paradise*. In the section called **Kids in the Mall: Growing Up Controlled**, Kowinski looks at the community of young people who spend their time in malls.
 - · Read the selection.
 - Complete his section of the chart as you did for the other four pieces.

Note: By completing this chart, you have shown how you summarize information and how you make connections among the ideas of different writers, so you've practised at least two important reading strategies.



Personal Reflections on Lessons 1-2

You will now work on achieving the specific learning outcomes identified in the box below as you reflect on your learning in this sequence so far:

- 1.2.1 You will explain how any new knowledge, ideas, and perspectives have reshaped your understanding of communities and their influences.
- 3.3.4 You will assess or evaluate your new understanding of community and of your reading process and strategies.
- 1. Now that you have completed a chart based on several readings concerning the value of communities, add any communities and values that you may have overlooked to the **Herringbone Graphic** you completed in Lesson 1. Using your **Herringbone Graphic** and your reading chart, write a one-page personal response about what you have learned regarding the value of communities and their influence on people. Use your own thoughts and the ideas from the various readings to assist you.



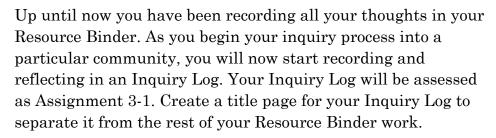


- 2. After you have completed your personal response, reflect on the usefulness of the organizing methods and the reading strategies you have tried up to this point in Sequence 3. Use specific examples. Were they useful? Why or why not? To what extent were they useful? Which graphic organizer did you prefer and why? Which reading strategy was most useful to you and why?
- 3. Refer to your goal setting from Sequence 2 and review your reading goals. Comment on how you reached these goals or how you may still need to work on these goals.

Notes

Lesson 3

Choosing a Community to Study



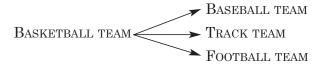
Part A: Choosing a Community

In this part of the lesson, you will decide which community group you will study, and you will base your decision largely on your own interests in that community. By doing so, you will work to achieve the specific learning outcome identified in the box below:

3.1.1 You will explore your own knowledge about various community groups to determine the focus of your inquiry into a community group.

In Lesson 1 you identified several groups with which you or someone you know are familiar.

- In your Inquiry Log, create a new list of several groups with which you are affiliated or ones of which you are aware (such as family, sports teams, band, clubs, classes, etc.). Think about groups to which you belong, and also groups to which your family members or friends belong. One way to determine these groups is to look at your activities and the activities of others for a week and see with whom you and others spend time.
- Choose two or three groups and branch out into related types of groups, ones to which you do not belong. For example,



For your inquiry, you are going to study a community or group



Suggested time allotment: approximately 1 hour





with whom you are not involved—you want to learn something new. It should be a group in which you are interested, one that intrigues you in some way, and one about which you genuinely wish to know more. At the same time, you need to choose a group that is accessible—you cannot try to study some religious group from another country (unless you're planning to take a trip). Look at the various groups surrounding you, and try to see them with fresh and curious eyes.

Caution: Avoid groups that may confirm any prejudices you may have, situations where you may become too emotionally involved, or places where you may not be safe or will feel a high degree of anxiety.

Consult your learning partner and your tutor/marker about your choice of group or community. Discuss any questions you may have relating to your choice or your upcoming research with your tutor/marker. You want to be sure that the group will allow you to study its operation, either through close observation (through an ethnographic study) or through a survey of its members. You should have a contact person who can indicate whether the group would be open to such study.

In your Inquiry Log, write a dated entry about the group(s) you are considering. Discuss its availability, any contacts you have, what it is about the group that interests you, and any feedback or comments you received from your learning partner and your tutor/marker.

Note: Before you go any further in planning your study, request permission to conduct a study from the group you have chosen. If your first choice is not comfortable with the idea, consider another group and ask permission of it.







Suggested time allotment: approximately 45 minutes





Part B: Define the Purpose for Your Study

In this part of the lesson, you will continue to define the task of your study by establishing the purpose of your inquiry. By doing so, you will be able to achieve the specific learning outcome identified in the box below:

3.1.2 You will develop and refine inquiry questions based on your interest in the group that you will study.

In your Inquiry Log, write a statement identifying the aspect of this group you wish to understand. This may be the group or organization's purpose, the methods or means it uses to achieve its purpose(s), the language it uses to achieve its purpose(s), particular behaviours or routines you have noticed among the members, and so on. From your statement, formulate three to five questions that will guide your research of this group. See the sample questions from a micro-ethnographic subject below.

Example of Project Purpose and Guiding Questions

Purpose

To explore language use in an immigrant family, looking at the way fluency in the birth language and the adopted language shapes relationships and roles.

Guiding Questions

- How fluent are various family members in each language?
- In what situations is each language used? Are there "mixed language" situations?
- Does the amount of each language spoken by each member correspond to his or her fluency, or are there other factors that affect language fluency?
- Are family members' roles and interactions affected by their fluency in either language?
- What does each family member feel about the interplay of these languages in the home and in other settings? Are there tensions related to language?

Reflection

Write a one-page reflection in your Inquiry Log about your choice of a community to study and the aspect(s) of that group that you will be studying. To prepare you for your reflection, discuss the following prompts with your learning partner:

- > What (if anything) do you already know about the group?
- > Where did your prior knowledge of this group come from?
- > What do you need to know before you begin to study it?
- ➤ How can you build your knowledge base of this group?
- ➤ In what ways might your "situation" as a researcher, your perspective, and your character affect what you see in your study? Do you think that factors such as your ethnicity, level of education, family income, gender, and age influence your view and interpretation of the study? Explain.
- > In what ways might you be biased (positively or negatively) toward your group? (What are your present feelings, attitudes, and beliefs toward this group? For example: What are your reasons for choosing this organization? What experiences have you had with respect to it? What are some of your beliefs about it? What do you expect to see?) How might your bias affect your study? What steps can you take to monitor your subjectivity?
- ➤ Is your study ethical? For example: Does this research require subjects to disclose private, personal information? How can you ensure the confidentiality of subjects? Do you intend to use pseudonyms? Is this study respectful of the respondents? How might they be influenced by the study? Are the principles or values of the group inconsistent with your own principles or values? What problems could this cause?
- ➤ Is this study feasible? For example, are respondents receptive to this study? Is this project too big or too small? Does the group meet often enough for you to complete the project within the timelines? What are your timelines?

You will reflect further on some of these questions once you have planned out your study in detail.



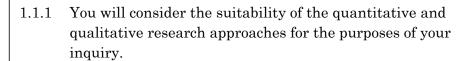


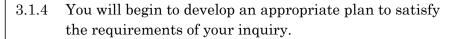
Lesson 4

Inquiry Options—Qualitative or Quantitative

In this lesson, you will be introduced to two methods of inquiry—the qualitative ethnographic study and the quantitative survey. After you read through both descriptions, you will decide which type you wish to conduct. Your decision will depend to a large extent on the particular interest you have in the community you have chosen—you will probably find that one method will address your questions more directly than the other. On the other hand, you may find one method is far more appealing than the other, and so may decide to change the group you want to study to accommodate your new interest in inquiry methods. This could be the case if, for example, you know you want to do an ethnographic study, but you also know that it would not be practical with the group you chose last lesson because that group would not be meeting often enough for you to observe it sufficiently.

This lesson will help you to achieve the specific learning outcomes identified in the box below:







Part A: Qualitative versus Quantitative

Both qualitative and quantitative approaches have great value, depending on what kind of information you wish to uncover. Qualitative research is used to understand and interpret how participants in a social setting construct (or make sense of) the world around them. This is a more subjective approach—much of the information gathered through observation, interviews, and analysis of artifacts has to be interpreted by the researcher. Conclusions drawn by one researcher may be quite different from those made by another. For this reason, the researchers admit that their interpretations may be influenced by factors other than pure fact and they explore exactly how those other factors are affecting the study. Anthropologists, sociologists, oral historians, folklorists, educators, journalists, novelists, and filmmakers are just some of the kinds of researchers who use the qualitative approach. The results of qualitative research are generally shared through description, anecdote, and narrative rather than through statistics.

Quantitative research, on the other hand, is used to measure and compare human behaviour and to make and test generalizations. Researchers use tools such as questionnaires, surveys, and inventories. They identify variables, collect concrete data, and draw conclusions.

Quantitative research is used in market, demographic, and political research to gather information that can be used for selling a product, learning more about a group of people in a particular area, or running a political campaign. Depending on their purposes, anthropologists, sociologists, and educators may also use quantitative methods to gather findings related to societal and educational trends. Quantitative research tends to lessen or minimize the subjectivity in the researcher because it uses the clear opinions of others. These opinions are less likely to be misconstrued because quantitative findings are translated into numbers and shared through statistics, often in the form of graphs and charts.

Suggested time allotment: approximately 30 minutes

The differences between qualitative and quantitative research are summarized in the following chart.

Differences between Research Approaches		
Qualitative Research	Quantitative Research	
 Premises Culture and meaning are made by groups of people Variables are complex, interwoven, and difficult to measure 	 Premises You can get objective results by asking people about behaviours of people (e.g., bystander apathy) Variables can be identified and relationships measured 	
 Purposes To explain in context To understand To interpret To study in depth 	 Purposes To make a generalization To explain cause and effect To predict 	
 Approach End up with a theory that can then be tested through quantitative study Use selected, information-rich cases Be inductive (draw conclusions based on particular instances) Look for patterns Seek complexity, multiplicity 	 Approach Begin with a question and a guess as to what the answer may be (hypothesis and theory) Use people from a variety of sources (random sampling) Be deductive (predict results based on a theory and test it) Analyze components Seek the common factor or average 	
ToolsObservationInterviewsArtifact analysis	ToolsQuestionnaires and surveysInventories	
Researcher RolePersonal involvementEmpathic understanding	Researcher Role Detachment Objectivity	
ReportingMake minor use of numbersUse description and narrative	Reporting • Reduce data to numbers • Use abstract language	

You will next look at one method of inquiry for each of these two approaches.

Part B: Ethnographic Study

As mentioned in the Introduction to this sequence, an ethnographic study examines a group of people by observing it first-hand over a period of time and taking note of distinctive features of behaviour, appearance, language, etc.

The size and scope of ethnographic studies can vary considerably. For example, one could study a whole nation of people and all of its parts. Such a study—like those conducted by anthropologists—may take a number of researchers working in the field (the place of their study) several years.

A micro-ethnographic study is much smaller, focusing on a particular group or setting for a short period of time. If you choose this qualitative approach, you will study a small subgroup or organization that exists in your community. It is important that you do not take on too large of a study.

A micro-ethnographic study includes the following five basic stages:

- 1. The researcher selects an event, group, or setting that interests him or her. You have already done this in Lesson 3 when you chose the community you wish to study.
- 2. The researcher asks to join the group or to observe their behaviour in the setting over a period of time, explaining the purpose and processes of the project to the individuals being observed. **Note:** Remember that your group has to be one that you can observe first-hand—it must be close to your location.
- 3. The researcher collects data about the language and behaviour of this culture by various means, such as
 - engaging in group activities to learn about these experiences first-hand
 - · observing and making field notes
 - talking to individuals about their experiences and attitudes
 - collecting and analyzing artifacts

Suggested time allotment: approximately 1 hour 30 minutes



Artifact—a human-made object.

- 4. The researcher processes the data, looking for patterns and themes and seeking to understand how the members of this group construct and participate in their group's culture.
- 5. The researcher shares the findings in a report.

In order to get a good idea of what an ethnographic study might look like, read the ethnographic study entitled **A Plea For Help: Ethnography of Alcoholics Anonymous** found in the *Texts* section at the end of this sequence. This report has not been edited from the original and you may find some errors in typing or mechanics. However, it will help you to acquire an idea of what an ethnographic study could look like.

You should also read the results of another ethnographic study entitled **Street Kids**, which is a series of articles about teens living on the streets of Winnipeg, written by Leah Hendry and published in the *Winnipeg Free Press*. It is also found in the *Texts* section at the end of this sequence.

Part C: Surveys

You are probably much more familiar with surveys than you are with ethnographic studies. You may have helped a researcher out by completing a survey that came in the mail, asking about your shopping habits, or one that was handed out at a festival to develop a clear audience profile.

There are rules or standards to follow when conducting a survey to ensure that results are valid and that ethical limits are maintained.

Good surveys have sound purposes, appropriate and clear questions, and a practical or realistic scope. They use proper sampling and survey methods, and they take into account the accuracy of the respondents and the validity of their conclusions.

The purpose of a survey may be theoretical (e.g., Is there a correlation between self-esteem and participation in sports?) or practical (e.g., How many hours would students be willing to volunteer to work in a student radio station?).



Suggested time allotment: approximately 1 hour

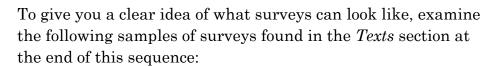
Questions should not ask for private information because respondents may not answer accurately if they feel they have to protect their privacy. Questions should be understandable and unambiguous (i.e., they can't be read more than one way). For example, the question "Do you play?" is not a useful question, since it could mean any number of things—do you play piano, baseball, with others, etc.

For researchers (such as yourself?) without a lot of expertise in statistical analysis, it is best to keep surveys simple and to target an accessible population. Questions with 10 possible answers each will make the analysis more complicated than it needs to be for the purposes of this course.

In order to keep things simple, **closed response** questions should be used instead of **open response** questions. Generally, "agree/disagree" answers or number scales are used because people can respond quickly to the questions and they know that the survey will not take long to complete. This type of survey allows you to compile a lot of information and analyze results quickly. These types of answers are called **closed responses**. Questions that ask for longer answers and do not have a fixed or right answer to choose are called **open responses**. Open responses take much more time and are more difficult to analyze. Types of surveys and the purpose and advantages of each are summarized in the following chart:

Types of Closed Responses	Purposes and Advantages
• Fixed-response: examples of fixed response questions are multiple choice, agreedisagree, and checklists	Advantages of fixed responses: they are easier to tally, to categorize, and to analyze
• Rating scales: examples of rating scales are numerical scales, ranking of items in order of preference, and category scales (frequently, sometimes, never)	
Types of Open Responses	Purposes and Advantages
Open-ended responses: questions with no fixed answer (for example, Why did you enroll in this course?)	Advantages of open responses: they allow people to answer in ways the questioner may not have thought about in fixed- response questions
Phenomenological research: extended interviews in which the interviewer asks the interviewee to say more on a topic (for example, Tell me more)	Allows people to provide more complex information in their answers

Generally, closed responses lend themselves to quantitative analysis as they can be translated into numbers, whereas open responses are more suitable for qualitative methods such as interviews.



- · Manitoba Theatre Centre Survey
- · School Mission (2000-2001) Parent Survey
- · Parent/Guardian Survey



Part D: Choose Your Method

You now have a good idea of the two inquiry methods you can choose from for this sequence. You will now choose the inquiry method that is most consistent with your subject and purpose.

- 1. Look back at your Inquiry Log entries for Lesson 3.
- 2. Confirm that you still plan to study the community you chose.
- 3. Review your stated purpose and your guiding questions for your study. What do you want to find out about your group? Is it some more general knowledge about why they do certain things or do you have a theory you would like to test out? Do you want to do an in-depth study of some aspect of the group (such as language, activities, attitudes) or would you like to compare very specific aspects (such as the kinds of activities preferred by the male and female members) of the group?
- 4. Which approach—the ethnographic study or the survey—will get you the kind of information you want? Can you find out what you want to know by asking the right closed response questions? Or will you need to observe the group in action and talk to them in person, prompting them to explain further?
- 5. If you chose the ethnographic study inquiry option, complete the "A" lessons, whenever there is a pair of parallel lessons (e.g., do Lesson 5A but not Lesson 5B). If you chose the survey inquiry option, complete the "B" lessons (e.g., do Lesson 5B but not Lesson 5A). To ensure that you do only the lessons you need to, you should separate the lesson pairs for Lessons 5 to 11 and keep only the "A" or the "B" ones, whichever you will be completing.

No matter which option you chose, you will next write a proposal in Lesson 5.

Suggested time allotment: approximately 30 minutes

Lesson 5A

Writing an Ethnographic Study Proposal

In this lesson, you will plan your ethnographic study and write an informal proposal.

You will focus on achieving the specific learning outcomes identified in the box below in the writing of your proposal:

- 3.1.4 You will develop an appropriate inquiry plan to satisfy the requirements of your purpose and audience.
- 3.2.2 You will identify the primary sources of information that you will use in your inquiry.

You will follow a basic writing process to develop your plan. The relevant specific learning outcomes will be noted at each stage of the process.

Learning about the Informal Proposal

At this stage of your inquiry, you will prepare an informal proposal. Its purpose is to focus and direct both the content and the process you will use in your study. You will also use it to discuss your study with your learning partner and your tutor/marker, as you will require their approval prior to conducting your study.

Before you write your own informal proposal, you need to learn about the proposal as a form of communication. The focus of this stage is on achieving the specific learning outcomes identified in the box below:

- 2.3.1 You will evaluate the effect of the proposal as a form of communication on the content (in this case, the details of your inquiry plan).
- 2.3.2 You will analyze how various techniques and elements (such as headings, bulleted lists, schedules, etc.) are used in proposals to give a clear plan for an inquiry project.

Suggested time allotment: approximately 2 hours 30 minutes





Read **Writing Guidelines: Proposals** from the 2001 edition of *Writers INC*. This is available on pages 318–319 of the book and also in the *Texts* section of this sequence, in case you are using the 1996 edition. The example given in this text proposes quite a different sort of project—your inquiry project will not require as much in the way of materials, but more in the way of people resources (your collaborator or "cultural liaison" for one, and your learning partner for another, as well as the participating members of the group you are studying).

Now follow the steps below to write your ethnographic study proposal.

Step 1: Determine the Details

In your proposal you outline your inquiry plan. Your first step is to select the information to include in your plan (SLO 4.1.1). Your proposal should include the following components:

- a refined version of the purpose statement and guiding questions you created in Lesson 3, Part B
- a description of your audience and its characteristics. One part of your audience is your learning partner and your tutor/marker. Who else will be interested in the results of your study?
- your information sources (where you will get your information, who you will observe and/or interview, what kinds of artifacts you will examine, and so on). Note: You should plan to observe your group on at least three to five occasions, and either interview more than one person or collect and analyze at least three artifacts.
- an outline of how you will gather your data (observation, interviews, artifacts, and so on)
- timelines that are appropriate for completing your study. On what dates can you observe your group? When can you interview people and/or collect artifacts? Will your entire study take one week? Two weeks? You may want to discuss timelines with your learning partner and/or your tutor/marker.









- An outline of plans with respect to the following:
 - Obtaining permission: Attach any copies of letters you have written (or plan to write), or dates of phone conversations to the group you chose in which you asked/will ask permission to research and report on its culture.
 - Confidentiality: Describe your plans for keeping information you receive confidential (for example, will you change the names of people when discussing your findings to your learning partner? Will you include the names of interview subjects in the final report?)
 - *Piloting the interview questions (optional):* How will you practise the interview questions to see if they are appropriate for your study?
- Suggest any tentative ideas on how you will present your findings. What will you include in your report? graphs? pictures? headings and subheadings? table of contents?

Step 2: Draft Your Proposal

As you draft your proposal, follow the guidelines below:

- **Content:** Review and refine the information to be included in your proposal.
- **Form:** Select the form you plan to use. Use either a memo form (as was used in the example in *Writers INC*) or the form of a business letter (guidelines for formatting a business letter are also provided in *Writers INC*—sections 374–381 in the 1996 edition, and pages 297–300 in the 2001 edition).
- Audience: Try to persuade your audience of the value of your project.

Completing Steps 1 and 2 above will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 4.1.1 You will select information to clearly state your plan in detail and to persuade your audience of your project's value.
- 4.1.2 You will adapt and use either the memo or the business letter form.

Step 3: Get Feedback

Share the preliminary version of your proposal with your learning partner and ask for feedback. What have you overlooked? Does your proposal include all the components required?



Step 4: Contact Your Tutor/Marker

Contact your tutor/marker and go over the main points of your proposal. Does your tutor/marker think this is feasible? Will he or she approve it?



Completing Steps 3 and 4 above will demonstrate your achievement of the specific learning outcome identified in the box below:

3.1.3 You will collaborate with your learning partner and your tutor/marker when defining the focus, purpose, and parameters of your inquiry project.



Step 5: Revise and Edit

Revise your proposal using the suggestions of your learning partner and your tutor/marker. Edit your work for content, organization, and expression. Refer to "A Guide to Editing and Proofreading" (*Writers INC*, sections 049–054 in the 1996 edition; pages 75–79 in the 2001 edition) as a guide for this step.

Completing Step 5 will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 4.2.1 You will consider your audience's needs and characteristics as you evaluate the effectiveness of your ideas, form, style, and presentation.
- 4.2.2 You will consider your audience and your purpose when revising your draft to ensure that your ideas and language are appropriate, and to enhance the unity and coherence of your proposal.
- 4.2.3 You will consider your audience needs when you select text features (such as headings, bullets, numbered points, etc.) to enhance the readability of your proposal.
- 4.3.1 You will edit your proposal for word choice and grammar to make it clear and effective.



You do not have to proofread and polish your proposal—just be sure that your plan is clearly stated, so that your tutor/marker can assess your planning ability in Assignment 3-1: Inquiry Log. Save your proposal in your Inquiry Log to be submitted at the end of this sequence.

Notes

Lesson 6A

Conducting an Ethnographic Study, Part I

Now that you have planned your study, received permission from the group that you wish to study, and received the approval of your tutor/marker, you can get started.

If you go back to review the five basic stages of an ethnographic study that were outlined in Lesson 4, Part B, you will see that you have completed the first two stages and are ready for the third stage—collecting data about your group.

During this third stage, you will work on achieving the specific learning outcomes identified in the box below:

- 3.2.4 You will gather information about your group, using tools such as close observation.
- 3.3.2 You will record information as you observe, documenting sources carefully in your Inquiry Log.
- 5.1.1 You will use language to demonstrate openness and flexibility, and you will listen attentively as you observe your group.
- 5.1.3 You will recognize and record respectful verbal and nonverbal language and how certain kinds of **tone** and **register** are used in particular situations or contexts.

To be successful at gathering information for your study, you should be ready to learn from people. Try to view people as if you're seeing them and their situation for the first time; put aside any expectations or assumptions. The information you collect should be purely descriptive: as an observer, try not to prejudge, interpret, or analyze as you collect information. Interpretations and analysis are done at a later stage.

Suggested time allotment: approximately 3 hours 30 minutes



Tone—the
author's attitude
(humorous,
sarcastic,
enthusiastic,
condescending,
etc.) as reflected
in the style or
language choices
of a text.

Register— the language variety [formal, informal, academic, technical, etc.] determined by social circumstances. (Harris & Hodges, 217)

However, you should not ignore or deny any feelings that you experience during your research. Remember, exploring your feelings or subjective reactions is part of a qualitative study. Be sure to note your feelings and responses in your field notes, reflect on them, and discuss them with your learning partner whenever you can. When you reflect on your feelings, try to look at the ways your own values and assumptions cause you to notice certain details and to screen out others. You may learn a great deal about your own cultural assumptions through your reactions.

In gathering information for an ethnographic inquiry, researchers do three things:

- observe and write field notes
- · prepare for, conduct, and record interviews
- collect and analyze artifacts

In this study, you are required to observe and write field notes, and you must also do **one** of **either** interviews **or** artifact analysis. You may do all three if you want to, but only two are required. These are not typically done one after the other, but in a more integrated way, alternating throughout the study. For example, a particular observation may give you an excellent question to ask in an interview, and an unusual artifact might lead you to observe a routine activity in more detail.

Guidelines for observing and writing field notes are given below. You will learn more about conducting interviews and analyzing artifacts in Lesson 7A. Read through both lessons before you begin your ethnographic study so that you can alternate your information collecting methods.

Observation and Field Notes

To prepare yourself for effective observing and recording, complete the following:

• Discuss with your learning partner the attitudes you need to observe others in an objective manner. Record your comments in your Inquiry Log.



- With your learning partner, go to a public place, like a cafeteria, gymnasium, the shopping mall, park, or a work place and practise observing those around you. Focus on being objective. Refer back to your learning about body language in Sequence 2 when you were preparing to interview someone. Pay close attention to what people say and how they say it, as well as what they do, and describe it in detail.
- Compare notes with your learning partner. What are the similarities and differences between your observations?
 What suggestions do you have for each other to make your observations more successful?
- Read Content of Field Notes and Field Notes Tips
 included in the *Texts* section at the end of this sequence.
 Keep this information in mind when you conduct your own field notes.
- Look back at your practice field notes that you compared with your learning partner. Did you include and do all that was suggested in **Content of Field Notes**? Write down what you've left out. How would you write these practice field notes now that you've read **Field Notes Tips**? In your Inquiry Log, write a reflection about how you can effectively observe people and record those observations.

When you have read Lesson 7A, start to study your group, following the guidelines below:

- Refer to **Content of Field Notes** and **Field Notes Tips** as you observe your group and record field notes.
- Arrange to observe your group on at least three to five occasions.
- Organize your Inquiry Log using a double-entry format. Use the left pages for your descriptive notes and the right pages for ongoing analytical notes. You will use mainly the left page as you observe, and then later you will reflect on the meaning of what you saw and heard, noting your comments on the right page. You can be flexible, though—if a question occurs to you while watching, note it on the right page when you think of it.







On the left page, you will be demonstrating your achievement of Specific Learning Outcome 3.3.2—You will record information as you observe. On the right page, you will be demonstrating your achievement of Specific Learning Outcome 3.3.4—You will evaluate your new learning about the group being studied.

- · Pay careful attention to
 - tensions, surprises, and data that contradict other findings—do these observations suggest that more research is needed?
 - the values and assumptions you are bringing to the research
- As your observations progress, compile specific elements in your Inquiry Log that will provide you with important information for understanding the culture of the group. Consider
 - Use of space: Map the location and the group members' movements. Who gathers with whom? How is the group organized in the space?
 - Specialized language: In your Inquiry Log, create a glossary of terms and explore the values, rituals, and attitudes reflected in this language, as well as their meaning.
 - "Verbal art": Collect logos, mottoes, proverbs, jokes, and songs.

Remember, in addition to observing your group and writing field notes, you also have to collect information by either conducting interviews with members of the group or collecting and analyzing artifacts. Read Lesson 7A to learn about these methods.



Lesson 7A

Conducting an Ethnographic Study, Part 2

Together with observing your group in action, you will also want to talk with individual members to discuss these observations and/or collect physical objects or artifacts to back up or add depth to your observations. Guidelines for both of these methods of gathering information are given below. You are only required to use **one** of these methods in your ethnographic study (although you are free to use both if you want to).

You will continue to work on achieving the same specific learning outcomes as in the previous lesson:

- 3.2.4 You will gather information about your group, using tools such as close observation.
- 3.3.2 You will record information as you observe, documenting sources carefully in your Inquiry Log.
- 5.1.1 You will use language to demonstrate openness and flexibility, and you will listen attentively as you observe your group.
- 5.1.3 You will recognize and record respectful verbal and nonverbal language and how certain kinds of tone and register are used in particular situations or contexts.

Interviews

In Sequence 2 you learned about interviews and the importance of creating effective questions and of conducting interviews in an appropriate manner. In ethnographic research, which focuses on qualitative research, interviews are conducted in the context of observation. Interviews provide you with opportunities to ask the people you are interviewing about the history and meaning of social practices and about their attitudes to things that you have observed.

Suggested time allotment: approximately 3 hours



Because of the face-to-face nature of observation, many questions will be asked in the course of the observation. But formal, extended interviews are invaluable in understanding attitudes and feelings. These interviews may be challenging for you and the person you are interviewing because you are asking the person to reflect and speak about ideas they may have never expressed before. You must create questions that your respondent finds valuable to consider.

Interviews in ethnographic studies are usually audiotaped. The **Audiotape Permission Form**, asking permission to audiotape interviews, is included in the *Forms* section at the end of this sequence. Make sure you get permission to audiotape each interview that you conduct and include each form in your Inquiry Log.





Preparing for Interviews—Questions

Prepare your questions carefully before your first interview. The validity of your information is increased if all the people you interview are asked the same questions. However, after early interviews, you may find that the questions need to be revised before continuing to use them in interviews.

By planning and revising questions, you will be demonstrating your achievement of the specific learning outcomes identified in the box below:

- 3.1.2 You will develop and refine inquiry questions based on the information you still require to achieve the purpose of your inquiry.
- 3.3.4 You will adjust your inquiry plans and procedures if necessary to achieve the purpose of your inquiry.

Do not confuse the questions that you ask in the interviews with the guiding research questions that you created in Part B of Lesson 3. Your interview questions are a means of answering your guiding questions and are usually far more specific.





When you create your questions, consider the following areas:

- demographic information (who belongs to the group, number of members, and so on)
- routines (these may pertain to meetings or get-togethers, installation of members, and so on)
- special activities
- · knowledge shared among members
- attitudes, opinions, and feelings

Create two or three questions for each of the areas listed above. Include the questions in your Inquiry Log.



Pilot (try out) your questions with your learning partner to see if they are appropriate, clear, concise, and so on. Make any necessary changes to your questions from your discussion with your learning partner. Prepare to interview!

Conducting the Interview

In Sequence 2 you learned about conducting interviews. Review the lessons in Sequence 2 that focus on conducting interviews. Also, refer to **Interview Tips**, which appears in the *Texts* section at the end of this sequence.

After you have interviewed a person, you may wish to interview him or her again, but with a new set of questions that grew out of the first set you used. This way, the information you gather will be enriched.

When you have completed your first interview, arrange to meet with your learning partner to assess the interview. Transcribe one page of your interview from the audiotape and make a copy for your learning partner or provide your learning partner with the tape to listen to. Have your learning partner complete a feedback form on your interviewing skills. The **Interview Feedback Form** is located in the *Forms* section at the end of this sequence. Include this **Interview Feedback Form** in your Inquiry Log.



As soon as you can after your interview(s), analyze the information you received.

Rather than transcribing all interviews fully, listen to each audiotape twice and transcribe important passages (along with numbers on the tape counter if possible, so that you can find these passages again) in your Inquiry Log.

Produce an index card (or recipe card) for each person interviewed, noting

- demographic information
- · physical description
- · body language
- personal history
- clothing and other artifacts

Keep your cards in a small box or a pocket of your Inquiry Log so you can easily find them.

Collecting Artifacts

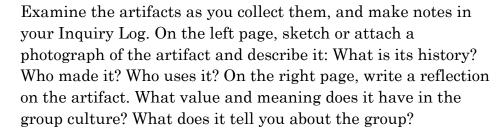
Material objects can often offer information about a culture; sometimes they are the only source of information that historians and anthropologists have. Many ancient cultures have been reconstructed solely from the examination of artifacts found by anthropologists. Everyday items (such as tools, pottery, and household objects), found through excavation or archaeological digs, have told us much about ancient cultures. These items are referred to as "artifacts."

The group that you study will likely also have artifacts. These may include photo albums, ceremonial objects and costumes, crests and logos, brochures, mission statements, posters, yearbooks, trophies and certificates, newsletters, personal letters, advertisements, theme songs, pins, crafts, mascots, and so on. Examine material objects like these that belong to the group you are studying as they represent the culture and values of the group. Of course, ask permission before examining artifacts and ask group members for information about the meaning of the artifacts.











As you conduct your ethnographic study, you may also want to generate artifacts for your report. For example, you may take photographs of the group, or you may ask group members to keep journals, to make sketches of a particular experience, or to take a photograph that best represents a place or event.

Notes

Lesson 8A

Analyzing Your Information and Drawing Conclusions

You have gathered and recorded a great amount of information (data) from observation, interviews, and artifacts. Now what do you do with it all? How do you make sense of it?

This important stage of the inquiry process focuses on your achievement of the specific learning outcomes identified in the box below:



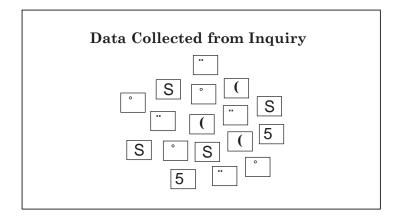
- 3.3.1 You will organize and reorganize your data into categories by determining main ideas and supporting details.
- 3.3.3 You will begin to evaluate the information to determine what should be included and what can be excluded from your sorting or categorization system.

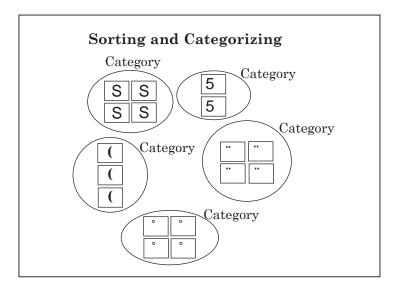
Part A: Analyzing Data

Your goal is to find commonalities or threads that run through the data you've collected. To do that, use the following process:

- · read through your collected data
- look for recurring ideas/topics/themes in the data (for example, does a particular topic such as membership or special occasions appear in several places?). Try to develop categories from this information. You will also find other ideas or topics that are interesting but that may not fit into any particular category.
- try to find four or five categories that you could use as a screen to sift through or sort your data into. See the following visual representation of the process.

Suggested time allotment: approximately 15 minutes





Examples of categories may include

- routine activities
- social benefits to members
- special occasions/ceremonies
- special dress codes
- membership processes

Go through this process now and use the **Interpretation and Conclusions** chart in the *Forms* section of this sequence to organize your details. Write your categories at the top of each of the blank columns, and note the details of your data for each category in the appropriate column. Save the space in the "Conclusions" row for the next part of this lesson.



Include all of your work—descriptions of your processes, the chart outlining the categories you find and the data for each category, and so on—in your Inquiry Log.

Reflection



- Before you move to drawing conclusions from your data, reflect on the decisions you made in your analysis by responding to the following prompts in your Inquiry Log:
- > Does the way you sorted and organized your material bring important findings to the forefront?
- ➤ Have you distorted any of your data to make it fit a preconceived category?
- > Are any important things left out?
- > Why do some pieces of information seem less important to you than others? How have your own biases shaped this ordering of material?

Share your reflections with your learning partner. Discuss the categories of data that you developed in Part A and your reasons for these with your learning partner. Your learning partner may have questions that will provoke further thinking and reflection.

Part B: Drawing Conclusions

If you have conducted careful research, your conclusions will be valid for the group that you have studied. You need to be cautious, however, about generalizing beyond this group to other groups.

Talking is one of the main ways that we all make meaning of our experience. Consequently, the process of drawing conclusions is a valuable experience that should be carried out in collaboration with your learning partner. Talking with your learning partner about what you have found and what it means will help you to develop your understanding. Be sure that your learning partner is available to work with you at this time.



Suggested time allotment: approximately 1 hour

By drawing conclusions with your learning partner, you will be able to achieve the specific learning outcomes identified in the box below:

- 3.3.2 You will synthesize or pull together information and ideas to determine the important meanings or conclusions you have discovered in your inquiry.
- 5.1.1 You will use language to demonstrate openness and flexibility in working with your learning partner, and listen attentively to your learning partner.

Return to the inquiry questions you created in Lesson 3, Part B. In your Inquiry Log, draft answers to each question. Reflect on the fit between your findings and your initial questions. Answer the following in your Inquiry Log:

- Which questions were you not able to answer? Why?
- What pieces of data have you kept that do not correspond to your inquiry questions? Why are these data valuable?
- Now that you know this group better, what new questions do you have?

In the bottom "Conclusions" row of the Interpretations and Conclusions chart, write at least one conclusion for each category, based on your findings.

In your Inquiry Log, write any other conclusions you have made. Include what you have learned about topics or aspects such as language, values, and purpose of the community you observed, as well as the influences the group has on its individual members, other people, and the larger community.

Reflection

Finally, in your Inquiry Log, reflect on the implications of your conclusions. How do your findings demonstrate the influence of a community on individuals? How do they demonstrate the influence of individuals on a community? What issues did this inquiry identify that might lead to further inquiry?







Lesson 9A

Learning about the Ethnographic Report

You are at least somewhat familiar with ethnographic report writing, since you read two ethnographic study reports in Lesson 4. In this lesson, you will read and analyze more sample ethnographic reports to understand the form and to prepare you for writing a report in Lesson 10A. Doing this will give you the opportunity to achieve the following specific learning outcomes:

- 2.3.1 You will evaluate how the ethnographic form affects the type of information and details included.
- 2.3.2 You will analyze how various techniques and elements (such as introductions, conclusions, descriptions, narratives, etc.) are used in ethnographic reports to give a clear portrayal of a group.

The meaning you make of your inquiry findings will continue to evolve as you draft your final report. You may find, in fact, that you understand the real significance of many of your observations only as you try to express them clearly and powerfully in your report.

To explore the report as a form of communication, follow these steps:

- Remove the examples of students' ethnographic inquiry reports (Report 1: Ethnography of a High School Field Hockey Team; Report 2: Ethnography of a Sixth Grade Recess: "You Gotsta Be Jonin'!") from the Texts section at the end of this sequence and put them in your Inquiry Log. These are unedited student ethnographies, so you may find some errors in typing or mechanics. Also, reread A Plea for Help: Ethnography of Alcoholics Anonymous, which you read in Lesson 4.
- Read the reports and as you read, make observations about the content, qualities, and characteristics common to this form of communication.

Suggested time allotment: approximately 2 hours





- Generate a list of characteristics, qualities, organizational categories, and conventions that seem to be common to these reports. Share your list with your learning partner.
- Review the list of characteristics and qualities of these student reports of their ethnographic studies. Which (if any) of these qualities and characteristics will you incorporate into your report? Explain your decisions in your Inquiry Log.

Note: In this lesson, you have been using the "Reading to Write" comprehension strategy (yet again!).







Lesson 10A

Writing the Report

Suggested time allotment: approximately 3 hours

Now that you have completed your inquiry, you are ready to write up your findings in a report, which will become the written part of Assignment 3-2: Report with Visuals. You will need to refer to the work in your Inquiry Log, including your proposal, your inquiry process and findings, your conclusions and interpretations, and your work from the previous lesson.

Before you begin this assignment, review the criteria that both you and your tutor/marker will use to assess your work. Review **Assessment of Assignment 3-2: Report with Visuals** in the *Forms* section at the end of this sequence. The specific learning outcomes that will be assessed are also noted in the appropriate steps below.

Part A: Selecting the Communication Variables and Information Needs

For Assignment 3-2 the report form has been chosen for you, although you may adapt it to suit your purpose, content, and so on. Your topic is based on the focus of the inquiry you conducted.

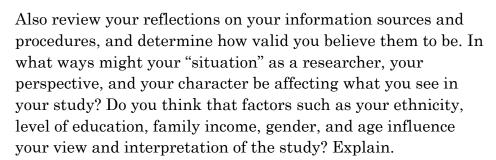
As you go through the following steps, review the information and ideas you have generated throughout the sequence. Ask yourself: "How do the communication variables affect this information? What can I use? What do I need to use? What do I need to set aside?" You may also wish to review the proposal you wrote in Lesson 5.



Now complete the **Communication Variables and Information Needs** form (found in the *Forms* section of this sequence) as you complete Steps 1 through 3. Put this form and the work you do in Steps 1-3 in your Inquiry Log.

Step 1: Review and Select Content

Gather facts in support of your central idea. Review the inquiry questions you created in Lesson 3. You will use any of the information you gathered in your study and the analysis and conclusions you drew from your study. Refer to the categories you created or the patterns you noticed. Choose the information and ideas that you wish to convey to your audience.



Step 2: Select an Audience

Who will be interested in your findings? Select an audience for your report. Identify characteristics of this audience (age, gender, interests). Your audience should be public (community newspaper, town council, committees interested in groups in the community, and so on).

Step 3: Choose a Purpose

What do you want your audience to learn about your chosen group? Review the content you chose in Step 1 pertaining to audience suitability and purpose. Add and eliminate ideas and information, as you deem appropriate.







Completing Steps 1 to 3 above will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 3.2.3 You will evaluate the factors that affect the validity and accuracy of your information sources and procedures (i.e., time and situation of interview, your own state of mind at observation sessions, etc.).
- 3.3.2 You will synthesize information and ideas to determine the focus of your message; you will quote from or refer to your sources.
- 3.3.3 You will evaluate the appropriateness of your information for your particular audience.
- 4.1.1 You will generate, evaluate, and select ideas, information, and data to focus your study for your particular audience and purpose.

Part B: Organizing and Completing Your Report

These next four steps will help you to draft your report for your chosen communication variables.

Step 4: Organize Content



Before you begin to organize your report, read *Writers INC*, "Writing Paragraphs," (sections 102–115 in the 1996 edition; pages 95–104 in the 2001 edition) and "Writing Basic Essays" (sections 116–120 in the 1996 edition) or "Writing Expository Essays" (pages 105–114 in the 2001 edition). "Writing Paragraphs" will give you an overview of the importance of paragraph structure: unity, arranging details in paragraphs, adding variety, and using appropriate transitions between paragraphs in essays. "Writing Basic/Expository Essays" emphasizes the importance of structure, organization, and support when writing essays. Also, review the sample reports that you examined in the previous lesson. Pay particular attention to how the reports were organized (for example, did the reports have headings and subheadings?).

Organize your ideas and outline your headings based on what you have learned about well-organized reports.

Step 5: Write the Introduction and Conclusion for Your Report

Read *Writers INC* (section 117 in 1996 edition; page 106 in the 2001 edition) for help on writing introductions and conclusions. Refer to the sample reports you read for more examples of introductions and conclusions.

Draft your introduction and your conclusion (although you might want to complete this step after you have drafted the body of your report).

Step 6: Title

Create a title and a title page for your report.

Step 7: Draft the Body of the Report

Refer to your outline under Step 4 and draft the body accordingly. You will only complete a draft during this lesson, because you still have to add the visual component to it in the next lesson. Keep possible visuals in mind as you draft, and note places where visuals would especially enhance the presentation of your information.

Completing Steps 4 to 7 above will demonstrate your achievement of the specific learning outcomes identified in the box below:

- 4.1.3 You will evaluate the possible impact of various organizational structures and techniques (such as an introduction, a conclusion, headings, etc.) in your report to present your information clearly.
- 5.2.1 You will evaluate diverse ideas and factual evidence to develop an informed understanding of the community you studied.

In the next lesson, you will create visual representations to include in your report to enhance the impact of your presentation.



Lesson 11A

Creating a Visual Component of Your Report

Standard written reports can sometimes seem unappealing to an audience, and one way to overcome this (entirely unwarranted) attitude is to include visuals. As vivid as your anecdotes and descriptions may be, a "picture speaks a thousand words" and can add a great deal of information that is not easily conveyed by written text.

In this lesson, you will create the visual component of your report by including some form of visual representation (such as sketches, photographs, diagrams, etc.) to enhance the impact of your report. This will involve one more review of the material you have generated throughout this sequence and this study.

Choose Visual Content

This time, you need to examine your data collection and your conclusions with a different focus—you want to look for valuable information and insights that can be conveyed visually. Was the setting where you did your observations particularly important to an understanding of why the group did what they did or spoke as they did? Did particular clothing or accessories distinguish the group and have any symbolic or deeper meaning? Did you collect and analyze any artifacts that should be included in your report?

Choosing the visual content will demonstrate your achievement of the specific learning outcome identified in the box below:

4.1.1 You will generate, evaluate, and select visual information to enhance the impact of your report.

Suggested time allotment: approximately 2 hours 30 minutes







Choose Visual Form(s)

Once you have determined which information you want to portray visually, you need to decide on the form(s) to use in your report. Did you take or collect photographs while you were observing your group? Did you or can you sketch or diagram settings or people or artifacts?

Choosing the form(s) of your visual information will demonstrate your achievement of the specific learning outcome identified in the box below:

4.1.2 You will adapt and use visual forms (such as photographs, sketches, diagrams, etc.) that are appropriate to your audience and purpose.



Put Visual and Print Text Together

Now you need to look at the draft of your report and determine where your visuals will fit. Which visual goes with which category of finding? Do you need to introduce the visual in words or provide a caption? (Review caption writing guidelines in Sequence 1 if necessary.) Try to keep the matching written information and visual information as close together as possible when formatting your report.

Revise and Edit Full Report

Revise and edit your report, using the feedback of your learning partner and the information in *Writers INC*.

Proofread Final Product

Proofread your revised copy and check for correct spelling, grammar, and usage. Refer to *Writers INC* (sections 049-054 and 575-701 in the 1996 edition; pages 75-79 and 454-500 in the 2001 edition) as needed.



Adding your visuals to your draft, along with further revising, editing, and proofreading, demonstrates your achievement of the specific learning outcomes identified in the box below:



- 4.2.2 You will consider your audience and purpose in revising your draft to ensure that your information and language are appropriate, and to enhance the unity and coherence of your report.
- 4.2.3 You will consider the needs of your audience when selecting visual text features to enhance the readability and artistry of your report.
- 4.2.4 You will use effective language and visuals, and arrange your ideas for impact and originality.
- 4.2.5 You will consider the characteristics and needs of your audience when you select devices (such as headings, font sizes, and visuals) to enhance the impact of your presentation.
- 4.3.1 You will edit your report for word choice and grammar to make it clear, appealing, and effective.
- 4.3.2 You will apply Canadian spelling conventions in your report.
- 4.3.3 You will apply capitalization and punctuation conventions to make your meaning clear.

Reflection



Now that you have completed Assignment 3-2, you will reflect on the process of writing your report. This reflection will demonstrate your achievement of the following specific learning outcome:



3.3.4 You will evaluate the effect of your new understanding about the group that you studied and the way you presented it in your report.

Record your decision-making processes by answering the following questions in your Inquiry Log.

- 1. What audience did you select and why?
- 2. How did your choice of audience affect your purpose? the details you used in your content?
- 3. Comment on your choice of facts/ideas and the way you organized them. How did they assist you in achieving your purpose for your chosen audience?
- 4. Identify two aspects of your assignment that you particularly like or you think are effective. Explain.
- 5. Identify two areas or aspects of your knowledge and skills in English language arts that you would like to improve.

Choose someone from your target audience and share the report with that person. Ask the person to provide feedback to you by answering the following questions.

- 1. Was the report easy to read?
- 2. How did you like the order of arrangement of facts/ideas? Did this order make sense to you? Why or why not?
- 3. Did the language used capture and hold your attention? Why or why not?

Include the feedback in your Inquiry Log. Then, refer to the communication variables you stated in Part A of Assignment 3-2 and reflect on the success of your choice of writing variables for your report. Did the content and the form succeed in your purpose for your chosen audience? Explain.







Lesson 5B

Writing a Survey Proposal

In this lesson, you will plan out your survey and write an informal proposal.

You will focus on achieving the specific learning outcomes identified in the box below in the writing of your proposal:

- 3.1.4 You will develop an appropriate inquiry plan to satisfy the requirements of your purpose and audience.
- 3.2.2 You will identify the primary sources of information that you will use in your inquiry.

Learning about the Informal Proposal

At this stage of your inquiry, you will prepare an informal proposal. Its purpose is to focus and direct both the content and the process you will use in your study. You will also use it to discuss your study with your learning partner and your tutor/marker, as you will require their approval prior to conducting your study.

Before you write your own informal proposal, you need to learn about the proposal as a form of communication. The focus of this stage is on achieving the specific learning outcomes identified in the box below:

- 2.3.1 You will evaluate the effect of the proposal as a form of communication on the content (in this case, the details of your inquiry plan).
- 2.3.2 You will analyze how various techniques and elements (such as headings, bulleted lists, schedules, etc.) are used in proposals to give a clear plan for an inquiry project.

Suggested time allotment: approximately 3 hours





Read **Writing Guidelines: Proposals** from the 2001 edition of *Writers INC*. This is available on pages 318–319 of the book and also in the *Texts* section of this sequence, in case you are using the 1996 edition. The example given in this text proposes quite a different sort of project—your inquiry project will not require as much in the way of materials, but more in the way of people resources (your respondents, your learning partner, and any one you consult along the way, like your tutor/marker).

Now follow the steps below to write your survey proposal.

Step 1: Determine the Details

In your proposal you outline your inquiry plan. Your first step is to select the information to include in your plan (SLO 4.1.1). Your proposal should include the following components:

- a refined version of the purpose statement and guiding questions you created in Lesson 3, Part B
- a description of your audience and its characteristics. One part of your audience is your learning partner and your tutor/marker. Who else will be interested in the results of your study?
- your information sources or research sample. Refer to **Choosing a Research Sample** in the *Texts* section of this sequence. **Note:** You will need to survey a minimum of ten people, but if possible, try to survey more than that. (The more people you survey, the more reliable your results will be.)
- an outline of how you will gather your data (closed response or open response questions, agree/disagree or number scales, and so on)
- timelines that are appropriate for completing your study. On what date will you complete writing your questions? When will you pilot or test out your questions on a few people? When will you distribute your survey to your sample of your target group? Will your entire study take one week? two weeks? You may want to discuss timelines with your learning partner and/or your tutor/marker.









- An outline of plans with respect to the following:
 - Obtaining permission: Attach any copies of letters you have written (or plan to write), or dates of phone conversations to the group you chose in which you asked/will ask permission to research and report on its culture.
 - Confidentiality: Describe your plans for keeping information you receive confidential (for example, will you change the names of people when discussing your findings to your learning partner? Will you include the names of survey respondents in the final report?)
 - *Piloting the survey questions:* How will you test out the questions to see if they are appropriate and useful for your study?
- Suggest any tentative ideas on how you will present your findings. What will you include in your report? graphs? pictures? headings and subheadings? table of contents?

Step 2: Draft Your Proposal

As you draft your proposal, follow the guidelines below:

- **Content:** Review and refine the information to be included in your proposal.
- **Form:** Select the form you plan to use. Use either a memo form (as was used in the example in *Writers INC*) or the form of a business letter (guidelines for formatting a business letter are also provided in *Writers INC*—sections 374–381 in the 1996 edition, and pages 297–300 in the 2001 edition).
- Audience: Try to persuade your audience of the value of your project.

Completing Steps 1 and 2 above will demonstrate your achievement of the specific learning outcomes identified in the box below:

- 4.1.1 You will select information to clearly state your plan in detail and to persuade your audience of your project's value.
- 4.1.2 You will adapt and use either the memo or the business letter form.



Step 3: Get Feedback

Share the preliminary version of your proposal with your learning partner and ask for feedback. What have you overlooked? Does your proposal include all the components required?



Step 4: Contact Your Tutor/Marker

Contact your tutor/marker and go over the main points of your proposal. Does your tutor/marker think this is feasible? Will he or she approve it?



Completing Steps 3 and 4 above will demonstrate your achievement of the specific learning outcome identified in the box below:

3.1.3 You will collaborate with your learning partner and your tutor/marker when defining the focus, purpose, and parameters of your inquiry project.



Step 5: Revise and Edit

Revise your proposal using the suggestions of your learning partner and your tutor/marker. Edit your work for content, organization, and expression. Refer to "A Guide to Editing and Proofreading" (Writers INC, sections 049–054 in 1996 edition; pages 75–79 in 2001 edition) as a guide for this step.

Completing Step 5 will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 4.2.1 You will consider your audience's needs and characteristics as you evaluate the effectiveness of your ideas, form, style, and presentation.
- 4.2.2 You will consider your audience and your purpose when revising your draft to ensure that your ideas and language are appropriate, and to enhance the unity and coherence of your proposal.
- 4.2.3 You will consider your audience needs when you select text features (such as headings, bullets, numbered points, etc.) to enhance the readability of your proposal.
- 4.3.1 You will edit your proposal for word choice and grammar to make it clear and effective.



You do not have to proofread and polish your proposal—just be sure that your plan is clearly stated, so that your tutor/marker can assess your planning ability in Assignment 3-1: Inquiry Log. Save your proposal in your Inquiry Log to be submitted at the end of the sequence.

Notes

Lesson 6B

Conducting a Survey, Part 1

Now that you have planned your study, received permission from the group that you wish to study, and received the approval of your tutor/marker, you can get started.

As you learned in Part C of Lesson 4, surveys are a useful method for doing quantitative research, especially if you use closed response questions. You have already completed the first few steps of your survey—while writing your proposal, you determined your purpose, chose the type of questions you will use, and chose your research sample. In this lesson, you will create and order your survey questions.

Before you do, though, you should take a closer look at some other surveys, and examine the types of questions they ask.

Using sample surveys as a model will help you to achieve the specific learning outcomes identified in the box below:

- 2.3.1 You will evaluate the effect of different kinds of questions on the possible answers or results.
- 2.3.2 You will analyze how various types of closed and open questions are used for particular purposes.

Look again at the following samples of surveys found in the *Texts* section at the end of this sequence:

- Manitoba Theatre Centre Survey
- · School Mission (2000-2001) Parent Survey
- · Parent/Guardian Survey

Remove the surveys and place them in your Inquiry Log.

Remove **Survey Comparison** from the *Forms* section at the end of the sequence and place it in your Inquiry Log. Fill out the chart by completing each box in the chart.

Suggested time allotment: approximately 4 hours 30 minutes







Wording and Ordering Survey Questions

It is time to ask your questions. Through writing, and later asking your survey questions, you will work on achieving the specific learning outcomes identified in the box below:

- 3.2.4 You will gather information about your group using tools such as a survey.
- 3.3.2 You will record information on your survey forms, documenting sources carefully.
- 5.1.1 You will use language to demonstrate openness and flexibility, and to encourage different viewpoints.
- 5.1.3 You will use respectful language and an appropriate tone and register.

Include a copy of your questions in your Inquiry Log. The following list consists of tips for wording and ordering survey questions. As you read the list, refer to the three survey examples and note whether those surveys have done what is outlined below:

- 1. State the purpose of the survey. The purpose is generally stated at the beginning of the survey.
- 2. Before you ask questions that pertain to your topic, ask demographic questions if you wish to look for links between groups. For example, where do you live? What is your income? How much education do you have?
- 3. When you ask your questions, use simple and clear language and keep the survey short. Ask no more than 20 questions.
- 4. Be sure that all questions have something to do with the purpose of your survey.
- 5. Avoid building assumptions into your questions to get a particular response. For example, if you ask the question, "Are you in favour of increasing the driving age to 18 to reduce traffic fatalities among teenagers?", you are leading the person to believe that increasing the driving age to 18 will, in fact, reduce traffic fatalities, when this has not yet been proven.



Tone—the author's attitude (humorous, sarcastic, enthusiastic, condescending, etc.) as reflected in the style or language choices of a text.

Register— the language variety [formal, informal, academic, technical, etc.] determined by social circumstances. (Harris & Hodges, 217)



- 6. Your survey should have a consistent look to it. The formatting should be consistent and it should be typed.
- 7. Put your questions in a logical order, beginning with general questions and moving to specific questions.
- 8. Be sure that the questionnaire is neat, attractive, and free of typing and grammatical errors.

Piloting (Trying Out) the Survey

Before you conduct your survey on your sample group, try it out on a small group first. This is called piloting the survey. You should pilot all surveys with a small number of respondents from the sample group to see if there are any mistakes in the questions or in the text of the survey. You may also find that some questions don't work because they are worded improperly or they are not appropriate for other reasons. This is the time to see if the survey will work and how you could make it better. When you do try the survey out on a small group, conduct yourself in a professional, responsible manner.



As practice, ask your learning partner and at least two people from your sample group (more if your sample group is quite large) to complete the survey. This practice survey becomes your pilot survey.

Once your pilot survey has been completed, assess it by responding to the following questions:

- 1. Did the people you chose as your pilot group for the survey (your respondents) misinterpret certain questions? How can you tell? How can these questions be reworded so they are clearer?
- 2. What comments, if any, did your respondents write in the margins? Could you use these comments to make your survey better?
- 3. Were there questions where all of your respondents gave the same answer? Do you need to ask these questions?
- 4. Were there questions that most of your respondents did not answer? Can you determine why? Were the questions unclear, for example?

- 5. If you used closed questions, did most of the respondents choose "other"?
- 6. Did this survey form give you the sort of information you hoped to gather?

Discuss your findings with your learning partner. Go over each point with your learning partner and change what is necessary on your survey. When you have revised your survey, you are ready to survey your target group.

By revising your survey, you are demonstrating your achievement of Specific Learning Outcome 3.3.4—You will adjust your inquiry plans and procedures to ensure that you are accessing information that is appropriate to the purpose of your study.





Lesson 7B

Conducting a Survey, Part 2

You now have a revised and edited version of your survey and you are ready to distribute it to your research sample. By conducting your survey, you will be able to demonstrate the specific learning outcomes identified in the box below:

- 3.2.4 You will gather information about your group using the research tool of a survey.
- 3.3.2 You will record information on your survey forms, documenting sources carefully.
- 5.1.1 You will use language to demonstrate openness and flexibility, and to encourage different viewpoints.
- 5.1.3 You will use respectful verbal and non-verbal language and an appropriate tone and register when dealing with your survey respondents.

Guidelines for conducting your survey are given below.

Conducting the Survey

- Make enough photocopies of your survey for the number of people you will be surveying.
- Decide whether you want to survey your respondents in a group all at once, or one person at a time.
- Find a time that is convenient for you and your respondents.
 Show up on time to avoid appearing flustered or in a hurry.
 If you appear so, you may rush your respondents. For example, if you want to conduct a survey to a class of English students, you need to ask the instructor for permission and set up a time when it would be convenient to conduct the survey. Then, show up on time.

Suggested time allotment: approximately 2 hours 30 minutes





- When you hand out your surveys, conduct yourself in a professional and responsible manner. Be polite when distributing and collecting your survey.
 - Review the information on body language that you learned in Sequence 2. You are not interviewing anyone during your survey but you are presenting yourself in the same way that you would if you were conducting an interview. You need to communicate with others, some of whom might be strangers, to gain information. Those people need to feel comfortable in your presence and need to feel that you are serious in conducting your survey.
- Be sure to tell your respondents when you would like to collect the surveys, and collect them promptly at that time.

Once you have collected your surveys, you will be ready to analyze the results—that is the focus of Lesson 8B.



Lesson 8B

Analyzing the Results of Your Survey

You are now ready to make sense of all of your information by translating your survey responses into meaningful numbers. This important stage of the inquiry process focuses on your achievement of the following specific learning outcome:

3.3.1 You will organize and reorganize your data into categories and numerical values (percentages).

Find a place where you have room to spread out your papers and gather the resources that you may need. Those resources could include a calculator, pencils, an eraser, your learning partner, and the **Survey Results** form. Remove **Survey Results** from the *Forms* section at the end of this sequence and place it in your Inquiry Log.

Review the survey example, **School Mission (2000-2001) Parent Survey**, which you removed from the *Texts* section and placed in your Inquiry Log at the beginning of Lesson 6B. Note the results (percentages) under each response. This is how the survey results were conveyed to the parents when the survey results were compiled. The results on the survey example were changed into percentages because percentages are easier for many people to understand.

To calculate a percentage, use the following equation:

No. of People Giving a

Particular Response

Total No. of People

Responding to Survey

Suggested time allotment: approximately 2 hours 15 minutes



With your learning partner, complete the form **Survey Results**. Work through the survey question by question and sort the responses to each question into categories. Then, find the percentages using the calculation above. For example, if Question 1 is an agree/disagree question, sort the "agrees" and "disagrees" and record the numbers on the form. Then, compute the percentages. Examples are provided for you below. Note that the percentages in the example work out easily because the total number of respondents is 100.

Survey Results			
Question #1	Category	Numbers	%
Example: #1	Agree/disagree	75 agree 25 disagree	75% 25%
Example: #2	Rating 1 to 5	12 rated 1 13 rated 2 35 rated 3 25 rated 4 15 rated 5	12% 13% 35% 25% 15%

Interpreting Results

Before you report your survey results, you should examine them to see what they mean. What patterns or relationships do your results show? Did certain sub-groups of people respond to certain questions in similar ways? What are the possible explanations for these patterns or lack of patterns?

Talking is one of the main ways that we make sense of our experience. Discuss your results and what they could mean with your learning partner. What do your results show about the influence of a community on individuals and the influence of individuals on a community?

Write your explanations or interpretations in your Inquiry Log, along with any further questions that you might ask about the group you studied.









Reflection

In previous lessons and sequences you have done much reflection and self-assessment. Reflection and assessment are essential in any form of primary research. After your survey is completed, write a one-page reflection and place it in your Inquiry Log. Consider the following prompts:

- > Did your survey lead you to the sort of information you were seeking? Why or why not? Refer back to your purpose and guiding questions.
- > Did you select the most appropriate types of questions (for example, closed questions with fixed responses), the right target group and its sample, and the most important questions for your topic? Explain. How could you have improved the survey processes?
- > Are the data you collected complete and accurate?
- > What knowledge did you gain and what are the implications of this knowledge?

Include this reflection in your Inquiry Log.

Notes

Lesson 9B

Learning about the Formal Report

Research studies of all kinds are often presented in the form of a formal report. Formal reports are especially common in business communications, when studies have been done and results must be reported to the people in charge (and to the people paying for the study).

In this lesson, you will examine the formal report as a form of communication. Doing this will give you the opportunity to achieve the specific learning outcomes identified in the box below:

- 2.3.1 You will evaluate how the formal report form affects the type of information and details included.
- 2.3.2 You will analyze how various techniques and elements (such as summaries, a table of contents, visual representations, etc.) are used in formal reports to clearly present research findings.

A typical basic formal report follows a very standard format (which is actually similar to the format of the proposal) and usually includes the following components:

- a title page
- a table of contents
- a summary of the study (Often called an "executive summary," this is the part for the busy boss who doesn't have time to read the entire report.)
- a discussion of the purpose of the study
- any background information needed (in your case, a description of the group you studied)
- an outline of the method(s) used to gather data
- a discussion of the findings or results of the study
- "figures" or visual representations of information found, usually in the form of tables and graphs
- conclusions and recommendations for further study

Suggested time allotment: approximately 1 hour 15 minutes



Your formal report will include all of these elements—the written part will be completed in Lesson 10B, and the visual component will be completed in Lesson 11B.

To familiarize yourself with the form of the formal report, read the **Model Formal Report**, provided in the *Texts* section at the end of this sequence. This sample includes comments pointing out all of the features of a standard formal report (sometimes in more detail than you will require—don't concern yourself with the notes about the size of the margins, for example). Notice how the print text explains or interprets the information presented in the visual figures.

List the features you plan to use in your report, and explain your decisions in your Inquiry Log.





Lesson 10B

Writing the Report

Suggested time allotment: approximately 3 hours

Now that you have completed your inquiry, you are ready to write up your findings in a report, which will become the written part of **Assignment 3-2: Report with Visuals**. You will need to refer to the work in your Inquiry Log, including your proposal, your inquiry process and findings, your conclusions and interpretations, and your work from the previous lesson.

Before you begin this assignment, review the criteria that both you and your tutor/marker will use to assess your work. Review **Assessment of Assignment 3-2: Report with Visuals** in the *Forms* section at the end of this sequence. The specific learning outcomes that will be assessed are also noted in the appropriate steps below.

Part A: Selecting the Communication Variables and Information Needs

For Assignment 3-2 the report form has been chosen for you, although you may adapt it to suit your purpose, content, and so on. Your topic is based on the focus of the inquiry you conducted.

As you go through the following steps, review the information and ideas you have generated throughout the sequence. Ask yourself: "How do the communication variables affect this information? What can I use? What do I need to use? What do I need to set aside?" You may also wish to review the proposal you wrote in Lesson 5.



Now complete the **Communication Variables and Information Needs** form (found in the *Forms* section of this sequence) as you complete Steps 1 through 3. Put this form and the work you do in Steps 1-3 in your Inquiry Log.

Step 1: Review and Select Content

Gather facts in support of your central idea. Review the inquiry questions you created in Lesson 3. You will use any of the information you gathered in your study and the analysis and conclusions you drew from your study. Refer to the categories you created or the patterns you noticed. Choose the information and ideas that you wish to convey to your audience.



Also review your reflections on your information sources and procedures, and determine how valid you believe them to be. In what ways might your "situation" as a researcher, your perspective, and your character be affecting what you see in your study? Do you think that factors such as your ethnicity, level of education, family income, gender, and age influence your view and interpretation of the study? Explain.

Step 2: Select an Audience

Who will be interested in your findings? Select an audience for your report. Identify characteristics of this audience (age, gender, interests). Your audience should be public (community newspaper, town council, committees interested in groups in the community, and so on).



Step 3: Choose a Purpose

What do you want your audience to learn about your chosen group? Review the content you chose in Step 1 pertaining to audience suitability and purpose. Add and eliminate ideas and information, as you deem appropriate.



Completing Steps 1 to 3 above will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 3.2.3 You will evaluate the factors that affect the validity and accuracy of the information sources (i.e., time and situation of survey, number of respondents, etc.).
- 3.3.2 You will synthesize information and ideas to determine the focus of your message; you will quote from or refer to your sources.
- 3.3.3 You will evaluate the appropriateness of your information for your particular audience.
- 4.1.1 You will generate, evaluate, and select ideas, information, and data to focus your study for your particular audience and purpose.

Part B: Organizing and Completing Your Report

These next four steps will help you to draft your report for your chosen communication variables.

Step 4: Organize Content



Before you begin to organize your formal report, read *Writers INC*, "Writing Paragraphs," (sections 102–115 in the 1996 edition; pages 95–104 in the 2001 edition) and "Writing Basic Essays" (sections 116–120 in the 1996 edition) or "Writing Expository Essays" (pages 105–114 in the 2001 edition). "Writing Paragraphs" will give you an overview of the importance of paragraph structure: unity, arranging details in paragraphs, adding variety, and using appropriate transitions between paragraphs in essays. "Writing Basic/Expository Essays" emphasizes the importance of structure, organization, and support when writing essays. Also, review the sample report that you examined in the previous lesson. Pay particular attention to how the report was organized (for example, did the report have headings and subheadings?).

Organize your ideas and outline your headings based on what you have learned about well-organized reports.

Step 5: Write the Introduction and Conclusion for Your Report

Read *Writers INC* (section 117 in the 1996 edition; page 106 in the 2001 edition) for help on writing introductions and conclusions. Refer to the sample report you read for more examples of introductions and conclusions.

Draft your introduction and your conclusion (although you might want to complete this step after you have drafted the body of your report).

Step 6: Title

Create a title and a title page for your report.

Step 7: Draft the Body of the Report

Refer to your outline under Step 4 and draft the body accordingly. You will only complete a draft during this lesson, because you still have to add the visual component to it in the next lesson. Keep possible visuals in mind as you draft, and note places where visuals would especially enhance the presentation of your information.

Completing Steps 4 to 7 above will demonstrate your achievement of the following specific learning outcomes:

- 4.1.3 You will evaluate the possible impact of various organizational structures and techniques (such as an introduction, a conclusion, headings, etc.) in your report to present your information clearly.
- 5.2.1 You will evaluate diverse ideas and factual evidence to develop an informed understanding of the community you studied.

In the next lesson, you will create visual representations to include in your report to enhance the impact of your presentation.



Lesson 11B

Illustrating Survey Results

Reports involving a lot of numbers are often difficult to read and understand clearly. This is why tables, graphs, and charts were invented. They can make complex information easy to take in and understand quickly.

You have already reported the results of your survey in percentages (in Lesson 8B) and in words (in your written report in Lesson 10). Now you will use visuals to report your findings.

Visuals include line graphs, pie graphs, bar graphs, and stacked bar graphs. You can find these visuals in many kinds of informational texts, including textbooks, brochures, newspapers, magazines, and in presentations. Specific types of visuals are used to represent specific kinds of relationships among data. For example:

- to show how things change over time, you may use a line graph
- to show how parts of something compare to a whole, you may use a pie chart
- to show how things compare at one point in time, you may use a bar graph
- to show how things compare, as well as how the parts of each thing compare, you may use a stacked bar graph

Read the excerpt, **Illustrating Business Reports**, found in the *Texts* section at the end of this sequence. When you read the excerpt, note the differences between line graphs, pie charts/graphs, and bar charts/graphs.

Also, read *Writers INC* (sections 467–471 in the 1996 edition; pages 352–353 in the 2001 edition) for basic information about line graphs, pie graphs, and bar or column graphs.

Suggested time allotment: approximately 2 hours





Choose Visual Form(s)

Experiment with more than one way to present the same information, and include your experiments in your Inquiry Log. Choose the form(s) you think are appropriate for the kind of information you are presenting. Use the steps provided in the excerpt **Illustrating Business Reports** for the form(s) you choose.

Choosing the form(s) of your visual information will demonstrate your achievement of the specific learning outcome identified in the box below:

4.1.4 You will adapt and use visual forms (such as line graphs, bar graphs, or pie charts) that are appropriate to your audience and purpose.



Put Visual and Print Text Together

Now you need to look at the draft of your report and determine where your visuals will fit. Which visual goes with which explanation? How will you label or title your graphs? Look back at the model formal report. Do you need to introduce the visual in words or provide a caption? (Review caption writing guidelines in Sequence 1 if necessary.) Try to keep the matching written information and visual information as close together as possible when formatting your report.

Revise and Edit Full Report

Revise and edit your report, using the feedback of your learning partner and the information in *Writers INC*.

Proofread Final Product

Proofread your revised copy and check for correct spelling, grammar, and usage. Refer to *Writers INC* (sections 049–054 and 575–701 in 1996 edition; pages 75-79 and 454-500 in the 2001 edition) as needed.



Adding visuals to your draft, along with further revising, editing, and proofreading, demonstrates your achievement of the specific learning outcomes identified in the box below:



- 4.2.2 You will consider your audience and purpose in revising your draft to ensure that your information and language are appropriate, and to enhance the unity and coherence of your report.
- 4.2.3 You will consider the needs of your audience when selecting visual text features to enhance the readability and artistry of your report.
- 4.2.4 You will use effective language and visuals, and arrange your ideas for impact and originality.
- 4.2.5 You will consider the characteristics and needs of your audience when you select devices (such as headings, font sizes, and visuals) to enhance the impact of your presentation.
- 4.3.1 You will edit your report for word choice and grammar to make it clear, appealing, and effective.
- 4.3.2 You will apply Canadian spelling conventions in your report.
- 4.3.3 You will apply capitalization and punctuation conventions to make your meaning clear.

Reflection

Now that you have completed Assignment 3-2, you will reflect on the process of writing your report. This reflection will demonstrate your achievement of the specific learning outcome identified in the box below:



3.3.4 You will evaluate the effect of your new understanding about the group that you studied and the way you presented it in your report.

Record your decision-making processes by answering the following questions in your Inquiry Log.

- 1. What audience did you select and why?
- 2. How did your choice of audience affect your purpose? the details you used in your content?
- 3. Comment on your choice of facts/ideas and the way you organized them. How did they assist you in achieving your purpose for your chosen audience?
- 4. Identify two aspects of your assignment that you particularly like or you think are effective. Explain.
- 5. Identify two areas or aspects of your knowledge and skills in English language arts that you would like to improve.

Choose someone from your target audience and share the report with that person. Ask the person to provide feedback to you by answering the following questions.

- 1. Was the report easy to read?
- 2. How did you like the order of arrangement of facts/ideas? Did this order make sense to you? Why or why not?
- 3. Did the language used capture and hold your attention? Why or why not?

Include the feedback in your Inquiry Log. Then, refer to the communication variables you stated in Part A of Assignment 3-2 and reflect on the success of your choice of writing variables for your report. Did the content and the form succeed in your purpose for your chosen audience? Explain.





Sequence 3

Assessments: Preparation for Submission

Congratulations! You have completed Sequence 3 and will soon be able to move on to Sequence 4 of this course.

Before you do, you must

- complete a self-assessment of Assignment 3-1: Inquiry Log
- complete a self-assessment of Assignment 3-2: Report with Visuals
- complete a cover sheet
- complete a checklist to make sure you have completed all of the required work in this sequence
- submit all required work from this sequence to the Distance Learning Unt. The staff will forward your work to your tutor/marker.

Note: Please contact your tutor/marker if you plan to submit Sequence 4 before you have received your feedback for Sequence 3.

Assessment of Assignment 3-1: Inquiry Log and Assignment 3-2: Report with Visuals

Remove Assessment of Assignment 3-1: Inquiry Log and Assessment of Assignment 3-2: Report with Visuals from the *Forms* section at the end of this sequence. These assessment forms correspond to the ones your tutor/marker will use. You will assess your achievement of the targeted specific learning outcomes identified in relation to these assignments.

Suggested time allotment: approximately 30 minutes



To assess these specific learning outcomes, use the following five-point scale.

	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.	0%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 12; work is below the range of expectations for Grade 12.	25%
2	Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.	50%
3	Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.	75%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.	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 3

Remove Checklist for Sequence 3: Community Influences from the *Forms* section at the end of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 3.

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 this 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 of the required work for this sequence before assessing your assignment.



Preparing for Submission of Sequence 3

Steps:

- ☐ Complete the checklist to make sure all of your work is complete.
- ☐ Make sure all of your assignment pages are correctly labelled and ordered.
- ☐ Assemble your work as follows:

(top) Cover sheet

Checklist for Sequence 3 Assignment 3-1: Inquiry Log

Assessment of Assignment 3-1: Inquiry Log

Assignment 3-2: Report with Visuals

(bottom) Assessment of Assignment 3-2: Report with

Visuals



Place all materials in order in an envelope for mailing. Mail to:

Distance Learning Unit 500–555 Main Street

PO Box 2020

Winkler MB R6W 4B8

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The Centre of the Universe*

Pamela Wallin

Small towns are not perfect communities. They are flawed and not spared the petty politics that you inevitably find at the office or in the cabinet room or permeating the bureaucracies we've set up supposedly to help those in need. But at least it is still possible to extend a helping hand in the Wadenas of the world.

There are no homeless, because everybody has somebody or at least somewhere to go. And personal needs and foibles are more easily accommodated. If you know that Mrs. Smith doesn't drive quite as well as she used to, then you make a point of giving her a lift more often or a clear berth when you see her car coming down Main Street. And if you know the recently widowed Mr. Jones could starve to death before he figures out how to use the microwave, then you, and all the others, will be at his door with dinner until he learns.

In the city, it's so much easier just to send a cheque to some charitable organization fronted by a celebrity than to help your neighbours, especially when the celebrity is sending you his or her message in well-produced, thirty-second bursts several times a night and your neighbour is silent and invisible.

Caring, I know, can't be legislated. But it bothers me that when we send that cheque, the government recognizes the act and even pays you back some of it in the form of a tax refund, but when my father builds a wetlands bird sanctuary, or my mother makes and delivers a meal for a neighbour, or my brother-in-law answers a midnight call from someone who has fallen off the wagon, or my sister takes a lonely client into her home because his or her family won't, the government gives them neither recognition nor compensation. This is the behaviour that should be recognized and rewarded.

Today, living as I do in the largest city in the country, my return trips home are a reminder of what's been lost as urbanization and galloping technology redefine the concept of community. I don't dispute that one can care and be cared for in the middle of a metropolis, or that an isolated person who finds friendship on the Internet has an improved life. But I do worry that being surrounded by strangers makes it easier to remain—and feel—invisible and not responsible, and that the anonymity and distance that come with technological association can do the same.

We are living in a multi-channel universe where the whole world can come together as a community of mourners for a beautiful princess none of us knew, but do we watch the channel that shows us the hungry or the war-mangled or the lonely? And if we do, do we consider them as part of us? The kind of personal, face-to-face talk about local issues that was once a staple of town post offices, community halls and corner stores has been replaced by a worldview fed by the talk-show vision of vituperation without responsibility.

I learned a lot growing up in Wadena, Saskatchewan, and I'm glad the town is still there, at the centre of my universe, as a reminder of what really matters most.

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Down East*

I lived in Toronto for the academic year of 1969-70, as writer-in-residence at the University of Toronto, and acquired a cottage on the Otonabee river, near Peterborough, during that period. When I wrote about Lakefield in this article, I didn't imagine that within a few years one of its old brick houses would be mine and that I would be settled in a small town not unlike the one in which I grew up. In preparing this collection, I was tempted to expand this article and to include some of the things I have since learned and come to feel about this area, but I decided not to do so, and to leave my first impressions intact.

My geographical grasp of Canada was not learned at school. It came straight from the semantic roots of what I now perceive to have been my folk culture, and it was many years before I suspected that in textbook terms it might not be totally accurate. It was, however, very accurate psychologically. A quick glance at the geographical terminology of my youth will reveal my prairie origins.

The West, of course, meant us, that is, the three prairie provinces, especially Manitoba and Saskatchewan. Alberta just barely qualified—it was a little too close to those mountains for our entire trust. We sometimes suspected that Albertans had more in common with *The Coast* than they did with us. *The Coast* meant only one thing—British Columbia. As far as we were concerned, there was only one coast. The eastern coast, presumably, was so distant as to be beyond our ken. *The Coast* was a kind of Lotus Land which we half scorned and half envied. All prairie people, as was well known, wanted to retire there. Think of it—a land with no winter, semi-tropical beaches, breezes which were invariably balmy; a land where the apricots and apples virtually dropped into your mouth. Jerusalem the Golden, with milk and honey blest—that was how we thought of it. At the same time, we considered in our puritanical hearts that our climate was healthier, as we sneezed our way through the desperate winter and thawed our white-frozen ears and knees gently, not too close to the stove, as we had been taught.

Apart from *The West* and *The Coast*, our country contained only one other habitable area (*The North*, in our innocent view, being habitable only by the indigenous Eskimo and the occasional mad trapper), and that was *Down East*. This really meant Ontario. Quebec and the Maritimes existed in geography books but not in our imaginations, a sad lack in the teaching of Canadian literature, I now think, being partly responsible. Everyone born on the prairies has a sense of distance, but there were limitations even to our horizon-

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accustomed eyes. *Down East* was within our scope, and upon it we foisted our drought-and-depression fantasies. The people *Down East* did not know what it meant to be hard up—like most depressed areas, we had the illusion of solitary suffering. I did not personally suffer very much, if at all, from the depression of the thirties, but I certainly imbibed the dominant myths of my culture. *Down East* was mainly composed of banks and mortgage companies, and the principal occupation of most Ontario people was grinding the faces of the poor. In their spare time, they attended cocktail parties and made light scornful banter of their impoverished relatives out west. My only relative *Down East* was an aunt married to a man who had once, glamorously, been a bush pilot, but of course that was different. This same aunt told me not long ago that she lived in Ontario for years before the prairie chip finally fell from her shoulders.

As the years passed, I grew to understand that my early impressions of Ontario were somewhat distorted, to put it mildly. But something of the old antagonism towards Upper Canada remained until the past year when I lived there and discovered something of Ontario for the first time.

Yes, there were many things I didn't like, chief among them the virtually cannibalistic advance of what we are pleased to term, with stunning inaccuracy, Progress. Toronto, it is true, has more banks than even I dreamed possible in my youthful condemnation, and one has to drive seemingly endless miles even to begin to get away from the loathsome high-rise apartments going up everywhere. Yes, you listen to the radio in the morning and hear the city's air-pollution index and wonder if you should venture as far as Yonge and Bloor without a gasmask. Yes, water pollution wades deeper and deeper into the Great Lakes. But there are other areas still left, and one prays for their survival.

The land around Bancroft in the fall. I had never seen the hardwood maples in autumn before. The prairie maples turn yellow, marvellously clear and clean-coloured. But these scarlet flames of trees, a shouting of pure colour like some proclamation of glory, have to be seen to be believed. Words won't make a net to catch that picture; nor, I think, will paint. But suddenly I could see why the Group of Seven was so obsessed with trying to get it down, this incredible splendour, and why, for so long, many Canadian writers couldn't see the people for the trees. With trees like these, no wonder humans felt overwhelmed. The maples stretched along ridge after ridge, with yellow poplar and speared pine for the eye's variety, as though God had planned it this way. A friend and I walked over the clumps of coarse grass, over the slabs of exposed bronze-brown rock, and there in the small valley was a beaver lake, the camouflaged lodges barely discernible, and only the wind and the birds to be heard, the cold air gold with sun and azure with sky.

"This is my heartland," my friend said, simply and without embarrassment. She did not visualize herself as a wordsmith, yet when she talked about the country around Bancroft, she enabled me to see beyond the trees to the roots which exist always within the minds of humans. Her people farmed this land for generations. Cousins and uncles still lived here, in the farmhouses half hidden away from the gravel or dirt roads. I began to realize that most of the prairie towns and farms I remembered were in fact relatively new compared with this part of the land.

(continued)

Later, months later, thinking of the blazing cold conflagration of the maples in fall, and the sense of history, of ancestors buried here, I thought of one of Margaret Atwood's poems about Susanna Moodie, when that prickly, overproud pioneer lady's son was drowned. The last line of one poem will always haunt the mind—"I planted him in this country like a flag."

Kitchener and/or Waterloo. I never did discover which part of the town was which, or what to call each. Two towns have merged, but both seem to maintain their separate identities. This is Mennonite country, and in the markets on weekends you can buy homemade sausage and cheese. I visited a friend who has lived there most of her life, and who writes about the Mennonite people, their customs, their cooking, and, more than anything, their life-view, which is to us amazingly untouched by this century, amazingly simple and related to one another. Naturally, outsiders tend to regard their way of life as archaic, but sometimes one wonders if their view won't endure longer than ours.

Morning came early in the country just outside Kitchener, and I got up despite my hatred of early rising, drawn by the sun on the snow. I tramped along the paths beside Sunfish Lake, thinking that people in Canada really ought to be told that not everywhere does the winter come like this, with this brightness of both air and snow. Through the woods, tangled in among the bushes, a small river tried to take its course, and flowed despite the ice, making bizarre carvings on the frozen parts of itself. Back at the house, looking out the window, I saw a whole contingent of red cardinals, coming for the birdseed my friend put out. Arrogant crimson feathers, sleek against the snow. I never imagined that I would be much of a bird-watcher. But there are moments when one is struck with a sudden intense awareness of the beauty of creatures, and wishes their continuance could be guaranteed. I would like my grandchildren, when they exist, to be able to see cardinals like these.

Peterborough. To me, this small city on the Otonabee river meant Robertson Davies' country—some of his books, *The Diary of Samuel Marchbanks* and others, and himself those years ago as the fiery editor of *The Peterborough Examiner*. The area remains so related, but now I see it as the historical home of Susanna Moodie as well, that snobbish composer of dreadful patriotic poems and writer of *Roughing It in the Bush*, that genteel and self-dramatizing English lady who never really came to terms with what was a very raw land when she settled here in the 1830s. More especially the area now evokes Catharine Parr Traill, who made this land her own, who named many of the wildflowers, and who lived hereabouts until she died at a very old age—a woman both gentle and strong.

Many of the Peterborough streets are maple-edged, and the old houses are square, solid, dignified, redbrick, some with wooden lacework around their elegant verandas. The houses sit in the shade of their trees, cogitating on the past, which in some cases is more than a century. Not long for Europe, but long enough in our terms. These streets do seem to be from another era. One almost expects little kids in knickerbockers or frilly gingham gowns to spring out of the next hedge with homemade stands and one-cent lemonade signs.

In nearby Lakefield, you can buy pine blanket chests made by someone's great-grandfather, and if you're lucky you can hear an old-timer reminiscing about the last of the great paddlewheel steamers that used to ply these waters. In Lakefield, too, they make excellent cheese. You can buy it, in three degrees of sharpness, from the place where it is produced, and the giant cheese wheels smell and taste like your childhood. There is also a place where they still make their own ice-cream, in a dozen flavours.

Taking a taxi in Peterborough is a very different matter from taking a taxi in Toronto. In the city, the cab drivers are fluently and instantly conversational, a motley collection of men from nearly all corners of the earth. In Peterborough, when they get to know you a little, then they talk. Most seem to be local men. When they talk over the intercom, it is to people who are their known neighbours. They do not, as in Toronto, say, "Come in, Number 87654321." They say, "Hey, Ron, where the heck are you?" Sometimes a dispatcher loses his temper and addresses a particular driver as "sir." "Well, sir, if you can't find that address on Charlotte Street, you've got to have been born yesterday." I listened to these exchanges for quite some time before it dawned on me that "sir" in these parts could sometimes mean an ironic reproach. A legacy, perhaps, from the hordes of bloody-minded Irish who settled this area? The well-driller who divined with a willow wand (yes, it really works) the well for my cottage near Peterborough, also had an inflection of those Irish. When asked about the well's potential, he replied, "Lard, woman, you got enough water there to supply halfa Trona." And I was reminded of James Joyce—"Hail Mary, full of grease, the Lard is with thee "

Probably I will be accused of sentimentality and nostalgia, writing affectionately about these towns *Down East* and this countryside, but I don't think this accusation would be entirely true. No era that is gone can ever return, nor would one want it to. I will, however, admit that in looking at towns where some quietness and sense of history remain I am looking at them at least partly as a tourist. I'm aware that under the easily perceivable surface there lurk the same old demons of malice and man's persistent misunderstanding of man. I was born in a small town—I know all that. But I would venture to suggest my own theory about such places.

Are they really anachronisms? Or may they possibly turn out to be to our culture what the possession of manuscripts in monasteries was to medieval Europe during the dark ages? Maybe some of them will survive, and maybe we will need them. Whatever their limitations, it is really only in communities such as these that the individual is known, assessed, valued, seen, and can breathe without battling for air. They may not be our past so much as our future, if we have one.

Midnight Market*

George Hwang/Taiwan

I miss the noisy sound of the midnight market in Taiwan. The midnight market, always about nine or ten streets long, is only open at night. Most of the people in Taiwan were very glad to have such a market, because they were able to buy whatever they wanted after they'd finished their heavy work. Everything imaginable was displayed in the market, and it was more crowded than a department store. People also went to play games similar to those at a fairground.

I remember the first time I went to the midnight market. I was only seven years old. I hadn't had the chance to go when I was younger because I'd been living with my grandmother in a small village in southern Taiwan where there were no midnight markets. The night I went for the first time was cold and dark; the big smooth moon was in an endless sky. As the wind blew against my shoulder, the noise became louder and louder and the light grew brighter. When we finally arrived I saw that the merchants had placed the goods they wanted to sell on big squares of fabric on the ground. People were rushing and squeezing. You had to be very careful of the three-handed people who used their third hand to steal your money when you weren't paying attention. Although my mother ordered me to watch out for them, I never did see any of these people.

I miss the noise of the market very much because here everything is too quiet. No sounds remain on the street at all; I always feel lonely here. Even while I am writing this, the sounds of vendors selling clothes, people chatting and laughing are shaking in my head.

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The Common Passion*

Somewhere in our souls is a spiritual Canada. Most probably, its bedrock is of snow and ice, winter and the land. And if we were to penetrate it a little deeper, chances are we would find a game.

- 1 ON THE COLDEST DAY OF THE YEAR—MORE THAN FORTY DEGREES below by any measure—and in the teeth of what will be described in the morning paper as the worst blizzard to sweep down from Alaska in 100 years, the Yellowhead Highway is all but devoid of life. Cars and trucks travelling between Saskatoon and the Battlefords have been abandoned where they spun blind. Outside Radisson, within sight of the large red and white and black sign that in determined letters reads "Town With A Future!" there is only a rented car crawling uncertainly on black ice and, high above the slick road, a solitary black raven.
- 2 Ugly and naked on the cold wind, the bird drifts oblivious to the sheets of snow that flick off the near fields. But this is the raven, renowned for its ability to survive impossible conditions, an opportunist of enormous cunning. This is *Tuluguk*, the wise bird who, the Inuit say, created light by flinging mica chips against the sky, the one who dared to try what no one else had even imagined—and who succeeded against all odds.
 - Opposite the big sign sits the Red Bull Café, a combination gas station, video rental, and restaurant that serves as the Radisson "coffee row," a highway coffee and doughnut stand that is charged, along with the elevator and arena, with the care and nurturing of the town's soul. "Coffee row," Saskatchewan poet Stephen Scriver has written, "this is where it's at . . . if you want to find out about your past, present, or future, here it'll be"

And here, on a "dangerously cold" winter's day between harvest and seeding, local men—no women—have come to the Red Bull Café to talk, as always, about hockey. Usually, the talk is about last night's NHL schedule of games, especially about the Gretzky-less Edmonton Oilers if they happened to play, sometimes about the local junior team, Saskatoon's Blades of the Western Hockey League, just sixty kilometres down the highway. But more often now, they talk about their own hockey future. Radisson's old rink has been condemned as structurally unsafe. And in their voices, there is a mixture of fear for their community if they cannot raise the money necessary to build a new one, and hope that as they and their ancestors have done so often before, they will somehow find a way.

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Radisson has "434 people on an early Sunday morning," according to the local school principal, Walter Kyliuk, who stirs his coffee while his neighbours burst, stomping and wheezing, through a glass door that has been painted solid with frost. Gathering here is the team that runs a typical Saskatchewan town with a Pool elevator, a Massey-Ferguson dealership, a post office, a fire hall, Coop, Red & White, hotel, one boarded-up store, a ball diamond with local advertisers—"Bronsch Auctions"; "John Gerich MLA, Working for You for a Better Tomorrow"—providing the home-run fence and a pool hall that prefers to say "Billiards" over its entrance.

If one thing sets Radisson off from the hundreds of other small towns in the province, it is the nearly billboard-size sign at the turn by the farm equipment dealership, a painting of a Buffalo Sabres hockey player with the proud words "Welcome to Radisson, Home of Bill Hajt" — the home town honouring the local boy who went off down the Yellowhead Highway to play for the Saskatoon Blades, and from there to the National Hockey League. If there is one thing that ties Radisson to those other freckles across the face of Saskatchewan, it is that its arena — where Bill Hajt first learned to play his game — has been declared uninsurable.

"If you lose the rink," says Scotty Mundt, the retired power company employee who now as a volunteer takes care of the town arena, "people'll lose interest in the town and start looking other places. It's just as important as the elevator."

"It's the backbone of the community," says Don Harris, who runs the elevator. "That's what draws people to the town."

Around the tables, the coffee spoons stir and the men nod. "We know of other towns that have lost their rinks," says Kyliuk. "They die overnight. It's the grand central gathering place for the young and the old. The young come to skate and the older citizens come in to watch. The arena is the gathering place for the winter months."

"It's a baby-sitting place, too," adds Alfons Hajt, who, as Bill's father, has a particular place of honour at the Red Bull Café, a status that remains even though his son retired from professional hockey in 1987 after fourteen seasons with the Sabres. "Families like to leave the kids there and they'll do something else. And the children? They know they're looked after. They have a place to go."

"If I'd known that when they asked me to take on the rink," says Mundt with a wink, "I wouldn't be looking after it now." His friends laugh.

Dave Roberts listens and nods knowingly beneath his wide cowboy hat as these men from Radisson talk about the rink's value to their community. Roberts comes from Fielding, the next village up the Yellowhead Highway. "The first thing to go was our hockey rink," he says finally. "Then our curling rink went. Then our grocery stores started to go and gradually the school went and then our post office. All we have left now is a community hall which gets used once or twice a year for a stag party or a meeting . . . Three families live in Fielding now and the rest is all deserted empty buildings."

Coffee row goes silent but for the ring of spoons being lazily turned. Roberts offers a vision more horrible to contemplate than the blizzard that bullies at the café door, daring them to come back out into a storm where even the raven must go with the prevailing winds.

Sixty kilometres east of Radisson, cars and half-tons are crawling along the Yellowhead where Highway 16 connects with 12. They move so slowly it is possible to hear the knock-knock that comes from tires that have been squared frozen on one edge as they sat through a day in which the radio warns that "exposed flesh will freeze in less than one minute." Thirteen deaths across the Prairies have already been attributed to the storm's cold and snow. A young farmer's truck has quit within sight of a farmhouse and yet he has frozen to death before he could walk the short distance. The radio stations have turned over their regular programming to endless lists of cancellations. No bingo this evening at the Elks club . . . no Brownies at All Saints . . . parent-teachers meeting put off 'til next Monday . . . curling cancelled until the weekend. And the radio stations have filled in the spaces with incoming calls from listeners who are trapped in farmhouses and homes from Meadow Lake to Maymont, prairie people who talk about the food and fuel they have on hand as proof that the elements will never beat them, no matter what. *No 4-H tonight . . . no dart tournament . . .* cribbage cancelled . . . choir practice off

But out here on the Yellowhead Highway on the northern outskirts of Saskatoon, the road is plugged with idling, blinking cars spewing exhaust smoke as thick as toothpaste. In this unlikely place on this forbidding night, the vehicles' occupants are almost in reach of their evening's destination, Saskatchewan Place. They park in the paved field that surrounds the arena, then hurry through wind and blowing snow and air so cold nostrils lock solid on a single breath. They are going to a hockey game.

Inside, they will cheer when the scoreboard flashes "COMPLIMENTARY BOOSTS AFTER THE GAME—BRIDGE CITY TOWING" and they will cheer again—proudly—during the third period when the game's attendance is announced: 5,594. They have come to the brand-new SaskPlace arena on a night when "extreme caution is advised," come to watch a junior hockey game featuring the third-place Saskatoon Blades and the seventh-place Regina Pats. They have come to cheer the progress of their home-town team as they go through a season-long training camp toward May's Memorial Cup, the Canadian championship for junior A hockey. Saskatoon has never before been host city, the Blades, awarded an automatic berth as host team of the championships, never before a finalist.

And they have come to cheer for prairie kids with distinctly Canadian names, like Katelnikoff and Kocur, Snesar, Kuntz, Holoien, Lelacheur, Bauer, Yellowaga, Smart, and Sutton. And to wait for a nineteen-year-old named Kevin Kaminski—a young man with blue eyes and black, curling hair now skating about the warm-up with his sweater tucked big-league style into the left side of his pants—once again to strut his stuff.

They have come to a \$30-million state-of-the-art hockey rink where the first sod was turned by a ninety-three-year-old World War One veteran named Johnny Walker, who as a young boy skated miles along the Qu'Appelle River with a rifle in his hand rather than a hockey stick, in search of mink not pucks. And they have come to drink Labatt's Blue beer in public in a city founded more than a century ago by the Temperance Colonization Society with the stated goal of creating a community where alcoholic beverages would never, ever be served. But they have not come to remind themselves of whom they are or how far they have come or how much they have changed along the way. They have come for the same reason people in Saskatchewan have always come to arenas: to be together.

Saskatoon's Wild Bill Hunter, who would turn this building into a home for a National Hockey League team if only the gods would listen to reason, says that on any winter Friday, Saturday, or Sunday night in the province of Saskatchewan—population slightly in excess of one million—more than 300,000 of these citizens are watching a live hockey game in some community, be it Saskatoon or Kevin Kaminski's home town of Churchbridge. And even if Hunter occasionally deals more in exuberant truths than in more earthbound literal facts, the point is the same. Here, people love this game, and once more this damnable evening they prove it.

It is a mythic Canadian night. The land, the winter are everywhere. People are out where they shouldn't be, doing what to others seems to make no sense. But for the original prairie settlers, for Bill Hunter and Kevin Kaminski, for the people of tiny Radisson, for Canadians, what did sense ever have to do with anything?

Canada is such an improbable country. Just how improbable can be seen from an airplane drifting into Saskatoon's airport, just a few river-hockey games away from SaskPlace. The immensity of the land overwhelms. Only a few scruffs of trees and buildings distract the eye from its utter space. The land separates and disconnects, place from place, person from person. What links it all together seems so hopelessly overmatched. The broad winding rivers that brought in fur traders, the ruler-straight railway lines that brought settlers in and their grain out, the highways, the power lines, the Tv antennae and Tv dishes—such fragile threads to bind this far-flung land and its people. All serve to connect in some way, but these cannot create the bond. What ties us together must be a feeling that travels the waters and pavement and airwaves and steel: things we have in common, things we care about, things that help us make sense out of what we are.

It is a hard-won feeling. So much about Canada sets us apart — distance, topography, climate, language, European rivalries and cultures. The country can seem so contrary to destiny and good sense that at times we ask ourselves, "Why bother?" Canada has never worked seriously at developing the traditional instruments of community: the icons of nationhood — flag, constitution, monument — the myths, legendary figures, events and commemorative dates. Without such evidences of nation worship, without focal points for community expression, it can seem we lack a sense of nation. It can

seem that what sets us apart is stronger than what holds us together. It can make our bonds seem frail. It can make us weak when we are not.

It matters little what the icon is, what the myth is about. For American nationhood, a bronze statue, the Statue of Liberty, is important, a story about a future President and a cherry tree gets passed on from generation to generation. An icon is nothing more than a symbol. It embodies and evokes what a nation feels about itself and offers its people the too-rare opportunity to express what they really feel. Canadians may seem undemonstrative and reserved, but not at a hockey game. We may seem isolated and distinct one from another, we may seem non-patriotic, but not at a hockey game. Hockey helps us express what we feel about Canada, and ourselves. It is a giant point of contact, in a place, in a time, where we need every one we have—East and West, French and English, young and old, past and present. The winter, the land, the sound of children's voices, a frozen river, a game—all are part of our collective imaginations. Hockey makes Canada feel more Canadian.

And it is here in Saskatchewan, this most Canadian of provinces, that we look for a game in its place.

Kids in the Mall: Growing Up Controlled*

William Severini Kowinski

WILLIAM SEVERINI KOWINKSI (b. 1946) was raised in Greensburg, Pennsylvania, where he began thinking about the impact malls have had on American values and behavior. He studied at Knox College in Illinois and at the fiction and poetry workshops at the University of Iowa. His articles have appeared in the Boston Phoenix, Esquire, New Times, and the New York Times Magazine. The following chapter from The Malling of America: An Inside Look at the Great Consumer Paradise (1985) considers why and how teenagers spend so much time in shopping malls.

Butch heaved himself up and loomed over the group. "Like it was different for me," he piped. "My folks used to drop me off at the shopping mall every morning and leave me all day. It was like a big free baby-sitter, you know? One night they never came back for me. Maybe they moved away. Maybe there's some kind of a Bureau of Missing Parents I could check with."

- RICHARD PECK
Secrets of the Shopping Mall,
a novel for teenagers

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From his sister at Swarthmore, I'd heard about a kid in Florida whose mother picked him up after school every day, drove him straight to the mall, and left him there until it closed—all at his insistence. I'd heard about a boy in Washington who, when his family moved from one suburb to another, pedaled his bicycle five miles every day to get back to his old mall, where he once belonged.

These stories aren't unusual. The mall is a common experience for the majority of American youth; they have probably been going there all their lives. Some ran within their first large open space, saw their first fountain, bought their first toy, and read their first book in a mall. They may have smoked their first cigarette or first joint or turned them down, had their first kiss or lost their virginity in the mall parking lot. Teenagers in America now spend more time in the mall than anywhere else but home and school. Mostly it is their choice, but some of that mall time is put in as the result of two-paycheck and single-parent households, and the lack of other viable alternatives. But are these kids being harmed by the mall?

I wondered first of all what difference it makes for adolescents to experience so many important moments in the mall. They are, after all, at play in the fields of its little world and they learn its ways; they adapt to it and make it adapt to them. It's here that these kids get their street sense, only it's mall sense. They are learning the ways of a large-scale artificial environment: its subfleties and flexibilities, its particular pleasures and resonances, and the attitudes it fosters.

The presence of so many teenagers for so much time was not something mall developers planned on. In fact, it came as a big surprise. But kids became a fact of mall life very early, and the International Council of Shopping Centers found it

necessary to commission a study, which they published along with a guide to mall managers on how to handle the teenage incursion

The study found that "teenagers in suburban centers are bored and come to the stropping centers mainly as a place to go. Teenagers in suburban centers spent more time fighting, drinking, littering, and walking than did their urban counterparts, but presented fewer overall problems." The report observed that "adolescents congregated in groups of two to four and predominantly at locations selected by them rather than management." This probably had something to do with the decision to install game arcades, which allow management to channel these restless adolescents into naturally contained areas away from major traffic points of adult shoppers.

The guide concluded that mall management should tolerate and even encourage the teenage presence because, in the words of the report, "The vast majority support the same set of values as does shopping center management." The same set of values means simply that mall kids are already preprogrammed to be consumers and that the mall can put the finishing touches to them as hard-core, lifelong shoppers just like everybody else. That, after all, is what the mall is about. So it shouldn't be surprising that in spending a lot of time there, adolescents find little that challenges the assumption that the goal of life is to make money and buy products, or that just about everything else in life is to be used to serve those ends.

Growing up in a high-consumption society already adds inestimable pressure to kids' lives. Clothes consciousness has invaded the grade schools, and popularity is linked with having the best, newest clothes in the currently acceptable styles. Even what they read has been affected. "Miss [Nancy] Drew wasn't obsessed with her wardrobe," noted *The Wall*

Street Journal. "But today the mystery in teen fiction for girls is what outfit the heroine will wear next." Shopping has become a survival skill and there is certainly no better place to learn it than the mall, where its importance is powerfully reinforced and certainly never questioned.

The mall as a university of suburban materialism, where Valley Girls and Boys from coast to coast are educated in consumption, has its other lessons in this era of change in family life and sexual mores and their economic and social ramifications. The plethora of products in the mall, plus the pressure on teens to buy them, may contribute to the phenomenon that psychologist David Elkind calls "the hurried child": kids who are exposed to too much of the adult world too quickly, and must respond with a sophistication that belies their still-tender emotional development. Certainly the adult products marketed for children—form-fitting designer jeans, sexy tops for preteen girls—add to the social pressure to look like an adult, along with the home-grown need to understand adult finances (why mothers must work) and adult emotions (when parents divorce).

Kids spend so much time at the mall partly because their parents allow it and even encourage it. The mall is safe, it doesn't seem to harbor any unsavory activities, and there is adult supervision; it is, after all, a controlled environment. So the temptation, especially for working parents, is to let the mall be their babysitter. At least the kids aren't watching TV. But the mall's role as a surrogate mother may be more extensive and more profound.

Karen Lansky, a writer living in Los Angeles, has looked into the subject and told me some of her conclusions about the effects on its teenaged denizens of the mall's controlled and controlling environment. "Structure is the dominant idea, since true 'mall rats' lack just that in their home lives," she said, "and adolescents about to make the big leap into

growing up crave more structure than our modern society cares to acknowledge." Karen pointed out some of the elements malls supply that kids used to get from their families, like warmth (Strawberry Shortcake dolls and similar cute and cuddly merchandise), old-fashioned mothering ("We do it all for you," the fast-food slogan), and even home cooking (the "homemade" treats at the food court).

The problem in all this, as Karen Lansky sees it, is that while families nurture children by encouraging growth through the assumption of responsibility and then by letting them rest in the bosom of the family from the rigors of growing up, the mall as a structural mother encourages passivity and consumption, as long as the kid doesn't make trouble. Therefore all they learn about becoming adults is how to act and how to consume.

outlets infiltrate the mall's enclosure. There they learn how to suburban Kansas City, Kansas, to tape part of their hour-long interviewed a teenaged girl who worked in a fast-food outlet ice-cream division, the curl on top of the status ladder at her restaurant. These are the achievements that are important at consideration of malls, "After the Dream Comes True," they there. In a sequence that didn't make the final program, she from the lowly soft-drink dispenser to the more prestigious hold a job and take responsibility, but still within the same value context. When CBS Reports went to Oak Park Mall in perfect the curl on top of the ice-cream cones that were her store's specialty. If she could do that, she would be moved described the major goal of her present life, which was to shoppers—they also work there, especially as fast-food Kids are in the mall not only in the passive role of the mall.

Other benefits of such jobs may also be overrated, according to Laurence D. Steinberg of the University of California at Irvine's social ecology department, who did a

study on teenage employment. Their jobs, he found, are generally simple, mindlessly repetitive, and boring. They don't really learn anything, and the jobs don't lead anywhere. Teenagers also work primarily with other teenagers; even their supervisors are often just a little older than they are. "Kids need to spend time with adults," Steinberg told me. "Although they get benefits from peer relationships, without parents and other adults it's one-sided socialization. They hang out with each other, have age-segregated jobs, and watch TV."

Perhaps much of this is not so terrible or even so terribly different. Now that they have so much more to contend with in their lives, adolescents probably need more time to spend with other adolescents without adult impositions, just to sort things out. Though it is more concentrated in the mall (and therefore perhaps a clearer target), the value system there is really the dominant one of the whole society. Attitudes about curiosity, initiative, self-expression, empathy, and disinterested learning aren't necessarily made in the mall; they are mirrored there, perhaps a bit more intensely—as through a glass brightly.

Besides, the mall is not without its educational opportunities. There are bookstores, where there is at least a short shelf of classics at great prices, and other books from which it is possible to learn more than how to do sit-ups. There are tools, from hammers to VCRs, and products, from clothes to records, that can help the young find and express themselves. There are older people with stories, and places to be alone or to talk one-on-one with a kindred spirit. And there is always the passing show.

The mall itself may very well be an education about the future. I was struck with the realization, as early as my first forays into Greengate [Mall], that the mall is only one of a number of enclosed and controlled environments that are

part of the lives of today's young. The mall is just an extension, say of those large suburban schools — only there's Karmelkorn instead of chem lab, the ice rink instead of the gym: It's high school without the impertinence of classes.

Growing up, moving from home to school to the mall—from enclosure to enclosure, transported in cars—is a curiously continuous process, without much in the way of contrast or contact with unenclosed reality. Places must tend to blur into one another. But whatever differences and

dangers there are in this, the skills these adolescents are learning may turn out to be useful in their later lives. For we seem to be moving inexorably into an age of preplanned and regulated environments, and this is the world they will inherit.

Still, it might be better if they had more of a choice. One teenaged girl confessed to *CBS Reports* that she sometimes felt she was missing something by hanging out at the mall so much. "But I'm here," she said, "and this is what I have."

A Plea For Help: Ethnography of Alcoholics Anonymous*

Sara O'Rourke

Introduction

Many people in today's society suffer from a serious disease that we tend to let go unnoticed and not care seriously enough about. This disease can lead to many serious problems within the home and physically. This disease, if not cared for properly, can result in death. Within culture, clearly there are common meanings or purposes for group gatherings, along with various individual and group relationships that evolve with common experiences. These group gatherings may be uniting those individuals with common problems. Here, the well-known problem is the disease alcoholism. Alcoholics Anonymous is geared toward helping these individuals, through group and individual relationships, to stop drinking. The history of Alcoholics Anonymous is important to understanding how it operates. Data gathering methods, the settings, and the flow of meetings are essential to this cultural scene. The serenity prayer, and the Twelve Steps involved in the recovery of an alcoholic are necessary to a complete understanding of the program. The final aspect of this ethnography concentrates on the interviews concerning personal stories of three alcoholics. These informants have all had different experiences with the drug, and they share how Alcoholics Anonymous has helped change their lives.

History

Alcoholics Anonymous involves numerous women and men around the globe. These individuals meet together in their cities or towns weekly and/or daily to support each other, while they attempt to quit drinking. There are no stipulations for joining A.A., but they do ask that the individual make a full-hearted effort to stop drinking. This organization is open to people of any race, age, and religious affiliation.

Alcoholics Anonymous was embarked upon by two businessmen from the United States, during the middle 1930s. These men knew that many other people suffered from the same illness that they had. Sobriety by all members, including themselves, was their number one goal in developing A.A. groups such as this one that originated in the United States, but now have evolved across the world.

Funding for Alcoholics Anonymous does not come from firms or organizations. They believe in not taking donations or contributions from outsiders. They get money from members, which is used to purchase the coffee provided at every meeting. More importantly, the money is used for paying the rent for the space used to hold the meetings. Alcoholics Anonymous provides dances and dinners for its participants to attend, and some of the money raised goes to help fund those activities. No member of A.A. is allowed to offer more than a thousand dollars per year, but few members can afford to pay this amount.

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The anonymity of Alcoholics Anonymous is essential to the organization. A.A. works in close association with God so anonymity becomes the spiritual substructure. The group guides itself by beliefs more than by characteristics. A.A. is a family- and friend-oriented help group. It is essential that all the members of Alcoholics Anonymous realize that their names are going to be kept confidential.

There are millions of individuals that belong to Alcoholics Anonymous. There are also thousands of groups within the world that support these disease-stricken individuals. It is estimated that there are about 96,000 groups and more than 2,000,000 members within 141 countries, and the number is rising. This reveals that often people who cope with this disease are getting the support and help that they need to deal with day-to-day life.

The goal of this program is to help those individuals who suffer from alcoholism, and to help them maintain sobriety. Sobriety is a very hard and new level to pass. Through the group meetings, whether daily or weekly, alcoholics can share their experiences, strengths, weaknesses, and hopes in dealing with their disease. All members of Alcoholics Anonymous maintain sobriety through the help of the twelve steps.

Data Gathering Methods

The interest in Alcoholics Anonymous began with the growing concern for a close college friend who continues to drink too much. Over the years, seeing her drink socially was of no worry to all of her close friends. It was when she started to drink beer around ten o'clock in the morning for no good reason when the questions started. Why was she drinking that early in the morning? How much was she drinking? How does she get her schoolwork done? When approached, she said that everything was under control. I wanted to find out more about the program to see if this was the type of organization that my friend should join. Helping her realize that she had a problem was important and helping her by suggesting A.A. was the only thing that I could realistically do to help her.

The process of attending Alcoholics Anonymous meetings started when I looked up the organization in the phone book with the intentions of helping my friend. A woman by the name of Linda answered the phone when I called. She was very warm and gentle sounding, and she became the informant for this project. She asked me if I had an alcohol problem and I explained why I was curious to learn more about the program. She advised me of numerous open meetings that I could attend in the area. Then she took my address and offered to send me some information along with the meeting sites and times for the local A.A. group gatherings.

The next area of research to tackle was attending an A.A. meeting. Sundays around noon was the most convenient meeting time that fit in with my schedule. I drove to a site and arrived a little bit early, so looking around was a good way to keep busy. Listening and participating to the level that I could were the best ways for me to gather data. It was not appropriate to write down information observed while at the meetings. When I arrived home after each of the six meetings I attended, I quickly wrote down the events of that particular day's meeting. While at the meetings it was important to speak with members and do personal interviews. Three interviews were manageable while I was there. These interviews provide a clear understanding about how the organization works and also about personal alcohol addiction stories. The members were happy to answer any questions and talk about their struggles.

The members of Alcoholics Anonymous are comprised of individuals from everywhere around the area. Homemakers, business women, and men also attended these meetings. There were a few unemployed individuals who also needed the help of A.A. The members of this organization at the particular site that I went to were of all ages. There were young men who were not more than fifteen years old, which is interesting since the legal drinking age in Maryland is twenty-one. There were also older individuals. These individuals, who were around seventy years of age, had been in A.A. for numerous years. The members of this local sector of A.A. dressed in all ways. Some women and men were dressed in church clothes since the meetings were held on Sundays. Some individuals came in shorts and tee shirts while others wore jeans and flannel shirts. There were even some members that came in their work uniforms.

Every member, whether old or young, would come over to a visitor such as myself, and introduce themselves. The members that came over to talk to me also informed me of what was going to happen that day. I felt so comfortable and warm there because of the generous hospitality of the members. There was always a definite feeling of a friendly and family oriented environment within the A.A. members and their meetings.

Setting

Various types of meetings are held daily and weekly. These include meetings for beginners who are just realizing and accepting that they have a drinking problem. Open discussion, often speaker, non-smoking, and step meetings are the other types of meetings that are held daily and weekly. There are 115 meetings offered a week within numerous counties. This is provided so that individuals can choose to participate in the meetings that are best compatible with their daily schedule.

The meetings are offered in numerous counties in the Southern Maryland area. Calvert, Prince George, Charles, and St. Mary's counties are where these various A.A. meetings are held. The meetings are offered in all these counties so that it is easier for the addicted individuals to make it to meetings because they are closer to each other.

The actual physical setting of the meetings varies greatly. Some meetings are located in schools, bank buildings, churches (such as the one I attended), libraries, community centers, hospitals and research buildings. The church where I attended meetings was Catholic. The actual buildings that the meetings are held in are not really important unless trying to locate the first meeting.

A.A. meetings are allotted a certain amount of time. This time period is one hour per meeting. Sometimes, the group gatherings run overtime. This usually occurs when someone is relating a topic that was discussed earlier in the meeting to a personal story. The members who had to leave by the end of the meeting time would just get up and go with a few good-byes on the way out. This was done easily and painlessly by members of the group. The more time a member needs, the more time they are given, as long as their story does not take up the entire hour provided for the group meeting.

Various counties give certain times throughout the day to hold their group A.A. gatherings. Meetings can start as early as seven o'clock in the morning and continue until the last meeting around ten-thirty in the evening. There were ten different times given for the meetings, all ranging between the times previously noted. These times are given to help make attendance possible for all members.

Locations for A.A. meetings vary, but the church that I went to had an interesting layout. The meetings were held in the Knights of Columbus Hall. This hall included brown folding chairs along with a small couch for the members to sit on. At times there were more members at meetings than there were chairs, so members would sit on the floor. The 1970s patterned carpet definitely caught your attention, with its bright oranges, dark browns, and exotic greens. No lights in the meeting hall were on during my six visits. In the hall is an open room with chairs set up along two big long tables. The speaker and leader for that day's meeting sat in the center of the table. Spaces left at the table were filled on a first come first serve basis. Along with the tables, chairs, and seventies-patterned carpet was a room behind the leader's table. The coffeepot that got many visits by members during meetings was located in the room behind the leader's table. The A.A. individuals had a need for something to drink so providing coffee was a reasonable solution. Other members would bring water or soda to drink instead of coffee. All of these characteristics display the atmosphere of the hall where the Alcoholics Anonymous meetings were held.

Many children ranging in ages from two to twelve came with their parents to the meetings. They ran around inside and out. The children tended to stay in the back coffee room when inside. Often a different child would come out of the coffee room and into the main room to ask their parents for money to buy a coke, or to tell on another child. The noise from the coke machine made it hard to hear what the individual speaking had to say. One woman and her children brought their dog to the meetings every Sunday. The little white dog would run around the meeting hall not bothering anyone during the A.A. sessions. I found it strange that someone would bring their dog to A.A. meetings. The kids were cute, but often a disturbance to my hearing what the speaker was talking about, regarding their experiences or the topic of the day.

Flow of Alcoholics Anonymous Meetings

The flow of the A.A. meetings was usually the same every Sunday. There was always a different leader at each meeting who sat at the center of the main table. Leaders started the meetings by reciting the serenity prayer and welcoming everyone. At this time new organizational information about current A.A. events and general A.A. knowledge was spoken about. During my first trip to A.A. my informant, Linda, introduced me. I was a little embarrassed although I knew how friendly the neighbors were. My embarrassment arose because I was not there for the same reasons they were.

During the meetings a guest speaker and/or a member who was celebrating a sobriety anniversary would sit next to the speaker. Either a topic was chosen to talk about, such as at the Tuesday brown bag meetings, or the members go through the twelve steps of recovery and discuss one step per week. If a topic was not picked for that day then guest speakers such as members and their sponsors talk about the member's sobriety anniversary.

When members or speakers finish talking, which usually takes up the majority of the time, there is a period for individual questions or comments. The members of A.A. raise their hands and speak about how their story relates to that of the speaker or the topic. "Hi!, my name is Sara, and I'm a recovering alcoholic," is the way the members begin speaking. At the end of the individual's sharing, the other members in the A.A. group say, "Thanks for sharing Sara." A.A. urges its members to speak out about their experiences and troubles. This helps the alcoholic feel more at home. Members feel that it is important when sharing that they realize whatever they say is important and probably useful to someone else.

Every member is given a sponsor when they take their first step toward sobriety. The sponsor is usually someone from his or her home group. Sponsors have been in the program for a while and understand how and what the new members need to quit drinking. The sponsor's main purpose is to support and answer questions the new members may have concerning their addiction and the A.A. program. Sponsors make themselves available day or night at anytime for their sponsored member. Sponsors talk to their members for hours on end to help them get through difficult times and certain situations.

During the meetings a small basket is passed around where certain members put pieces of paper that they later pick back up. These papers are signed by the leaders. These pieces of paper are court order slips which must be signed to verify that the member actually attended their meeting that week. Only some members are court ordered to attend A.A. meetings. There are various reasons why they might be sent to these meetings, for example, driving while intoxicated or parental abuse because of their lack of control due to their excessive drinking. These parents most likely have had their children taken away from them by the courts and if they want any chance at getting them back they must attend A.A. meetings to obtain help in becoming sober.

An A.A. member's sobriety anniversary is a very special day. A cake is presented along with presents sometimes given by the family as congratulations. The leader of the meeting presents the sober individual with a medal for the number of years, or months, or days that they have remained dry. Sponsors come supportively, and join the celebrations and speak of their A.A. member's success. They also talk about their experiences with alcohol. I observed three anniversaries in the six meetings I attended.

At the end of every meeting, after everyone has spoken, all the individuals stand in a large circle around the room holding hands and grasping tightly. Everyone recites the Lord's Prayer and then a moment of silence is taken. At the end of the moment of silence, everyone, while still holding hands tightly, says, "Keep coming back, it really works if you work it." This phrase is said to encourage everyone to keep coming back and sharing their experiences in anticipation of complete sobriety in the future.

After the meeting is over the members of A.A. greet each other and have small side conversations. About 95% of the members head outside for a cigarette as soon as the meeting is over. Many members get up during the meetings more than once to take cigarette breaks. After smoking their social cigarette outside, everyone hugs each other and part ways.

The Serenity Prayer and the Twelve Steps of Alcoholics Anonymous

The serenity prayer and the twelve steps of A.A. are important parts of the recovery program of an alcoholic. The serenity prayer is recited at the beginning of every meeting and the twelve steps are sometimes recited but are commonly known by all A.A. members. At the brown bag meeting, where the focus was on the twelve steps alone and how every individual incorporates them into their recovery, the steps are recited. At the Sunday meetings, the steps were not said. The serenity prayer and the twelve steps are essential guidelines to follow in the full recovery of an alcoholic. It is important for the reader of this ethnography to have a clear understanding of the prayer and the twelve steps.

The Serenity Prayer:

"God, grant me the serenity to accept the things I cannot change, the courage to change the things I can, and the wisdom to know the difference." *

The Twelve Steps of Alcoholics Anonymous:

- 1. We admitted we were powerless over alcohol that our lives had become unmanageable.
- 2. Came to believe that a power greater than ourselves could restore us to sanity.
- 3. Made a decision to turn our will and our lives over to the care of God as we understood Him.
- 4. Made a search and fearless moral inventory of ourselves.
- 5. Admitted to God, to ourselves, and to another human being the exact nature of our wrongs.
- 6. Were entirely ready to have God remove all these defects of character.
- 7. Humbly asked Him to remove our shortcomings.
- 8. Made a list of all persons we had harmed, and became willing to make amends to them all.
- 9. Made direct amends to such people wherever possible, except when to do so would injure them or others.
- 10. Continued to take personal inventory and when we were wrong promptly admitted it.
- 11. Sought through prayer and meditation to improve our conscious contact with God as we understood Him, praying only for knowledge of His will for us and the power to carry that out.
- 12. Having had spiritual awakening as the result of these steps, we tried to carry this message to alcoholics, and to practice these principles in all our affairs."*
- * Southern Maryland Intergroup Association. *Where and When*. Man land: Southern Maryland Intergroup Association, 1996.

This prayer and these steps are very much affiliated with God and the spiritual path that all alcoholics who are involved with A.A. should follow. To some, these guidelines and aspects of the program seem to be too religious. It may seem to outsiders that the members involved have been pushed to believe these certain religious steps, but those involved believe it is just a part of the program, and that God is truly a crucial aspect of the culture of the program.

The Interviews

The interviews I did were with three different individuals who attend Alcoholics Anonymous. The first interview I did was with an older man around seventy. I arrived to the meeting early one day, and this older man came up to me and introduced himself as Jim. He was extremely friendly so I asked him if I could interview him for my project. I started off by explaining my assignment to him. Then I gave him the consent form to fill out. I asked him his age and he told me that he was around seventy, but he would not reveal his exact age. His name is Jim.

Jim

Jim is a tall grey haired man with a slender build. He wore overalls and an old brown jacket with brown shoes that looked to be about ten years old. I asked Jim why he came to Alcoholics Anonymous. He told me that he had tried to stop drinking on his own before, but that that had never worked so he figured he should seek help. Finding out how long Jim had been in A.A. was my next inquiry. He said that he had been attending A.A. for twenty-five years now. He said he had just had his twenty-fifth year anniversary. Jim said that he started drinking back when he was around thirty or so, and that he had never had a fond interest in alcohol before then. He said that he lost his job and his family started to fall apart so he turned to alcohol. Jim was able to realize, after losing everything, that he needed help. It was then that Jim took the first step toward sobriety. Jim told me that he could never repay the organization for what they have done for him over the years. Jim said that he became a much happier, more responsible, and fun person since he first became sober years ago.

Amy

The second interview I did was with a young woman named Amy. She sat next to me two Sundays in a row, so I asked her if I could interview her after the meeting. She said no at first, but then asked me what it was for, and who would know about what she said. I told her it was for a class at St. Mary's College. Amy changed her mind then, and told me that she was twenty-two years old, and had been an alcoholic since high school. Amy told me that her parents and grandparents were alcoholics, and that she was pretty sure her disease was gene related. Amy started drinking around the age of fourteen. She said all of her friends were doing it, so it seemed to be the cool thing to do. She realized later that she really enjoyed going to her friends' houses and going through their parents' liquor cabinets drinking anything she could find and drinking more than her friends. It was not until her grades began to fall in college that her parents noticed a problem. When she told them, they were very surprised that she had become addicted to this drug also. The fact that she had been drinking for years underage did not bother her nor scare her, even when there

was a threat of being caught by the cops at the time. She never really thought about it, and now that she was so intent on becoming sober, it did not matter anymore. When Amy's parents found out about her addiction to alcohol they advised her to seek help and attention within the A.A. group. Amy has been at A.A. for two years now and is doing better every day. I thanked her for her time and made sure she filled out the consent form.

Joan

The last interview I did was with an older woman named Joan. Joan was at this meeting because she was the sponsor of a young woman named Nancy who was celebrating her six-year anniversary. Joan gave her story of how she became an alcoholic during the meeting. I asked Joan after the meeting if I could use her story for my presentation and paper on Alcoholics Anonymous. I fully explained to her my reasons for wanting her story. She agreed and signed the consent form.

Joan's story begins with her desire to drink at a young age. She started drinking at parties during high school while continuing to receive good grades. After graduating from high school, Joan went on to college where she drank day after day alone, at parties, and with her second roommate. Throwing up on herself daily from drinking too much did not stop her from drinking heavily. Due to her excessive drinking, Joan was not sure if she was going to graduate because her grades were so low. Earlier in her life she attended A.A. meetings with her parents, but never thought that everything she heard could actually be about her too. Now she was realizing the truth about herself concerning her serious drinking problem. During this time she also experimented with other drugs such as marijuana. Her drinking persisted, but somehow she managed to pull her grades together so she could graduate. Joan was scared though. All of her friends were starting new jobs or going off to graduate school, and she had no clue what she was going to do. She barely knew what was happening from day to day. When she left school, she went to work at a summer camp where she continued to drink heavily, which led to her neglecting her appearance. During this summer she went to a wedding with her parents and got plastered. It was at this point that Joan realized that she needed to attend Alcoholics Anonymous meetings or get some other type of counseling. She finally left the summer camp because she could not handle working anymore. Joan was too depressed and hung over every day to function normally, let alone take care of children properly and responsibly. Joan was not a good role model at this point in her life, so she quit her counseling job and went home to get help.

When she got home, her parents informed her that they were going out of town for the weekend. She was excited because she figured that this was her chance to deal with life. Joan planned to fill the bathtub with water, drink herself into an oblivion, and then slit her wrists while in the tub. She wanted to die at this point. Joan could not tell her parents yet just before her parents were about to leave her mother came into her room and told her that she had a strange feeling that if they left her alone, that when they returned she would be dead.

As a result, her parents took her with them and it is on this trip after years and years of drinking that she finally told them everything concerning her addiction to alcohol. From then on, Joan and her parents got help together through A.A. Currently, Joan is happily married with a family of her own and is a pastor at a local church in Southern Maryland. Joan still attends A.A. meetings and now sponsors other individuals who are coping with the same disease that took over so many years of her life.

These three interviews helped provide a clear understanding of what the alcoholic actually goes through. All the interviews added something to my knowledge, but Joan's story was the most incredible one to hear. I found a deep interest in her story because her experiences sound similar to that of my friend who needs help.

Conclusion

Alcoholics Anonymous, for its massive religious orientation, seems to be a safe and individually profitable organization. This program strives to help disease-stricken individuals cope with and survive without alcohol and various other drugs. This group is like a large family, and treats all newcomers and visitors as members. Alcoholics Anonymous is a culture all in its own, a culture with people striving for a common goal of sobriety. A future sociologist may want to explore more into what it is that is passed down genetically, if it is anything, about alcoholism. Another topic for future research is that of how long it takes the body to rid itself of the disease, and if the disease is involved and or started more in the head or physically within the body. These future questions could explain more about the background of the individuals who attend A.A. meetings.

Street Kids

Leah Hendry, a *Winnipeg Free Press* reporter, conducted a fourmonth study of Winnipeg's street kids. During her study, she spent time observing and speaking to street kids and various people concerned with their current and future welfare. From her investigation, she gained an understanding of many aspects of these young people's lives—the circumstances that brought them to become street kids, and the actions and values that affect their day-to-day lives. Leah Henry's investigation could be described as an ethnographic study of the culture and circumstances of this group of young Manitobans.

Leah Hendry reported her findings, not in a formal report, but in a series of award-winning newspaper articles that were published in the *Winnipeg Free Press*, July 22-24, 2001.

Alienation, low self-esteem drive kids to the streets*

OME 3,000 teenagers call Winnipeg's streets home. The average age of entry to the street is 14.

Reporter Leah Hendry spent the past four months talking to street kids, their parents and outreach workers to find out why these young people give up home and family to live on the edge of society.

In researching her four-part series, which begins today on page B1, she discovered that while street kids come from different neighbourhoods, races and socioeconomic backgrounds, there's a common thread running through their stories — most had low self-esteem and felt alienated.

Some fled abuse or parental conflict, while others were led by drug and alcohol addictions. Some are mentally ill.

Street kids eke out their existence on society's fringe by squeegeeing, panhandling, dealing drugs, stealing and doing odd jobs. The prognosis for youths

who spend more than two years on the street is grim. By then their health has likely suffered and they lack basic life skills, not to mention education and work experience. Worse yet, they may lose hope for a brighter future.

Parents often don't know where to turn for help. Some give up in frustration while others never stop waiting for their wayward offspring to walk in the door.

There are havens on the streets—safe houses and drop-in centres where kids can curl up on a comfy old couch instead of the concrete floor of a bus shelter. Outreach workers stretch scarce dollars and resources to give kids—as young as six—a safe, supportive alternative to the street.

Success stories are few and far between. But some street kids do find their way home—if not to their family, then at least to a safer and healthier place they can call their own.

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No Fixed Address*

AVID Gordon is dressed for combat.
His black, grey and white camouflage pants are tucked into the top of his scuffed army boots and his brown hair is buzzed into a stubbly brushcut. He has a trace of stubble along his jaw and upper lip, and fading yellow bruises cover the right side of his neck.

Standing on the corner of Osborne Street and River Avenue, he alternates between gnawing on his blackened fingernails and picking an oozing cold sore on the corner of his mouth. His brown eyes flick back and forth from the passing traffic to his friend, who is pestering him for pot.

The busy corner has become his home. For the last four years, he has spent up to 16 hours a day there, stuck in a routine of smoking cigarettes, getting high and squeegeeing. The soiled, rank clothes on his back are his only possessions.

He has slept on park slides, in stairwells, parkades and the tower at The Forks, under the yellow sculpture off Portage and Main and beneath the Osborne and Donald street bridges.

On the nights he can't find a place to sleep he'll walk all night.

At 19, he's become numb.

"Sitting down in the circle (where a fountain once sat near the Gas Station Theatre) is pretty depressing," Gordon says as the sun sets. "I'm doing nothing. All I do is sit here."

Headlights illuminate the windows of the nearby bus shelter and pan across the squinting faces of teenagers gathered along the purple concrete walls, legs swinging, cigarette smoke floating above their heads.

"When things are going good, I start slipping. Before I realize it, I'm back where I started."

He knows the only way to get off the street is to get away from his friends. But when he talks about leaving he doesn't talk about finding an apartment or job. He can't see beyond anything more than living on the street—if not in Winnipeg, than in some other city.

"I was thinking about hitchhiking to Calgary or Toronto, somewhere bigger, where it would be easier to live on the streets," Gordon says. "Or maybe Niagara Falls. It would be easier there because of all the tourists."

Sometimes he works odd jobs – delivering fivers, raking leaves or putting up festival tents. But nothing sticks, in part because he has a criminal record.

He was arrested for drug possession in May. He says he went to show his support for legalizing marijuana at the Legislative Building and was picked up by police.

His pot habit started when he was 13, and he stayed away from hard drugs until he squatted with a group of friends in an apartment last year. He used cocaine and crystal meth, and he would often go eight or nine days without food or sleep.

"If there was a rewind button on life, I would have never touched drugs," Gordon says.

Gordon is part of a roving tribe of 20 predominantly white teenagers who drift through the streets, parks and alleys of Osborne Village.

They exist on the edges—darting into traffic armed with squeegees, begging for spare change at busy intersections.

People will skitter past with downcast eyes, cross the street to avoid them or roll up their car windows as they pass. Elderly women clutch their purses and glance nervously at the rangy pack that mills around the bus stop at River and Osborne.

"People get a sense that street kids aren't quite human," says Sister Lesley Sacouman, co-founder of Rossbrook House, a core-area drop-in centre that opened 25 years ago. "They can't picture themselves living on the street and think, 'They aren't like me, they don't have the same feelings as us.'

"If they imagined their son or daughter's face on them, maybe that would help."

The average age of entry on the street is about 14—a critical and fragile time when teenagers are trying to find themselves.

The transient nature of the streets makes it hard to measure the exact number of street kids, but the Social Planning Council estimates it's

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around 3,000. That number fluctuates in the summer as kids hitchhike in and out of the city.

Winnipeg's long, bitter winters force street kids to move off the streets and into abandoned buildings, venturing out to panhandle, pick through restaurant garbage for food or huddle together in heated bus shelters.

Gordon and the kids that call Osborne Village home are actually atypical—only one-third of Winnipeg's street youth are white.

Winnipeg is distinct because of its high aboriginal population and the disproportionate number of working poor. Almost 60 per cent of street kids in Winnipeg are aboriginal and that population is growing.

But homeless organizations don't see many aboriginal children because they rely on their extended family instead, staying with an aunt or uncle for the night or dropping by an older sister's place for dinner.

Outreach workers say many aboriginal youth are also vulnerable to gangs, pressured by their peers to join their ranks to avoid becoming targets for bullies.

Although poverty is one of the factors that causes kids to turn to the streets, it is by no means the only one. A cross-Canada study shows more than half of street kids come from middle-to upper-class homes.

"The reason they are on the streets is more likely connected to abusive homes," says Christine Ogaranko, a policy analyst with the Social Planning Council.

Substance abuse, developmental disabilities such as attention deficit disorder, and mental illness are also factors.

It's difficult to diagnose adolescents as schizophrenic or manic depressive, says Sandi Reid, a social worker at Child and Family Services (CFS). If they are "just" depressed and haven't tried suicide, there are limited services available to help them.

"It takes five months to get an appointment at the Manitoba Adolescent Treatment Centre," Reid says with a sigh. "By that time, the kid is in jail. They don't have enough services for those who need it. They are overwhelmed."

The prognosis for kids who spend more than two years on the street is grim. Even if they do turn their lives around, there are a lot of of barriers to employment—appearance; sporadic work history and a lack of life skills and education.

Infrequent showers and a lingering smell of urine and sweat mixed with grime from living in the same clothes day after day make it difficult to get a job. Head and body lice are common. And without medical attention, a simple cut can turn into an infected wound.

Multiple piercings, a collage of tattoos, scarring from self-inflicted wounds and strange hairdos alienate potential employers even more.

"Once they are on the streets it's hard to get off because that lifestyle becomes ingrained," says Margaret Church, director of Operation Go Home, an organization for the homeless that opened in Winnipeg in 1994. Located off West Broadway, on Young Street, OGH helps reunite runaways with their families or provides other resources to get them off the street.

As youths begin to move their lives to the street, contact with more "mainstream" friends from school or their neighbourhood begins to wane as the connection to other street youth becomes stronger.

Last year, Operation Go Home had 465 separate visits from street kids. In the first four months of this year, there were more than 200 visits.

Those are the kids who want help. There is another group of kids that homeless organizations don't see. They couch surf from one friend's apartment to another.

If they are in the care of CFS, they are placed in group homes or referred to welfare.

If they are on welfare, they are given \$271 a month for an apartment—usually in the core—and \$94 every two weeks for food, clothing and personal items. They are also expected to go back to school or find a job.

Case workers are supposed to be a substitute for their family or guardian, but the kids usually see them only once or twice a month.

"These kids are falling through the cracks," Church says.

The options for children under 18 are few. There are only 24 beds available in the city -16 at Ndinawe, a safe house for predominantly aboriginal children under 18 years old in the north end, and eight at McDonald Youth Services, which specializes in indepth counselling services.

The Salvation Army is not an option.

"An 18-year-old isn't comfortable there with all the huffers," Church says. "They throw a mattress on the floor among men who are high, drunk or fighting. It can be really scary."

"We need a 24-hour shelter."

Winnipeg's street kids are scattered across the city, but there are distinct turfs. There's the River and Osborne crowd, the panhandlers around Portage Place, and the north end, where the kids often belong to gangs, says Rosie O'Connor, a veteran CFS worker.

A number of aboriginal children who come from dysfunctional families struggling with alcoholism, drug abuse, violence or unemployment are vulnerable to gangs, outreach workers say.

Church of Operation Go Home recalls a couple of aboriginal children who told her about their grandmother being raped. Afterward, the rapist drove around the community with her underwear flapping off the truck aerial.

"They thought it was funny," says Church. "For them, that was normal."

Almost 70 per cent of Child and Family Service's case load is aboriginal. Many of these people have spent most of their lives in foster care, shuffled from one group home to the next. Gang life might be violent and dangerous, but it's the only family some have ever known, O'Connor says.

Fitting in is also vital for the mainly middleclass white teenagers in Osborne Village. They protect each other from social workers, police and searching parents. In some cases, they will hide friends in abandoned buildings for weeks. But the alliances are fragile and usually short-lived.

Younger street kids can be easy targets because they are eligible for free bus tickets and food hampers from homeless organizations.

"There are a lot of people out here who take advantage of them," Gordon says. "When you are 18 or 19 years old you know what you are getting into. I bitch at them (younger street people). I tell them if they think it's shitty now, they haven't been through anything yet."

Most of Gordon's belongings have been stolen, sometimes right off his body as he slept.

He was living in a rooming house on Notre Dame near the Health Sciences Centre last year when he was jumped by some gang members on his way home because he was wearing their colours.

Too paranoid to stay on the street, he turned to a childhood friend whose mother let him stay at her house for six months. She gave him some clothes and helped him get welfare. The only thing she asked of Gordon was that he keep drugs out of her house and be honest with her.

"If it wasn't for her, I don't know where I'd be," Gordon says. "She could have said no."

Gordon grew up in Tyndall Park, a largely working class area typified by smaller post-war homes and duplexes built in the late 70s and early '80s.

His parents divorced when he was a baby and Gordon's mom worked up to three jobs to support him and his older sister Tanya.

"She'd never be home," Gordon says. "My sister pretty much raised me."

Life began to unravel when he was busted for driving a stolen car when he was 14. He was kicked out of school and his house—in Grade 9. He didn't get along with his step-dad and was stealing from his mom.

"I tried staying with my dad for awhile but then everything went haywire," says Gordon. His father became angry when Gordon told him he was doing drugs. "I hadn't really seen him since I was five years old so it was pretty awkward."

He tried to commit suicide by taking pills. He feared for his life after selling drugs for some gang members and was convinced they were going to find him and beat him up.

"I figured I would just fall asleep and die," Gordon says. "But I got scared and called Teen Talk and an ambulance came and got me."

His sister has urged him to ditch his friends and go back to school now that he is eligible for adult education, but Gordon's says he's too easily distracted.

He used to get poor grades and his teachers always told his parents he was disorganized. He links his performance in school to his low selfesteem and says the only reason he went to school was to hang out with his friends.

"I think I'm stupid," Gordon says. "I'll meet someone who is 15 years old in Grade 10 and I just feel so stupid. I'm 19 and haven't even finished Grade 9."

For most street kids, the heart of the issue is self-esteem, O'Connor says. They're embroiled in power struggles with parents. They're social outcasts or labelled stupid at school. When it comes down to it, there's no bigger draw than being accepted by a group.

On the street, kids can reinvent themselves – pick a new name and a new look and start over.

"For many of these kids, it's about being accepted, sometimes for the first time in their lives," says O'Connor.

The kids she sees come from a variety of backgrounds—single moms to families from Tuxedo and River Heights. Some rural teenagers realize they are gay and move to Winnipeg because they aren't accepted or don't feel safe in their town.

According to the Social Planning Council, a disproportionate number of male street kids are gay or bisexual. A cross-Canada study showed seven per cent of street youth identified themselves as gay and another 16 per cent reported having sex with someone of the same gender.

Alienation from their parents is a critical factor. While most teenagers test their parents' boundaries, some consider running away the only way to have some independence.

And some parents don't have the skills to parent.

"A lot of parents can't look after themselves," says Reid of CFS.

Some parents kick their children out because they feel their teenagers don't respect them or because of a power struggle.

"Kicking them out should be a last resort," Reid says. "If he's hitting you, fine, but if it's because he missed a curfew, get over it.

"Parents should try to move heaven and earth to keep them close because if they let them go, they should be prepared to never see them again."

David Gordon's older sister also spent her teenage years on the street. When she was 14 years old, their mother remarried and Tanya ran away. She was angry and resented sharing her mother. When she tried to come home, her mother wouldn't let her in.

"I guess she was trying to teach me a lesson,"

says Tanya, now 23, when asked to explain her mom's actions. "It was supposed to be for six months but it turned into years."

She went through several group homes, ended up in Seven Oaks lock-up and ran with gang members from the north end. She used to blame her mother for what happened to her, but cleaned up her act when she got pregnant at age 18.

"It took my daughter to snap out of it," says Tanya, who just completed her first year of nursing school.

Her mother doesn't know what to do with David. She has tried to get him jobs but he never follows through. Tanya says he is indifferent to her four-year-old daughter and only babysits because he needs the money.

"He's never spent quality time with her," Tanya says. "He's never bought her a birthday or Christmas present. He's only out for himself."

When asked if she was out for herself when she was on the street, she just smirks.

"My mom says I was exactly like him."

As far as David's mom Rose is concerned, nothing will change until David is willing to give up drugs.

She has tried to set up appointments for him to get treatment, but he doesn't show up.

"I don't know what to do or how to help him," says Rose. "Until he wants to make the changes, he can't come back. When he does, the door is open."

She asked him to leave when he was 14 because she could no longer bear the lying or the stealing.

When her husband pointed out missing money, she didn't want to believe it. It wasn't until she gave David a hug one day as he was leaving the house that she felt the sharp edges of her CDs jutting into her ribs from under his jacket.

"I used to feel guilty that I couldn't trust him, but he made me feel this way," she says. "Once you lose your trust in someone you care about, it's hard to get it back."

When he first left, Rose went through a period of mourning. She would get up in the morning, switch on the radio and listen to hear if some teenager's body had been found.

He was arrested again in May for drug possession and banned from Osborne Village as

one of the orders to appear in court. His mom says he's living in an apartment with some other street kids. They were supposed to meet for lunch a few weeks ago, but he never showed. "When I hear him on the phone at his wit's end, it breaks my heart all over again," Rose says. "It worries me that he's on the street, but I can't hold his hand."

Many homeless organizations and neighbourhood drop-in centres scramble for money year after year because they are given short-term funding for long-term problems.

The government will put resources into getting kids to stop sniffing gasoline, but expects immediate results, says Rossbrook House's Sister Lesley Sacouman. It thinks it can throw money at the symptom rather than treating the underlying problems—poverty, unemployment or mental illness, she says.

"In order to get money, every program needs to prove they have changed the life of these kids," says Sacouman. "Some of the results don't show up for years so it's really frustrating."

Without fund-raising and the goodwill of service groups, such as the Kinsmen, many neighbourhood social services wouldn't survive.

Operation Go Home had to let one of its youth workers go last month because of a lack of funds.

With a staff of five, it also runs a job bank, has computer access, resume services, food packages, a housing coordinator and a referral service for teenagers and parents.

Outreach workers talk to kids about what they need. They talk about whether the teenager is employable and help them look for an apartment.

Problem is, once they have an apartment, their street friends usually turn it into a crash pad.

"If they really want to change, they have to turn their back on their friends, who end up giving them a hard time for what they see as their goody-two shoes attitude," Church says.

Even if they come from an abusive family, every one of the children wants to be reunited with their parents. Church says they have a romanticized idea of their parents and still would like to have them there for support.

"They are still looking for unconditional love," Church says. "We help them come to terms with what their parents can really offer."

Margaret Flamand has looked after David

Gordon on and off since he was kicked out of his home four years ago.

Flamand's 18-year-old son, Daniel, went to school with Gordon and is one of his few friends from his old life. Flamand calls Gordon her "transient" son.

"He got a raw deal," says Flamand, 45, a nurse at Fred Douglas Lodge. "His parents live three blocks away from here and I never had one phone call to see how he is."

About three years ago, David's biological dad decided to take David in, but the arrangement was short-lived. He was remarried, had no other children and hadn't seen David since he was five years old.

Gordon came back to Flamand's and shared a room with Daniel.

Even though it kills Flamand to see Gordon on the street, she had to turn her back on him. Not because she's stopped caring, but because she feels her home has become a crutch.

"I told him once that I didn't think I had done him any favours by letting him live here," says Flamand. "I'm not asking him to be a brain surgeon. Just get back on track because he's worth it."

But Gordon has convinced himself he'll screw up.

He spends day after day on the same corner. Chain-smoking, dealing drugs, squeegeeing, staring blankly at passing traffic.

"You can't tell me that these kids who don't wash, don't eat, don't take care of themselves aren't clinically depressed," Flamand says.

She gets increasingly agitated when she thinks about his parents, parents she feels who have turned their backs on him.

"You leave a dog on the street, they write you a ticket," Flamand says. "These are humans. If his parents hoofed him out they should have to pay. Provide him with a roof over his head, food in his cupboards, clothes on his back until he's 18."

"If you can have a child, look after them. If you can't, give him to someone who can," says Flamand, who has also been a foster parent.

She dreads the day when there's a call saying David hasn't woken up.

"Then his mother will be saying 'poor me' and I'll have to slap her," Flamand says, resting her head on her arms. "Where was she when he was alive and needed help?"

'Should have stayed' at home, in school*

BECKIE Holmes' biggest regret is leaving home.

"I screwed up, I should have stayed at home, stayed in school until I graduated," says Holmes, 20, who has lived on the street

for the last five years. "I had food, parents who loved me. I wanted for nothing."

Instead, she lost her childhood.

While her peers went to parties and school dances, Holmes saw people abused, shot and stabbed. She's been pulled into strangers' cars and raped, had drugs slipped into her drinks and traded sex for a chance to stay in a hotel.

Holmes decided she was taking care of herself anyway and left home when she was 15 in search of independence.

"It was painful, but it was a way to get the life I wanted," says Holmes as she takes a long drag on her cigarette on the steps of Street Connections, an outreach centre for young people in distress.

Her limp brown hair is pulled back into a loose ponytail. There are maroon stripes on either side of her centre part. Her eyes are lifeless, dull buttons.

She had been on the street for three months when she got pregnant.

"I tried to change my life around because I knew I'd have to be healthy for the baby," Holmes says.

And for those nine months she did—she got her own place and stayed off drugs. But she returned to the streets after she gave up her son for adoption.

"I ruined my life when I was 15 by having a baby," Holmes says. "I didn't need the stress. I had to think of him when I needed to be thinking about myself."

About two years ago she decided she couldn't keep jumping from place to place and asked Child and Family Services to help her get an apartment. But even that wasn't a solution.

"Living alone drove me crazy," says Holmes. "It was too hard mentally, and very lonely."

She returned to school for a short time but it was difficult to get back into studying and organizing her time after a six-year absence. Her frustration was compounded by a breakup with her boyfriend in February.

She was so depressed, she lost her apartment and went back to the streets for another month, couch surfing from one friend to the next until there was nowhere left to go.

"I was standing on Wellington Avenue and realized I need to get used to living alone," Holmes says.

She's worked at Red River Exhibition for two years. The days are long but the work is stable and she gets to eat and go on the rides for free.

She says one day she'd like to do a documentary on street youth and prostitutes.

"I want to tell other kids not to do it," says Holmes. "It will ruin your life."

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Young daughter motivates change in lifestyle*

HEN Nikkhi Kast lived on the streets, she would wake up cold and shivering in an abandoned building.

Her plans for the day would hinge on where her friends were squeegeeing or panhandling.

Passers-by would lean down, squint into her face and yell at her to go home, get a job or get a life.

"I would have loved to sit those people down, put duct tape over their mouths for five minutes and tell them why we were there," Kast says.

"You try getting taken out of your home, one outfit to your name, sleeping in a park at night. Where are you supposed to get phone calls for job interviews?"

Kast was 14 when Winnipeg Child and Family Services removed her from her Southdale home because of conflicts with her parents and their unstable relationship.

She had gone through several group homes by the time she was 16, but had no place to go after she got pregnant with her son, whom she gave up for adoption. She couch surfed for a couple of months before she found out about Villa Rosa, a city home for single expectant mothers.

Some street kids can return home to sort out their lives. Others, like Kast, are on the street because going home is not an option.

Even though she qualified for welfare, when she turned 18, she lost her apartment after her friends turned it into a crash pad.

She hitchhiked to Toronto and lived in a park for a few months, working odd jobs for some extra cash or food.

"I couldn't exactly get calls for shifts on a park bench," Kast said.

When she got pregnant a third time—she

gave her second child up for adoption as well—she finally decided to get off the street for good.

She is now raising her three-year-old daughter, Ruby, has her own apartment and volunteers at Operation Go Home, an organization for the homeless that helps reunite runaways with their families or provides them with other resources to get them off the street.

"I honestly feel like a success story," says Kast, who plans to attend Red River College to study child and youth counselling.

"I can't change what happened to me, but I can help someone so they don't have to know what it feels like."

Four years off the street, Kast still has the look of a street kid.

Her short hair is shaved along the sides and sticks up in fluorescent pink tufts. She used to have piercings "everywhere" but toned it down to an eyebrow ring and nose ring now that she's a mom. She picked up her third tattoo—a gas mask—in Quebec City in April when she protested the Summit of the Americas.

Kast used to hang out in a tight-knit group of eight street kids. They looked after one another and often pooled their money to get juice or bread for everyone. If it started to rain, they had a backup plan or arranged a meeting place.

At night, they would squat in an empty building filled with mice, pigeons and feces.

If they were kicked out by police, it would take them most of the day to find a new spot. They would break into abandoned houses by smashing a window. Some people would let Kast into their apartment building so she could sleep in the laundry room.

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Young daughter motivates change in lifestyle (continued)

"You want more than anything to get out (off the street)," Kast says.

"You use drugs or have sex with someone you don't care about, anything to break the pain. You tell yourself, 'If I can survive this, I can survive anything."

Drugs are a way of coping. Some street kids panhandle or squeegee to get money to buy drugs—or deal themselves to pay for their habit.

"It's a bonding experience," Kast says.
"There are people on drugs, but it's no
different than the rich guy who works on
Wall Street who does drugs. He's doing it to
numb the emotional pain, too."

Kast never did the hard drugs—such as heroin or crystal meth—but watched a friend being revived by paramedics after a heroin overdose.

She still gets panic attacks four years later when she thinks about what happened to her or sees street kids milling around Osborne Village or panhandling on Broadway.

She works through those moments by painting, talking to friends and writing a book about her experiences.

"I cry every time I sit down to write," Kast says.

Ruby has pulled her through and Kast is determined to be a good parent.

The rambunctious toddler is a mirror image of her mom. The same pug nose and short fuzzy hair. Even some of the same mannerisms and sayings.

"Sometimes I hear her repeating things I say, like `I need some personal space,"' Kast says with a proud chuckle.

Even though Kast wants to work, she's scared about failing.

"In some ways it's easier to be on the streets," says Kast. "There's no way to screw up there."

Kast's 20-year mission is to get her daughter through life.

"There aren't worse kids out there, but worse parents," says Kast, who recalls a friend showing her pictures of her family. In almost every photo, there were stacks of beer bottles in the corner. Most showed her dad dead drunk with his pants half down. Her friend didn't think anything was out of place—for her, that life was normal.

Kast and her parents have rebuilt their relationship. There was a desire on both sides to mend past hurts and try to see each other's point of view.

"They're lucky because they could have ended up at my funeral rather than in the birthing room," Kast says.

Mother wages a losing battle to keep son from slipping away*

O nursery school would take Anne's son.
When she came for Mike at the end of the day, the staff would shove him into her arms and tell her not to bring him back.

The boy's energy was boundless. He was loud, jumped on tables and climbed curtains.

At first, Anne thought she and her husband didn't know how to handle an active child. But when five nursery schools told her the same thing, she realized the problem was indeed her son.

Over the next eight years, Anne and her husband Paul, who live in a middle class Winnipeg suburb, enrolled their son in swimming, kung fu, cub scouts and soccer to find an outlet for his energy.

"If he didn't get the ball, he would disrupt the game," Anne recalls.

Mike was diagnosed with attention deficit disorder. He went on Ritalin, but it gave him tics

He was always running, shouting and talking in class and once was suspended for slapping a student. Calls from the principal's office were common in elementary school and junior high.

Mike gravitated toward kids who had easy access to cigarettes, alcohol and drugs. Anne tried to get some insight into her son's friends by talking to their parents.

The family went to counselling and finally felt they had a lid on his behaviour. But it began to spiral out of control about two years ago, when he was 13.

Mike started stealing, going through dresser drawers and Anne's purse. Nothing was sacred—not even his siblings' piggy banks. Anne suspected drug use and called the police but she says they told her it was her problem, not theirs.

Mike then became verbally and physically abusive, kicking and shoving his sisters and younger brother.

Initially, Child and Family Services didn't want to take him because he had a good home. They told Anne it would cost \$895 a month to put him in care, a quarter of the family's take-home pay.

"I started to cry," recalls Anne, 42. "If I was on welfare there would be help for me, but because we were productive, no one wanted to do anything."

Anne asked CFS what she had to do so they would take Mike.

"If I beat him, will you take him?"

"It felt like we were hanging on a cliff calling for help," says Anne. "But no one would come and finally we had to let go."

Her breaking point came when Mike tried to push his 12-year-old-sister down the stairs. CFS took him that day.

It wasn't easy to see him leave, she recalls. "It was like a psychological amputation," Anne says.

After a string of group homes he gravitated toward the street.

Mike's family and neighbourhood don't fit the stereotype of a street kid.

Children play basketball in front of houses while others rattle down the street on skateboards or scooters.

Houses with two-car garages vary only slightly in colour and shape. There are minivans, sport utility vehicles and station wagons in the driveways.

Anne leads the way down the basement

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Mother wages a losing battle (continued)

stairs to Mike's room, tucked in a secluded corner. It hasn't changed since he left nearly two years ago. The walls were once covered with pictures ripped out of skateboarding and music magazines. All that's left are sticky remnants of tape and bits of paper.

When Child and Family Services took Mike away, he took his pictures with him.

"It's pretty depressing," Anne says as she looks around the room. "It looked a lot better when the pictures were still up, just like any other teenager's room."

A mirror propped up against the wall reveals a message scrawled in black marker on top of the frame—"You can't sedate all the things you hate." He has also written "F—You" on his stereo. "That was his attitude about a lot of things," Anne says with a sigh.

She refers to her son as Bart—their special little guy—just like the Simpsons' character.

"It's not like he's a non-person," she says. Anne thought she had protected her other children from worrying about Mike, who is now 15, but she has noticed her two youngest children are having problems coping with his absence.

"They were counting on him coming back," she says. "When they've had a good visit with him, they get angry with us that he isn't here. But if they've been pushed around, they're glad to see him go.

The siblings have been blacklisted at school by teachers who, Anne says, assume they will cause trouble too.

Anne's younger son was pulled into the principal's office for allegedly spitting on a student. Even though it turned out to be someone else, the incident was documented in his file.

It's hard on Mike's older sister, too. The two were quite close and Mike confides in her when he comes home to visit. But she doesn't tell Anne much about what Mike says any more—Anne has used past

information to track him down or given it to a social worker.

Most of Anne's friends and neighbours know Mike doesn't live at home. But it's the parents of the children she suspects sold her son drugs who lead the whispering campaign. They won't let their children talk to her three other children because they think Mike's a bad influence.

She's often tempted to walk up to their door and tell them it was their kids who got her son involved in drugs.

"It's such a gift to have peace of mind. I don't have it, but I can give that to them," she says in explaining why she holds back from confronting the parents.

The worrying didn't end with Mike out of the house.

He went through four group homes in three months, breaking windows and furniture, kicking in walls and threatening people.

Anne and Paul paid \$500 a month to put him in a group home, but that was whittled down to \$300 when CFS realized how difficult Mike was.

"He was hell on wheels," Anne says.

He has built up so many street connections now he won't stay at a group home. He now "lives" in Osborne Village and can be found squeegeeing on the corner of River and Osborne most days.

Anne worries that Mike's street friends take advantage of him because he's underage. Many homeless organizations provide food hampers and bus tickets for kids under 18.

"They treat him like a pet," Anne says. He comes home occasionally when he wants to catch up on sleep, shower and have a good meal.

They even invited him to come on a family holiday to Disneyland last year. The trip went smoothly, in part because there was so much to do, no one had any energy left to fight.

Mother wages a losing battle (continued)

"It was nice to see him in the pool acting like a kid again," Anne says.

But she bristles when she talks about the time he brought some friends home for dinner.

"I fed them, washed their clothes and gave them medicine," she says "When they left, I found an IOU note for \$5. They had ripped off my son's piggy bank."

Yet life goes on in Mike's absence.

There are pictures of all four children in the living room. On a May evening, Anne's husband is curled up on the couch in the family room watching TV and her 17-year-old daughter is downstairs playing pool with a friend. Her other daughter is on the phone firming up plans for her birthday party and her youngest son is raiding the pantry for snacks.

Mike is never far from Anne's thoughts. It's worse when she doesn't hear from him, sometimes for weeks.

Last Thanksgiving he and a group of friends tried to make it to Thunder Bay, Ont. They hitchhiked in groups of three and made it as far as Dryden. Anne's husband Paul had to drive there to pick him up.

"What do you say?" Paul says, when asked what he said to Mike on the three-hour drive back. "You say nothing or you choke him."

When Anne suggests her son is misguided, her husband quickly cuts in.

"He wasn't misguided," he scoffs. "He had guidance he chose not to listen to it."

In private, Anne says her husband feels he is being blamed for leading their son astray.

"He's not good at giving a lot of leeway and has a hard time accepting other people's lifestyle choices," Anne explains. "The disciplinary role is engraved." Anne is more at ease with her son's choices. She doesn't like it, but enjoys his company when he comes home and hopes he'll realize he had a decent life and people who care about him.

"The door is always open and we are waiting," Anne says. "There should be a body in his bed and someone sitting in his spot at the table."

When Mike occasionally asks if he can come home, his parents tell him that he's welcome back if he is willing to abide by their rules.

There is a curfew and if he isn't going to return to school, Anne and Paul have asked him to find a job or to volunteer so he isn't sitting around the house all day with nothing to do.

Mike has never wanted to take that first step. Anne understands the idea of coming home isn't without its drawbacks.

"How do you go back to school and answer to mom and dad when you haven't done it for a long time," she says. "That kind of freedom is appealing."

Anne's husband isn't as understanding. He balks when he sees kids standing on the corner of Osborne, and Broadway, clutching signs, asking for help.

"Give me a break," Paul says sarcastically. "Mike has some place to go. If he's hungry, that's his choice. He might not be living well, but he's not suffering."

When asked about her support system, Anne says most of her friends are sympathetic but few can identify with her. Her friends talk about their kids going to school, taking exams, attending school dances and dating.

"I can't really tell them, 'Hey, my kid sleeps under the bridge in Osborne Village.' "

A safe place to smile awhile*

Haven offers kids fellowship and fun

IM can barely see over the rim of the table, but he holds his cue like a pool shark.

The six-year-old is a regular at Rossbrook House, a drop-in centre in Winnipeg's core.

It wasn't always that way. When Rossbrook House first opened 25 years ago, 14-to-24-year-olds were considered most at risk of ending up on the street or in gangs.

But as younger and younger children began showing up at their door, staff had to lower the minimum age.

"At one point we say, OK, nine years old is the youngest and then they would bring their eight-year-old brother in," says Sister Lesley Sacouman, co-founder of Rossbrook House. "We've had four-year-olds come here."

Rossbrook House, at Ross Avenue and Sherbrook Street, was established to provide children with an alternative to the streets and to offer affordable recreation in a safe social setting 24 hours a day, 365 days a year.

The basement is filled with pool tables and a television. Comfy old couches and chairs line the walls upstairs, and a new addition off the former United Church includes a tiny gym for craft classes and basketball.

The children determine the programming and there is a leadership circle for children eight to 11. Rossbrook House pays them to do odd jobs, such as picking herbs for use in traditional medicines, helping younger kids do crafts, and even cleaning up neighbourhood garbage. The jobs help them develop skills and gain a sense of ownership.

According to the Social Planning Council, almost 60 per cent of street kids are aboriginal. In a city with one of Canada's largest aboriginal populations, the drop-in

centre sees third- and fourth-generation poverty. Staff deal with 150 to 200 children a day – 97 per cent of them aboriginal.

Most of the homelessness is sporadic—the youngsters have an address, but it's not always safe to go home.

"If a child has been abused, you know the day they've been abused," Sacouman says. "The light just goes out of their eyes."

There are few grassroots organizations like Rossbrook House and despite its 25-year record, Sacouman isn't sure it can be replicated because such organizations are difficult to establish.

Rossbrook wasn't an overnight success. During the first 18 months, it consisted of a pool table in the basement of Sacouman's home.

"It takes years of perseverance to stick with it," Sacouman says.

Over the last five years, gangs have become more problematic in the north end. The staff at Rossbrook House used to drive the younger children home at night. Now they drive everyone home.

Some kids are pressured into gangs because it's safer to be in the gang than on the outside, says Dion Knol, the drop-in coordinator for Pritchard Place, part of the Andrews Street Family Centre.

"They know if they aren't involved, they will be a target for bullies or get their stuff stolen," says Knol.

Pritchard Place opened 16 years ago directly across from William Whyte School.

It organizes fishing and camping trips, outings to Blue Bombers and Goldeyes games, and offers arts and crafts and tutoring services to help kids with their homework after school.

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A safe place to smile awhile (continued)

Pritchard Place has nearly 500 children between the ages of six and 17 registered. The older kids often join the youth leadership program and plan many of the activities.

Knol was one of those children who believed he wouldn't amount to anything. He dropped out of school, dealt drugs and stole from his friends and family to feed his cocaine addiction.

He attempted suicide.

One night he met an elderly couple and told them his life story. They offered him a place to stay, where he cleaned himself up and chose a different path for his life. Having someone pay attention to you is life-and-death important, Knol says.

He gets teary just talking about children playing baseball or going camping—the things he didn't get to do as a child.

"These are the experiences kids want," says Knol. "Not Child and Family Services, the police or the courts. That kills our kids. Once they are in the system they are lost."

Sacouman says Winnipeg needs more 24-hour drop-in centres.

Pritchard Place is open eight hours a day, seven days a week. One of Knol's goals is to have a 24-hour centre, but the money isn't there.

"Twenty-four-hour centres should be as bountiful as corner stores," says Knol. "I see young kids in diapers walking around the streets at night in my neighbourhood. There should be a place for them to go."

Although the provincial government has committed \$9 million for community-based programs for children and youth in the last year, it's not enough. It boils down to government prioritizing at all three levels, says Knol.

"They are up there fixing the Golden Boy at the legislature rather than putting money into homelessness or prostitution," says Knol. "These kids are the building blocks. We need to invest in our future."

Where to get help

HERE are some of the places Winnipeg street kids or families in need can go or call for help:

Andrews Street Family Centre/Pritchard Place Drop In Centre

Youth drop-in centre for children under 18. Open 11 a.m. to 7 p.m., seven days a week in the summer; during school year, open 3:30 p.m. to 10 p.m. Monday to Friday and 11 a.m. to 7 p.m. weekends. Location: B-220 Andrews St. Phone: 589-1721; 582-9808 (drop-in centre)

Rossbrook House

24-hour drop-in centre for people up to age 24.

Location: 658 Ross Ave. Phone: 949-4090

| MacDonald Youth Services

Offers a counselling/referral service for atrisk youth, outreach and an overnight youth shelter.

Location: 175 Mayfair Ave.

Phone: 477-1722

Web site: www.mys.mb.ca

| Operation Go Home

Helps reunite runaways with their families or provides them with help to get off the street, including outreach, food hampers, bus tickets and housing co-ordinators.

Location: 195 Young St. (just off of

Broadway)

Phone: 783-5617 or 1-800-668-4663

Ndinawemaaganag Endaawaad Inc.

Safe house for children under 18 **who are** leaving abusive homes.

Phone: 586-2588

I Circle of Life Thunderbird House

Provides aboriginal cultural teachings and tradition for youth. Includes powwow lessons, drum group and music theory. Resident elder available for appointments.

Location: 715 Main St. Phone: 940-4240

A safe place to smile awhile (continued)

Ma Mawi Wi Chi Itata Centre

Offers a family support program, youth services and the Youth Emergency In-Home Support Program.

Location: 94 McGregor St.

Phone: 925-0300

New Directions for Children, Youth and Families

Runs support group for parents of street kids and sexually exploited youth. Offers family therapy, resources for adolescent parents, training resources for youth, and transition education and resources for women. Community treatment centres are also available.

Location: 400-491 Portage Ave.

Phone: 786-7051

| Elizabeth Hill Counselling Centre

Delivers clinical services to families and

children.

Location: 3rd floor, 321 McDermot Ave.

Phone: 956-6560

Street Connections

Services for sexually exploited youth. Gives

out condoms and clean needles.

Location: 50 Argyle St. Phone: 943-6379

Teen Touch/Klinic

24-hour help line. Phone: 783-1116

Salvation Army

Mobile Crisis Unit Phone: 946-9109

I Child and Family Services/Social Assistance for Youth

Contact: Sandi Reid Phone: 944-4200

| Addictions Foundation of Manitoba

Youth community-based services

Location: 200 Osborne St.

Phone: 944-6235

Winnipeg Harvest

City food bank

Location: 1085 Winnipeg Ave.

Phone: 982-3663

Agape Table

(Soup kitchens)

Locations:

515 Stradbrook Ave.

Phone: 284-4760 175 Colony St. Phone: 786-2370 261 Colony St. Phone: 783-0246

manitoba theatre centre

Survey #a/b

MTC 2001-02 Priority Subscriber Survey - COMPLETE & WIN!

000551

We are conducting a brief survey of selected Mainstage Priority Subscribers. We would very much appreciate your taking about 5 minutes to share your views with us. **Please take the time now to complete and return the survey** to us in the enclosed stamped, self-addressed envelope. Thank you!

If you are interested, all completed surveys returned to us by November 23, 2001 will be entered in a draw for a \$25 gift certificate for The Round Table, plus a pair of tickets to an MTC Warehouse play during the 2001-02 season. YOU DO NOT HAVE TO GIVE US YOUR NAME. Complete instructions about how to take part in the draw are given at the end of the survey.

1. For how many years have you subscribed to the MTC Mainstage? (please check ONE)

My first year		2 years	
3 or 4 years	\square_3	5 to 9 years	
10 to 19	\square_5	20 or more	□,

If you attended any of these MTC Mainstage plays, please rate your enjoyment of each of the following plays by circling
a number from 1 to 5, where 1 means the play was not at all enjoyable and 5 means it was very enjoyable. If you
didn't see a play, please circle '8'.

	Not at all enjoyable				enjoya	ble	see
a. To Kill a Mockingbird	1	2	3	4	. 5		8
b. The Complete Works of Wm Shakespeare (abridged)	· 1	2	3	4	. 5		8
c. Camelot	1	2	3	4	5		8
d. The Weir	1	2	3	4	5		8
e. The Drawer Boy	1	2	3	4	5		8
f. Larry's Party	1	2	3	4	5		. 8

3. MTC strives for "Quality" and "Balance" in its programming. "Quality" includes production values (that is, sets, props, costumes, lighting, etc.), acting, and direction. "Balance" includes the mix of play types, such as modern and classic dramas, comedies, and musicals. Again, using a scale of 1 to 5, where 1 means very poor and 5 means excellent, how would you rate MTC's programming in terms of:

Very	poor			Excell	ent	
a. Quality	1	2	3.	4	5	
b. Balance	1	2	3	4	5	

4. Listed below are some general classifications of plays. Using a scale of 1 to 5, where 1 means it is your least favourite and 5 means it is your favourite, please rate the following types of plays.

	Least favourite				Favourite type
a. Drama	1	2	3	4	5
b. Musical	1	2	3	4	5
c. Comedy	1	. 2	3	4	5

5. Below is a list of some musicals (author(s) name followed by the title). Please check whether or not you have heard of each musical AND THEN using a scale of 1 to 5 rate how much you would like to see it, where 1 means you are not interested in seeing it and 5 means you would be very interested in seeing it at MTC.

	of play	Interes	ted			Interested
a. Leigh/Darion/Wasserman's Man of La Mancha b. Lerner & Loewe's My Fair Lady c. Rice & Lloyd Webber's Jesus Christ Superstar	Yes No 1	1 1 1	2 2 2	3 3 3	4 4 4	5 5 5
d. Rice & Lloyd Webber's Joseph & The Amazing						
Technicolor Dream Coat		1	2	3	4	5
e. Rice & Lloyd Webber's Evita		1	2	3	4	5
f. Rodgers & Hart's Babes in Arms		1	2	3	4	5
g. Sondheim's Sweeney Todd		1	2	3	4	5

Please turn over...

m**f** C Survey #a/b

Please cut this off & keep for your records

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	at MTC.	Heard Of play		Not Interested				Very Interested		
		Yes No								
	a. Balderston & Deane's Dracula	$\Box_1 \Box_2$		1	2	3	4	5		
	b. Chekhov's The Three Sisters			1	2	3	4	5		
	c. Chekhov's The Seagull			1	2	3	4	5		
	d. Chekhov's The Cherry Orchard			1	2	3	4	5		
	e. Coward's The Vortex			1 .	2	3	4	5		
	f. Hellman's The Children's Hour			1	2	3	4	5		
	g. Ibsen's An Enemy of The People	$\square_1 \square_2$		1	2	3	4	5		
	h. Lawrence & Lee's Inherit The Wind			1	2	3	4	5		
	i. Miller's All My Sons	\square_1 \square_2		1	2	3	4	5		
	j. Shakespeare's Othello			1	2	3	4	5 .		
	k. Shakespeare's The Winter's Tale				2	3	4	5		
	1. Shaw's St. Joan			1 1	2	3	4	5		
	m. Steinbeck's The Grapes of Wrath (adap. Galati)			1	2	3	4	5		
	n. Williams' Night of The Iguana			1	2	3	4	5		
	For each of the following comedies , please indic	-	nave		of it an	d then ra	ate how i		you'd be	in ·
	seeing it at MTC.	Heard Of play		Not Interested				Very Interested	* **.	
	a. Ayckbourn's Comic Potential	Yes No		1	2	3	4	5		
	b. Coward's Private Lives			1	2	3	- 4	5		
	c. Feydeau's A Flea in Her Ear			1	2	3	4	5 .		
	d. Hart's Light up the Sky			1 1 1	2	3	4	5		
		-1 -2			_		•	-		
	c. Shaffer's Lettice & Lovage			1	2	3	4	5		
	f. Simon's The Dinner Party			1	2	3	4	5		
	g. Wycherley's The Country Wife			1	2	3	4	5		
	Other than the plays listed above, please	name up to	thr	ee play	s you	would	most lik	ce to see or	the MTC N	/ainsta
	1 2									
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School Mission (2000-2001) Parent Survey

All partners in education including parents, students, and staff strive to create a safe, caring learning environment which promotes academic excellence while validating the uniqueness of the individual as a contributing member of the larger social community.

1. Are there balanced partnerships between our parents, staff, and students?

	Often					No Response	
	1	2	3	4	5		
Results:	19%	17%	32%	17%	8%	7%	

2. Is our school a safe, caring learning environment?

	Often	Seldom	No Response			
	1	2	3	4	5	
Results:	30%	9%	17%	8%	6%	30%

3. Does our school promote academic excellence?

	Often					No Response		
	1	2	3	4	5			
Results:	28%	34%	13%	15%	8%	2%		

4. Does our school validate the uniqueness of individual students?

Often					Seldom	No Response
	1	2	3	4	5	
Results:	15%	32%	28%	13%	4%	8%

5. Do students at our school contribute to the larger social community?

	Often					No Response
	1	2	3	4	5	
Results:	19%	25%	25%	11%	8%	12%

Thank you for responding to this survey!

Parent/Guardian Survey

Completion Instructions: It is important that you shade your answer like this lacktriangle. Do NOT use $\normalfont{\mathcal{X}}$.

1. Please shade the name of the school sending you this questionnaire. O Bairdmore School O École Crane O École Saint-Avila O Whyte Ridge Elementary 2. Please shade ALL the ways you have been involved with this school over the last two years. O Participated as a parent council representative. O Participated on another school committee (e.g., school plans committee, school craft/tea/bake sale, pizza lunch). O Attending a small group discussion on school issues. O Worked as a volunteer. O Attended parent-teacher interview(s). O Attended a school performance/special event. O Attended a sports (athletic) event (e.g., participated in/coached/supervised club). O Supervised a field trip. O Helped/encouraged my child at home.	child's school? (Shade ALL that apply.) O Classroom newsletter/home review. O School newsletter. O School website. O Involvement in school committees. O What my neighbours tell me. O Attending special events/performances. O Parent/teacher interview(s). O Take home notices. O Other visits to the school. O What my child tells me. O Telephone contact with school staff. O Progress reports sent home. O Agenda books. O Local newspaper (e.g., the Lance). O School signs/Reader Boards. O School's web page. O Divisional newsletter. O Email. O Another way? What?			
O Other?	 Yes O No Go to Question 10 8. When compared with your current method, would you prefer to receive school information electronically? Yes O No Go to Question 10 			
4. In this school, in what grade in your oldest child? O Kindergarten O Grade 4 O Grade 1 O Grade 5 O Grade 2 O Grade 6 O Grade 3	9. Would you access your child's homework or progress report via: School home page/website? O Yes O No Email? O Yes O No			
5. Including this year, how many years in total has your <i>oldest</i> child attended this school? O 1 year O 2 years O 3 years O 3 years				
	Ì			

10.	How would you rat between yourself a					15. What do you think are the main strength of this school? (Please shade up to THRE	
	O Very good	0	Very			O Variety of interesting learning	
	O Satisfactory	0		t require		activities.	
	O Unsatisfactory	7		unication		O Open and supportive vice-principal/ principal.	
			WIUII	life scrio	01	O Special co-curricular program options	3
11.	Over the last year	has co	ommun	ication:		available (e.g., French, Music, Phys.	
	O Improved	0	I don'	t know,	my	Ed., Enrichment)	
	O Stayed the san	ne		was not	J	O Sense of community (i.e., students fe	el
	O Worsened		at thi	s school		they "belong" at this school). O Teachers/staff.	
	TTT 11 111					O Teachers/staff. O Extra-curricular activities.	
12.	Would you like to				out	O Safe environment.	
	what your child do				10	O Meeting diverse student needs (e.g.,	
	O Yes O No	G G	o to Q	uestion	10	"at-risk," Enrichment, Resource, ESI	۱,
13	Please shade ALL	the ar	eas in	which v	011	special needs students).	
10.	would like more in			willon j	o u	O Caring environment.	
	O Programs that	are a	vailabl	e.		O Something else? What?	
	O How well your				gths,	14. Please shade how strongly you agree wit	h
	problems, prog					each of the following statements.	
	O Special events					Strongly Strongly Agree Agree Disagree Disagree	
	O The process/myour child's pe			to assess	3	a) At school my child	IXIIOW
	O Project expects			adlines.		has meaningful	
	O Your child's ju					learning opportunities. O O O	0
	options.					b) This school is	0
	O Notice of upcor					helping my child develop a sense of	
	O Homework bei					social responsibility. O O O	0
	O Something else	e. <i>vvr</i> i	aı:			c) This school provides a variety of extra-	
14.	Rate the importan	ce for	your cl	nild to a	ttend	curricular activities. O O O	0
	this school accordi					d) I feel welcome in this school. O O O	0
	_	Very	T	Not	Not	e) My child feels safe in	0
		mportant	Important	Very Important	Important At All	this school. O O O O f) Teachers are willing to	0
a)	His/her friends attend this school.	0	0	0	0	listen to parents/	
b)	It is close to home.					guardians. O O O	0
c)	It offers the	0	0	0	0	g) The school has clearly stated goals. O O O	0
	programs I want for my child.	0	0	0	0	h) There are clearly stated rules and	
d)	It has a good					expectations for	
ĺ	academic	\circ		\circ	\circ	behaviour. O O O	O
-)	reputations.	0	0	О	О	i) I have opportunities to be involved in	
e)	It has a good extra-curricular					developing school	-
	program.	0	0	O	0	plans. O O O O j) My child has	0
f)	It offers a lunch	0	0	0	0	opportunities at	
g)	program. It has a	•	•	9	<u> </u>	school to learn through a variety of	
5/	reputation of					technologies	
	caring about	0	0	0	0	(e.g., computers, Internet, video,	
	students.		9	<u> </u>)	films). O O O	0

17. Please shade how strongly you AGREE or DISAGREE with each or refer to your <i>oldest</i> child who attends this school.	of these	staten	nents.	Please	
refer to your <i>officest</i> child who attends this school.	Strongly Agree	Agree	Disagree	Strongly Disagre	y Don't e Know
a) My child enjoys school.	O	0	0	0	0
b) If my child needed help, he/she would feel comfortable asking one			_		
of the school staff.	0	0	0	0	0
c) The vice-principal/principal is open to parental input. d) My child is learning things that are meaningful to his/her life.	0	0	0	0	0
f) Staff know my child as an individual.	Ö	Ö	Ö	Ö	Ö
g) My child talks favourably about the vice-principal/principal.	Ö	Ö	Ö	Ö	Ö
h) The school has the resources necessary to support my child's	•		•	•	•
learning.	\circ	O	O	O	\circ
i) My child is really involved with this school.	0	O	O	O	0
j) My child feels he/she "belongs" at this school.	0	0	0	O	\circ
k) Teachers are available to help my child before/after school or		_			
during lunch hour/recess.	0	0	0	0	0
l) I would like to know more about what my child is learning. m) Teachers utilize different teaching methods.	0	0	0	0	0
n) The vice-principal/principal encourages consultation between	J	0	0	J	0
parents/guardians and teachers.	\circ	O	0	0	0
o) My child finds his/her agenda book useful.	Ö	Ö	Ö	Ö	Ö
p) I find my child's agenda book useful.	\circ	O	O	O	\circ
q) The school provides my child with Enrichment opportunities.	0	O	O	O	0
r) I would support fundraising for a specific project at my child's					
school such as the purchase of playground equipment.	0	0	0	0	\circ
s) I believe that the Advisory Council/Home and School Association is	\circ	\circ	\circ	\circ	\circ
effective in their communication with parents/ guardians.	О	0	0	0	0
18. How important is it to you that this school provides your child(ren) with t	he foll	lowing	?	
	Very	Import	Not	Very	Not
	Important	Import	ant Imp		nportant At All
a) Language Arts skills.	O	0		C	0
b) Mathematics skills.	0	0		C	0
c) The ability to communicate effectively.	0	0	(C	O
d) An understanding of the world around them (e.g., Science, Social Studies).	0	0	(С	O
e) Self-discipline.	Ö	0)	Ö
f) The ability to learn things for themselves.	Ŏ	Ŏ		Š	Ö
g) The ability to set goals.	0	0		C	0
h) The ability to self-assess progress.	0	0		С	0
i) An appreciation for the arts and music.	0	0	(C	0
j) An environment in which they can experience success and gain		_		_	
confidence.	0	0		C	0
k) The ability to work effectively as part of a team/group.	0	0	(O	О
l) Skills to become responsible citizens/reinforce social values (e.g., honesty/integrity).	0	0	(С	0
m) Social and personal relationship skills (e.g., punctuality,	0	0	`)	0
responsibility, organizational skills).	\circ	0	(С	\circ
o) Extra-curricular activities.	O	O		Ö	0
p) An environment that encourages students to develop a healthy					
lifestyle (e.g., Phys. Ed., Health, Wellness).	0	0		С	\circ
q) Skills to become technologically literate.	0	0		C	0
r) French as a Second Language.	0	0)	О

19. How strongly do you agree or disagree each of the following is true based on your experience at the school, this school year?				NOTE: QUESTIONS 24 to 28 are to be completed ONLY BY parents/guardians with children at:				
	Strongly	D.	Strongly	École Crane and/or École Saint-Avila				
a) I receive regular	Agree Agree	Disagree	Disagree	Know	When thinking about French Immersion, do you			
feedback on my child's progress. b) The school building	0 0	0	0	0	agree that: Don't Yes No Know			
is clean and well- maintained. c) Teachers respect	0 0	0	0	0	24. a single track setting is more effective than other settings in			
students.	0 0	0	0	0	developing French language skills. O O O			
d) Students respect teachers.	0 0	0	0	0	25. a single track Senior High			
e) Students respect other students.	0 0	0	0	0	School would be more effective than other settings in developing French language skills.			
20. Would you like to see specific changes or improvements made to this school?Yes Continue with Question 21				26. you have received useful information regarding transition from École Crane/Saint-Avila to				
	to Questi	on 22			École Viscount Alexander and Inst. Coll. Vincent-Massey.			
O Don't Know		ques	StiOIt 2	44	· ·			
21. Shade the area is changes or improbrief explanationO Programs of	ovements a n for each.				27. French Immersion schools in Fort Garry S.D. should be organized in Early Years (K to 4), Middle Years (5 to 8), and Senior Years (S1 to S4).			
O Facilities					28. You would be more likely to participate in Advisory Council meetings if child care were provided.			
O Something else?					NOTE: QUESTIONS 29 to 31 are to be completed ONLY BY parents/guardians with children at:			
					Whyte Ridge Elementary			
					When thinking about French Immersion, do you agree that:			
22. Overall, how sat education your <i>a</i> this school.				at	29. Have you volunteered at this school this school year?			
O Very satisfied O Satisfied	O V	-	issatis	fied	30. Did you attend the Volunteer Orientation Session held this school year?			
23. Please use this space for any other comments or suggestions you have regarding the school.				31. If you did attend the Volunteer Orientation Session, was it?				
					O Very helpful O Not very helpful O Helpful O Not helpful at all			
					Please return the completed questionnaire in the business reply envelope provided. Thank You For Your Cooperation.			
				PROACTIVE INFORMATION SERVICES INC.				

WRITING GUIDELINES

Proposals*

A proposal is a detailed plan you can develop to complete a project or fix a problem. The most persuasive proposal is one that is practical, logical, and creative.

PREWRITING

- **1. Determining Your Purpose**. . Think about your goal: to thoroughly research the problem or project, develop a workable plan, and explain the plan in a clear, convincing way.
- **2. Considering Your Audience**. . .Think about your reader. What will convince the reader of your plan's value?

WRITING AND REVISING

3. Organizing the Body. . . Organize your proposal into three parts:

Beginning: State your main point—what are you trying to accomplish and why is it important?

Middle: Explain your plan. Include details about the equipment, materials, and other resources needed. Outline the steps to be taken and a schedule for completing them. Finally, describe the expected results.

Ending: Focus on your proposal's benefits and ask for approval.

- **4. Improving Your Writing**. . .Be sure your draft includes
 - O all the necessary details,
 - O a clear organization, and
 - O a sincere voice indicating that you care about the project

EDITING AND PROOFREADING

- **5. Checking for Style and Accuracy**. . .Review your revised proposal, checking for
 - O precise word choice, easy-to-read sentences, and strong transitions
 - O clear, readable format; and
 - O correct spelling, grammar, and punctuation

[Hot LINK] Use "Assessment Rubric," page 308, as a helpful revising and editing guide.

6. Preparing a Final Copy. . .Write or keyboard a neat copy of your proposal. Proofread it carefully before sharing it.

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Sample Proposal

Date: February 16, 2000

To: Mr. Tristan

From: Andrea Bonovan, Jasmine Caron, and Randy Freid

Subject: Rocket-Engine Project for Science Fair

Project Description: For our project, we want to research the effects of fuel volume on thrust in rocket engines. We plan to fill two-literpop bottles with different amounts of water and pump them with air to a constant pressure. Then we will fly the bottles on the football field, measure the flight distances, and graph the results. Finally, we'll make a written report and present the project at the science fair.

Materials Needed:

- 1. 4 pairs of safety goggles
- 2. 10 two-liter bottles, corks, and valves
- 3. water supply and a beaker for measuring volume
- 4. air compressor with gauge (the one from the wood shop)
- 5. launching pad (wood, nails, screws)
- 6. tape measure
- 7. graph paper

Deadlines and Procedure:

Feb. 18	Get signed permission slips authorizing our use of
	football field.
Feb. 19	Find out safe bottle pressure from the Conklin Bottle
	Company.
Feb. 26	Finish launch pad.
Feb. 28	Complete research on rocket engines.
Mar. 1	Fly the bottles.
Mar. 3	Finish graphs.
Mar. 8	Review first draft of experiment and research report.
Man 12	Einich von out vorrieiene

Mar. 13 Finish report revisions.

Mar. 24 Build science fair display.

Mar. 31 Go to science fair and wow judges!

Outcome: We will better understand Newton's laws and the effects of fuel volume on propulsion. Our report and science fair display will help other students understand how rockets work.

Please approve our proposal. If you have ideas for improving our project, please let us know.

Content of Field Notes

Field notes include

- date
- *context* (Place, time, and circumstances may powerfully shape the behaviour of the people you are observing.)
- notes on
 - language (Include important dialogue, words frequently used or unique to this context, topics discussed, volume and tone of voice, and formal and informal speech.)
 - clothing and hairstyles (Look for subtleties in accessories, makeup, and style that represent "belonging.")
 - gestures and movements
 - routines and ritualistic behaviour
 - social interaction, affiliations, and subgroups (e.g., Who sits with whom?)
- environment (Draw sketches and diagrams, where helpful.)

Field Notes Tips

- 1. Do not take notes at your first visit to your research site. Initially, focus on becoming comfortable in this situation.
- 2. Use the left page of a notebook for field notes; reserve the right for later reflection and analysis.
- 3. Create your own shorthand and codes for individuals if you do not know their names.
- 4. Jot down close details and sensory information. Make notes that will help you return in your mind to the situation later.

This Not this

G and Z bat a paper bag overhead. The team was rowdy on the bus.

K, L, and M squeeze into one seat.

S sits alone behind the driver.

- 5. Record how you are feeling at each observation period. This is one of the circumstances that may have a significant impact on the kinds of things you observe.
- 6. If you find that you are seeing only what you expect to see, try tallying a particular behaviour to see if it opens new insight (e.g., make notes of who interrupts whom; jot names in a circle and draw arrows to chart the direction of conversation).
- 7. Jot down questions if they occur to you, but do not interpret or judge.
- 8. You will not have time to write down everything. Review, clarify, and elaborate on your notes immediately after the observation period.

Interview Tips

- 1. Arrange the interview at the respondent's convenience and find a comfortable, quiet location for conducting the interview. Ask for permission to audiotape.
- 2. Ask for the respondent's explanation of any hunches or assumptions you have. Resist the impulse to show how much you understand.
- 3. Ask difficult questions only after you have established a level of ease and trust. Allow the respondent some distance. Say, for example, "How do most people in your situation feel about . . . ?"
- 4. Stay focused on the purpose of the interview. Remember, "The distinguishing mark of a good interview is not good conversation but good data" (Glesne 84).
- 5. Be patient. Say, "Tell me more" when you get short answers.
- 6. Ask different respondents to share the same stories about group experiences. Pay close attention to elements that are the same in each retelling and to variations in language and detail.

Report 1 Ethnography of a High School Field Hockey Team*

Mandy Edwards

Introduction

We encounter a variety of different cultures everyday without noticing that we have entered into uncharted territory. Just because a culture does not stand out as unique to one who is not a member does not by any means justify the thought that there is no culture there to explore. As an aspiring sociologist of sorts, I try to look for different cultural aspects of a particular setting wherever I go. Culture is embedded in the structure, terminology, actions, and responsibilities of every group or organization, though in many instances these attributes of culture may go unnoticed due to lack of attention and observation. Every scene has its actors; when every actor is comfortable with his role and the rest of the cast is comfortable as well, a culture has developed.

An ethnography seeks to describe the culture of some particular group in a non-analytical manner; a strong ethnography will do so in such a way as not to distort the structure of the scene and the roles of its participants. For an ethnography to be interesting and involved, it does not have to be on some "exotic" cultural scene. The best ethnographies will open their audience's eyes to a culture they never knew, or to one they simply may not have realized was there. The best ethnographers will make this translation through the knowledge and language of his or her informants.

Getting Started

I found it difficult to get started, not so much from a lack of interest or desire to explore, but rather because I could not decide. I tossed and turned over it for days and realized that I wanted to explore a situation that involved adolescents and their interactions with one another. I thought at first of maybe observing a classroom situation, but upon reevaluating this possibility, I found that I really did not want to return to a high school classroom. I like sports, and so came my final decision to observe and do my ethnography on a high school field hockey team.

I worked with a girl this summer who attended one of the high schools in the area, so I tried calling her to see if she knew any of the field hockey players on her high school team. While trying to get a hold of her, I also called the school and spoke with the coach. She was very responsive, though she did not seem to understand how I would "squeeze" culture out of her 25 players. I initially thought that she would make a good informant, but I found better luck with one of the assistant coaches. The team had entered post season play and she was rather stressed.

The first day that I arrived at the school I was lost! Thankfully, though, I ran into the girl that I had worked with over the summer and she took me to the locker room where the girls were getting changed for practice. When I told them why I was there and that I would

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be observing their interaction for the next couple of weeks, they looked at me like I was crazy. They obviously were not aware that they possessed a culture of their own—the culture of a high school field hockey team.

After attending several practices, I became well acquainted with the girl my friend first introduced to me. She and I got along well and the conversations that we had didn't even really feel like interviews. She was a senior who had been with the team for four years; in those four years, she witnessed an exchange of coaches and the adjustments that went along with the exchange. Our discussions often dwindled down to the changes that the team had undergone since the previous coach's replacement. She told me one time that her first season of play the team were state champions; now their record stood at just 3 and 7.

Spending a lot of time on the sideline, both at practices and games, I began speaking with one of the most experienced assistant coaches, who had played hockey in high school. We talked about a lot of things in relation to the team. She helped me learn the positioning of the players on the field and was open to discuss how the team was playing this season. She knew a lot about the game and it was good to speak with someone other than a player who was more objective about the interaction on the field.

Most of my field work revolved around observation and casual interviews and conversations. After the first couple of sessions, I felt comfortable enough with the equipment that I actually picked up a stick and hit around with some of the players left on the sidelines while the others were scrimmaging. Overall, my experience was successful; I learned a lot not only about the elements of the game and its rules and various roles, but being around the team in such a laid back setting, I was able to look into the structure of their lives as players and as adolescents.

The Typical Practice

I observed six field hockey practices and all were ran almost identically. The only real change from day to day was the order and selection of drill, though most of the time they remained quite constant. Every practice began with a warm-up and a stretch session followed by a huddle in the middle of the practice field. While in this huddle, the team would sit while the coach stood, and they would discuss the plan for the day; if there had been a game the day before, the team was very supportive of each other. If the coaches had decided that someone had a really great game they would award them with a "stamp," which the players then stuck to their field hockey sticks. "Stamps" were given for scoring, good defense, good offense, good aggressiveness, and other impressive plays; in some sense they were "status symbols." The more "stamps" you had, the greater your play had been that season. There was one girl who had over twenty "stamps." I got a strong sense of team unity as everyone applauded the recipients of the "stamps."

After their meeting, the actual practice would begin. Both the players and the coaches told me that the drills were reflective of their previous play, and covered what they felt they needed to work on most. A lot of time was always spent practicing offensive and defensive "corners." The assistant coach said that when a foul is committed by a defensive player while inside of the offensive circle, the offensive team receives a "corner." Only 5 players, including the goalie, remain on defense to block the goal; the other six players must stand

above the 50 yard line and cannot cross it until the ball is put into play. When I asked why they practiced corners so much, I found that most of the scoring, both for and against the team, was done during these corners.

The Practice Setting and Its Domains

The field hockey practices I attended took place behind the high school on the "practice fields." My informant told me that the practice fields were not used for games because they had been destroyed through years of cleats and practices and lack of reparations. The field hockey's team domain of the practice fields is shown in map 1, including two regulation sized field hockey fields and extending out to the tree line and the fence separating their practice domain from that of the football players. When I asked my "player informant" if there was ever any problems or distractions practicing so close to the football team, she told me that they are all warned year after year that they are there to practice field hockey, not to socialize with boys. If they got caught socializing, they were sent to run a "loop." A "loop" is one of the first terms I learned from the field hockey team. A "loop" is used throughout practice as a warm-up, cool-down, and punishment element.

While the girls were practicing, there were no real domains between the players and coaches. The coaches stood among the players on the field and instructed them on how to play. However, at the beginning and at the end of practices, and whenever there was some sort of break in the play, the players and the coaches distinctly separated themselves from one another, and they rarely crossed into one another's territories. In these domains, the coaches discussed the team's play, and individual member's performance both on the field and off. In the instance that there had been a game the day before, the coaches discussed the teams play in that game. In addition, if there was a problem with one of the player's performance in school, the coaches were informed right away, and they took it upon themselves to speak with the girls about the importance of doing well in school. It was evident with one girl I spoke with that the team as a whole valued their education and looked to the team as a social aspect of their high school careers. I asked her if she or any of the other girls were going to play field hockey in college. She told me that though most of the girls were going to attend college and that they enjoyed the game immensely, none were going to play field hockey out of high school.

While in their domain, the players discussed much of the same details as the coaches, yet less analytically. Outside of boys and the latest word about who was dating who, they, too, discussed the team's recent play; however, the criticisms of individual's play were few and far between in comparison to the coaches' discussion. If there was criticism of the team's play or attitude, it was handled by one of the team captains. My informant, who herself was one of the team captains, told me that the team had decided early on in the year that if someone among the players felt that there was a matter to tackle, they would first come to the captains. When appropriate, the captains, in attempt not to jump down the throat of one individual, would bring the matter up in a team discussion. In that sense, I guess it would be safe to say that the captains had a domain outside of that of the other players. My informant told me that she and the other captains felt the responsibility to "lead the team." In some instances it even looked to me like the younger players had more respect for their captains than they had for their coaches.

As mentioned earlier, these domains were noticed only when there was a break in practice. If the coach had to speak with one of the players, she would call her over into the coaches' domain; if one of the players had to speak with one of the coaches, she would stand just outside of the coaches' domain and wait to be called over. The coaches were also very respectful of the players' domain at these points in practice. The "coach informant" told me that the coaches often considered the value of a good relationship among the team players. Therefore, they gave them their space to bond.

Domains on the Playing Field

While the team is engaging in actual scrimmage and game play, there are evident domains, especially between the offensive and defensive players. Table 1 on the following page outlines these domains within field positioning and gives a brief description of each position's roles. It took me a while to accurately perceive what was happening on the field, but after speaking with the "coach informant" on several occasions, I was able to distinguish one person's role and domain from another's. While watching the coaches and players interact in these situations, it became evident just how important it is for the team to keep talking.

Communication was strongly stressed, especially among the players. An importance was placed upon the players to play at angles so that they could back one another up. I heard constant calls of, "I got it," to signal that their territory was covered and I even found out that there is a penalty for invading someone's territory in one instance. The foul is called "third party obstruction," and it occurs when two members of the same team are fighting one member of the other team for the ball. The referee will blow the whistle and the team who had been obstructed by the third party receives the ball. If a player was not communicating sufficiently, their punishment was a "loop."

Responsibilities: Being a Member of a Team

In addition to the roles that the players and coaches had on the field, there were also very important roles that each possessed as a member of a team. The responsibilities of the coaches and players are outlined in Table 2, on the following page. Every team member is expected to be dedicated and hard working. The teams' line up was determined by the previous day's practice and regular attendance. If the players were late to practice or were unable to make it, they were required to run hills and it was very unlikely that they would get to play in the next game. This policy followed no matter how good your playing ability had been in the past.

When speaking with the coaches and players, though, I saw a difference among the younger members of the team and the older ones when discussing their responsibilities and the responsibilities of their coaches. As mentioned earlier, there was a change in coaching staff three years prior to this season.

Since this change, there has been a steady decline in the success of the team. When I spoke with the assistant coach about this issue, she placed the blame on the ability of the younger players. The team is a "new team" with only four seniors. However, the older players place the blame more or less on the coaching staff. They claim that the new coaches do not demand as much time and dedication as their old coach had; this lack of instruction has

produced a younger team who "could be really good" as one senior told me, but they just don't have the dedication. My "player informant" seemed frustrated when I spoke with her about it. But, she felt she could not do anything about it since the majority of the team did not want to change.

More Than A Sports Team

After watching the team practice and play and interact on several occasions, it was quite clear to me the function that sports like field hockey serve for their players. The hockey team always seemed to be supportive of each other, no matter what the situation; they had a culture all their own. Their culture revolved around sticks and balls, and goals and assists; however, their culture served purposes on a more intricate level. Take for instance the situation I encountered on my first visit to the practice field.

It was the first day that some of the players had ever practiced with the varsity team. The goalie came over and began talking to me. She said that she was not nervous and that although she had never practiced with them before, all of the varsity players knew who she was and she was looking forward to playing with a more experienced team. When the players were called into the "post warm-up" that day, the first thing that was discussed was the new additions to the team. The players who had earned the privilege of moving up from junior varsity received a "stamp," and a round of applause from the entire team for their accomplishment.

I was dwelling over the interactions among the field hockey team one night as I lay in bed, and I realized several things. When I was young I was always involved. Not only in sports, but also in clubs, youth groups, and other community organizations. I really believe now that my participation in such activities structured my lifestyle permanently. In each situation, I learned how to interact within a group. I was accepted into a culture which gave my present life structure and my mind reassurance and confidence. I belonged to something outside of my home and my presence was necessary for the functioning of the group. Although each scene provided a different set of cultural elements, part of the challenge was my adjustment and eventual acceptance and obedience to them. Every team, organization, and group serve to provide a culture for all of its members; you belong to something, and by belonging you grow.

Outline 1 Taxonomy of a Routine Field Hockey Practice

- I. Freshman and goalies get school equipment from locked shed
- II. Warm-up (Players)
 - A. Stretching in a circle; led by senior team captains
 - B. 2 "loops"
 - C. Walk once around the practice field
- III. Get ready for drills/practice
 - A. Players put on cleats, shinguards, and mouthguards
 - B. Head coach calls everyone over
 - if there was a game the day before, the team discusses their play
 - the head coach reviews what the practice will consist of and makes any other necessary announcements
- IV. Drills
 - A. 3 lines at the 50 yard line; players work the ball to goal
 - all offensive play
 - B. 1 line on the circle, 2 lines on either side of the goal; the player on the circle "drives the ball at goal," the two sides "work it in"
 - all offensive play
 - 1 minute water break players put on pennies
 - C. 4 lines of offense at 50 yard line try to score on goal, 2 defenders (a back and a sweeper) and the goalie trying to stop them
 - offensive and defensive play
 - D. Corners
 - offensive and defensive play
- V. Scrimmage for 40 minutes 11 on 11
- VI. Sprints, "suicides," and a group cool down "loop"
- VII. Huddle in and cheer
- VIII. Take off equipment and return school equipment to shed

Taxonomy of Player's Roles/Positioning on the Field		
	Positioning	Roles
Players	***Forwards: — usually play above their own 50 yd. line	***Forwards: — engage in offensive play — score — assist — go up for passes — cut for the ball
	***Midfielders/Links: — usually play the whole field	 ***Midfielders/Links: – engage in offensive and defensive play – pass the ball up to the forwards – receive passes from the back – make tackles
	***Backs:	***Backs:
	– usually play below the 40 yd. line	engage in defensive playdefend the goalpush the ball out and to the sidelinesmake tackles
	***Sweeper: — usually play within their circle	 ***Sweeper: – engage in defensive play – defend the goal – push the ball out and to the sidelines – make tackles
	***Goalie: — usually play just outside the goal	***Goalie:– engage in defensive play– defend the goal– push ball out and to the sidelines

Table 2 Taxonomy of Responsibilities to the Team: Coaches and Players				
	Coaches' View	Players' View		
Responsibilities of the Coach	 To teach players how to play the game, skills and strategies To teach the players how to be sportsmanlike on the field and off To be on time to practices and games To help the players on the field and off with elements of the game, schoolwork, social skills, etc. To prepare the players for games, both mentally and physically 	 To be on time to practices and games To teach players how to play the game, skills, and strategies To help the players To understand that field hockey is not the # 1 priority in the players' lives To make sure that the players are ready for games, both mentally and physically The older players felt that their coaches weren't as demanding and did not involve themselves as much physically during practices as the previous coach had 		
Responsibilities of the Player	 To be on time to practices and games To be respectful to every team member and coach To help one another out on the field To listen to the coaches and make the necessary adjustments on the field To give 110% at practices and games, even if they do not start To act respectably 	 To be on time to practices and games To represent the team respectably To play their hardest To be sportsmanlike To maintain their positioning To talk to one another and coach each other on the field Captains feel an extra responsibility to the team; they act as "role models" on the field and off 		

Report 2 Ethnography of a Sixth Grade Recess: "You gotsta be jonin'!"*

Laura S. Resau

Fall 1995

Laura's ethnography is a display of her personal opinion of the scene combined with an objectively written cultural account. Knowledge of the students who attended the school she studied as well as information concerning their socioeconomic backgrounds allowed Laura to make several tentative observations of her own concerning the behavior, as well as its origins, of the students. Fifty informants as well as observations rich with interaction resulted in a plethora of information with which Laura wrote an amusing and descriptive account of the sixth grade class's recess, and the rituals of "jonin" it contains.

Introduction

Any teacher can tell you that sixth-grade kids everywhere are notorious for being behavior problems, acting mean to each other, and getting wild. Recess time is when kids can get out extra energy, and in theory, channel aggressive energy into a ball-game or a game of tag. And in most schools, teachers can use a variety of discipline techniques to keep the kids under control. However, when the kids are from an economically deprived background, with many family problems, there tends to be problems with physical and verbal violence among kids, making it difficult to maintain a safe, orderly school environment. In this ethnography, I attempt to describe the cultural scene of a sixth-grade class during recess time, at a school drawing from a poor suburban area. I attempt to clarify how these kids define their interactions and routine, what they see themselves doing. To remain objective in my description, I attempt to use the language and terms that my informants used in observing, interpreting, and describing their cultural scene at recess. The term culture, as I am using it here, refers to the shared knowledge that a group of people use to create patterns of social interactions, to understand these interactions, and to act in an appropriate way. An important aspect of culture is how concepts and categories are organized in the peoples' minds.

I selected this cultural scene because I'm extremely interested in how children understand themselves and their lives. I ended up choosing this particular elementary school because my mother is a speech teacher there. She has often talked to me about the children at her school, especially about the frequent fighting among them, and about the violence in their homes. This project seemed like a good opportunity to gain a more thorough understanding of the children's ways of interacting. It was my mother who helped me

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make contact with the sixth-grade teachers and the principal. I had to make up permission slips for the children to have signed by their parents so that I could tape-record interviews with them. Another formality was that I had to watch a video on sexual harassment produced by the school board. After taking care of paperwork, I began the project.

The elementary school is located in an economically deprived housing development area in Maryland. Out of the 600 children in the school, 85% are below poverty level. African Americans are the dominant racial group, comprising about 520 of the total 600 students; about 50 students are white; 20 are Asian; and 10 are Hispanic. These children have relatively low academic performances, with 25% of all sixth graders at the age of a typical 7th or 8th grader due to being retained or starting kindergarten late. One third of all sixth graders receive special education services due to either a language impairment, learning disability, mental retardation, or emotional disturbance. According to the teachers, many of the children have problematic home situations, including physical and sexual abuse, neglect, alcoholic or drug-addicted family members, violence, etc.

Methodology

My main informants were three sixth grade girls: Darcey, Shantal, and Andrea. I also interviewed several different groups of girls, but I got to know these three the best. They were all African-American, from poor backgrounds. Darcey was in special education for emotional problems. I sensed that Shantal was especially respected socially by her peers, and the other two seemed to be average in their social positions in school. Altogether, my informants seemed to be representative of the entire sixth grade as far as their socioeconomic backgrounds, race, social status in the school, and academic ability and performance. A major exception is that there were no boys among my main informants. The reason for this is that none of the boys turned in their parental permission forms. Based on my untaped interviews with the boys and my observations of them, however, I believe that the girls who I interviewed made very accurate assessments of social interactions of the entire sixth grade at recess, boys included.

As far as my field work methods, I used a combination of observation, participation, and interviews. First, I observed the kids in the cafeteria and outside at recess. They seemed very interested in my presence, and many of them crowded around me out of curiosity, asking questions. I tried to casually chat with every group of sixth graders in the cafeteria and outside. I explained that I was a college student who wanted to learn about what sixth graders did during recess. They were all very eager to talk with me, and it was often hard to hear them because they were all talking at once, very loudly. Several of the kids led me around the playground, explaining what everyone was doing, and allowing me to join in some of the activities. In addition to spending time with the kids on the playground and in the cafeteria, I had several interviews with them in a classroom. They were happy to skip recess to help me with my project, and they were delighted to be tape-recorded.

The only problem was that sometimes my informants' enthusiasm got out of control; they'd start yelling and laughing very loudly and jumping around. I dealt with this by asking them to be quieter and sit back down, which they eventually did, although their excitement would escalate again in no time. At one point, a boy walked by the classroom where I was conducting my interview, and yelled an insult to Darcey. She jumped up and

insulted him back, and a fight broke out. Although it didn't seem too serious, I was about to get a teacher when another girl who I was interviewing ran up and broke up the fight. The boy left and Darcey returned to her seat. As you will soon see, this was a perfect example of a principle mode of interaction called "joning." In this cultural description, I have focused on the activities that the children do during recess, how they understand the recess procedure, and their way of interacting during recess, which consists largely of "joning." First, I will discuss the setting and recess procedure.

Setting

The school is located in a poor suburban area. It is a one-story brick building with no windows, painted cinder block walls, and open classrooms. The cafeteria is rather drab and dark, with rows of long rectangular tables, and large trashcans dotting the aisles. The double doors open to a hallway, which leads to another set of doors to the side of the building. On this side of the building, there is a slightly grassy hill with a blacktop basketball court at the bottom. Around the corner, in back of the building, there are several acres of grass, marked with slight hills and a few flat areas of fields, bordered at the back with woods. High chain link fences divide the front of the school from the play area in the back and side. Also in back, close to the building, there is a set of monkey bars, and further down the hill is a jungle gym. Different recess activities are localized in specific areas of the playground; for example, flips are done on the far hill, double-dutch is done directly in the back of the building, near the brick wall, kickball is played on the field to the far right, and chicken fights are done on the monkey bars.

Cultural Description

Recess occurs directly after lunch time. Lunch time in the cafeteria is extremely noisy, and the teachers on duty are constantly trying to make the children be quieter. There is a teacher holding a microphone who walks around and doles out "minutes" to the noisier kids, which means they lose a certain number of minutes from recess, or they may lose recess altogether. After the kids finish eating and wiping off their table, they line up and the teachers sort out who has lost recess. Usually a large fraction of the kids have lost some or all of recess. Once outside, the punished kids stand against the brick wall of a building, while a teacher watches to make sure they don't talk or leave. The rest of the kids disperse on the playground and begin their various activities, shifting from one activity to another throughout recess. To signify the end of recess, a teacher blows the whistle once, for kids to "freeze" — to stop what they're doing. A second whistle signals the kids to line up by the door. Once inside, by the classroom, the kids remain lined up; if you need to go to the bathroom, you put your hands on your head. The teacher calls a few kids at a time to go into the bathroom. (See Chart I.)

When I asked different groups of kids to list things they do at recess, they usually started out with activities such as double-dutch, basketball, monkey bars, football, boys chase girls, and other expected sports or games (See Chart II). Inevitably, soon someone in the group of kids would say, "We jone on each other." At this point, the other kids would respond with loud enthusiasm: "Yeah, yeah, we jone!" They seem to perceive joning as a way of interacting with one another. It is not exactly a game, and not an organized activity, although it does have certain tacit rules and bounds. From an observers' point of view,

joning is an exchange of insults that often leads to a physical fight. When I asked the kids what joning was they usually responded by giving me examples. You "jone on anything that don't look right" about a person. For example, "they jone up on your nose" or "jone up on your hair." A typical joning session begins with one kid "getting up on" or "joning up on" the way someone looks, someone's relatives, or something else about the person. "Getting up" or "joning up" means that "you're getting ready to jone." Sometimes the kid doesn't even have to come up with a jone—all he has to do is walk up to another kid and say, "I'm about to jone." A joning session may also begin with a kid approaching another kid and saying, "I heard you was talkin' about . . . (my dead grandfather, my mother, etc.)" In the case where the joning begins with an actual jone, or insult, the other kid responds with a comment like, "Are you jonin'?" or "You gotsta be jonin'." The two kids involved proceed to exchange insults back and forth.

Based on my observations of the kids' spontaneous joning and on a few group of kids role playing jones for me, I've made a list of some sample Jones:

- "Your mama, she got a big nose."
- "You pee in bed."
- "You got cheese on your teeth." (This means that the kid's teeth have lots of food and plaque stuck on them.)
- "You so ugly, when you go into a haunted house, you come out with an application."
- "You're a pair of dirty ol' black boots." (This means that the kid's skin is very dark.)
- "You got lice in your hair."
- "I saw a roach crawl out of your book bag."
- "You so fat, when you walk everyone smells smoke."
- "You're vanilla ice cream." (This means that the kid is white.)
- "Oh, what's up with that, Champion?" (This means that the kid's brand name Champion running shoes are not considered desirable—another brand name of tennis shoes may be substituted.)
- "You're mother works at a yard sale."
- "Is it leopard day or frog day or somethin'?" (This means that the kid's outfit is undesirable—its got big spots that clash or it's an undesirable shade of green.)
- "Look at this . . . blue, black, green . . . now you tell me . . . does that match?"

Almost paradoxically, joning often takes the format of warning the other kid that you're getting ready to jone, yet not actually doing it:

Shantal: "I'm about to get up on your hair."

Tawanda: "Well, I'm about to get up on your shoes."

Shantal: "Well I'm about to get up on your socks."

Tawanda: "I'm about to get up on your braces."

In Chart II, in the joning section, you can see categories of types of jones. Notice that joning targets a kid's physical appearance, his clothing style, his grooming and hygiene, and his relatives. When joning on each other, the kids are very loud, theatrical, and expressive, with exaggerated hand, body, and face gestures. For example, during a roleplaying jone, Shantal joned on Andrea's socks, and actually bent down and grabbed them. The kids make creative use of objects around the room to make a point as they are joning. When Darcey joned on Rebecca's teeth, she grabbed her arm, pulled her over to a yellow poster on the wall, and held Rebecca's face in front of it, to demonstrate how yellow her teeth were. "See this yellow?" she said. "Put your face up here an' smile . . . you can see it shine."

Joning can be fun or serious, according to my informants. Joning on someone's mother or dead grandfather is always taken very seriously – those were seen as ultimate insults, often leading to physical fights. "Whenever you wanna fight somebody all you gotta do is say somethin' about their mother." My informants said that what one kid says about another kid's mother isn't usually true; likewise, the kid usually has no idea if the other kid's grandfather is actually dead. It is more of a symbolic insult than one based on reality. Joning on shoes, also, is a serious insult, which may lead to a fight. A fight breaks out, marked by escalated joning - louder and more serious kinds of jones (about mother, dead grandfather, shoes etc.), then one kid may say, "I'm gonna kick your butt," or give a similar threat of violence. Then the actual fight starts, with punching and hitting (and pulling hair if girls are involved). My informants see fighting as a common occurrence in the school, and were full of stories about fights that had recently broken out, one which involved hospital treatment. According to my informants, kids feel that most of the teachers are incapable of controlling them – when a fight breaks out, no one listens to the teacher. The kids report that they show teachers little respect, by ignoring them, insulting them, humming or singing while the teacher is talking to them, and not doing what the teachers say. They were very indignant about teachers touching them in an attempt to control them. When a teacher tries to break up a fight, the kids say that often, no one pays attention. (See Chart III for a flow chart of how joning may lead to fighting.)

Conclusions

Although the main purpose of this ethnography has been to describe the cultural scene at sixth-grade recess, I will conclude with some tentative interpretations. It's interesting to notice that symbolically, the most sensitive issue for the kids when joning was their mothers, or other relatives. Perhaps a reason for this is that many of them come from broken homes full of neglect and abuse; when something bad is said about someone's mother, it is perhaps dangerously close to the truth. Yet, since love for a mother is pretty unconditional, the kids may have ambivalent and disturbing feelings about their mothers and families. It's interesting to notice that shoes, another sensitive joning topic, are a big symbol of socio-economic status. Many of the kids had very expensive name-brand shoes despite their impoverished backgrounds, which indicates to me that shoes are a financial priority because of the status they represent. So, when people jone on your shoes, they are symbolically making a comment about your poverty. Again, with 85% of the kids below poverty level, an insult about poverty is a touchy subject.

In talking a little with the teachers, as well as hearing about the school from my mother, I'm aware of most of the problems that the teachers have in controlling the children. Most of the teachers are white, middle or upper-middle class, and come from entirely different cultural backgrounds than the children they teach. The teachers watch kids fight, verbally and physically, on the playground, and perceive it as a major discipline problem. The kids, however, perceive it as a symbolic situation where they must defend the honor of their family. Most of the kids don't care if a teacher yells at them or takes minutes off of their recess in an effort to discipline them and discourage fighting; the kids see it as a matter of pride for their family and lifestyle, which are viewed as problematic by the rest of society. Also, many of the kids have to deal with a lot of violence and problems at home, so when a teacher says, "Stop fighting or you'll lose your recess" or "Stop fighting or you'll get suspended," it doesn't seem like a terrible consequence to the kids. For kids who have little money, an unstable home life, and little respect from society, the ultimate disgrace is not losing recess—it is failing to defend your honor. I think that by understanding how these kids understand their interactions, teachers would be in a better position to create order in school. If the teachers could gain an understanding for the children's cultural scene, perhaps they could think of some more effective ways of controlling the violent behavior problems in the school.

Recess Procedure

- 1) Finish lunch in cafeteria
- Wash your table
- 3) Line up when teacher says to
- 4) Teacher sorts out who's lost their recess
- 5) Go outside
- 6) Recess
- 7) Teacher blows whistle once; kids "freeze"
- 8) Teacher blows whistle again; kids line
- 9) Go inside
- 10) Line up for the bathroom (hands on head)
- 11) Back to classroom

Things Kids Do At Recess

Play:

Jump rope

Doubledutch

Basketball

Kickball

Flipping

Watch flipping

Football

Boys catch girls Four-square Hopscotch Handgames Handgames with string Monkeybars Throw ball against wall Paper fold Talk Chase Make things with gimp (plastic string) Buy/sell gimp Boys sell girl's phone numbers Chicken fights Keep away **Punished** Stand against wall Stay inside Lose minutes **Help Teachers** Work in media center

Help with 1st and 2nd graders

Fight

Boy-boy

Boy-girl

Girl-girl

Jone on each other

Say things about the way you look:

Clothes

Shoes and Socks

Nose

Weight

Hair

Braces

Black/white

Teeth

Glasses

_		-
	Say things about you: Smell Pee in bed Bugs in hair/book bag	
	Say things about your relatives: Mother Father Dead grandfather Dead grandmother Uncle	

Choosing a Research Sample

When conducting a survey, it is necessary to choose a research sample of people to survey. It is a sample because you will only survey a certain number of respondents that will represent a larger group. For example, the Manitoba Theatre Centre surveyed a selected group of theatre subscribers from its larger theatre subscriber list. To survey all of their subscribers would have been too many people, too much information to process, and too many results to analyze. In choosing a research sample, either gather a small amount of information from the survey (your data) using a large sample of people, or ask a large amount of information from the survey (your data) using a small sample of people.

There are three steps to obtaining your research sample—select a target group, determine the number in your sample, and then select the people that will make up your sample.

1. The group you will study and survey (your target group)

Your basic target group will be the group you have decided to study. Depending on the purpose of your study (the information you want to collect), you may want to break that group down into subgroups based on age, sex, income, occupation, location, affiliation, or other criteria. You may want to compare teenagers, preteens, elderly, or people in their twenties. Or you may want to look at other criteria like occupation, how much money they make, or a combination of a number of these criteria.

In your proposal, identify your target group for your survey and the criteria you used. Explain why you have chosen your target group and why you used the criteria (age, occupation, sex, and so on).

2. The number of people you will survey (your sample)

You have determined your target audience. How many people will you want to survey in that target audience? For example, you may have chosen senior citizens who live in a particular apartment building. How many will you survey? Although professional researchers use more sophisticated means to determine a sample, 10 percent of a target population is generally considered an adequate sample. So, if there are 500 senior citizens living in the apartment building, your sample would be 10% of 500, or 50 senior citizens.

Identify the number of people you will survey (your sample) of your target audience and include that in your proposal.

3. Choosing who receives the survey (random selection)

Now that you have decided on the number of people you will survey (your sample), how will you choose who will actually receive the survey? People who conduct surveys try to ensure that people in the sample are randomly selected (chosen at random). Distributing a survey in the school lunchroom at noon hour does not ensure random selection, because it would eliminate certain groups in the school population. For example, if a certain group (sports players) were absent at lunchtime because of an activity related to that group (football practice), you would then eliminate those individuals in that group, even though they help to make up the school population. The following strategies may help you attain a random selection:

- select every fifth name on a list of members of your group (simple random sampling). For example, you may get the student list for a particular grade level or school, or an employee list at work, and select every fifth name on that list.
- take a specified number of respondents from subgroups (e.g., males and females) in a population (e.g., at school). This type of sampling is called stratified random sampling and allows you to compare the responses of various groups. For example, you may want to know if or how males and females differ in their feelings about the group's activities.

Choose one strategy that may provide a random sample of your group. Explain why you choose that particular strategy. Include this in your proposal.

Model Formal Report* **Title Page** Includes report title in all caps with ECONOMIC IMPACT OF ROXBURY INDUSTRIAL PARK longer line above ON THE CITY OF WINNIPEG shorter line. Prepared for Highlights name of The Standing Policy Committee on Property and Development report recipient. Winnipeg City Council Winnipeg, Manitoba Prepared by Identifies report Diana Del Rio writer. Senior Research Consultant Monroe, Del Rio Industrial Consultants January 10, 200x Omits page number.

The title page is usually arranged in four evenly balanced areas. If the report is to be bound on the left, move the left margin and centre point .5 cm to the right. Notice that no page number appears on the title page, although it is counted as page i. In designing the title page, be careful to avoid anything unprofessional—such as too many type fonts, italics, oversized print, and inappropriate graphics. Keep the page simple and professional.

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Because the table of contents and the list of figures for this report are small, they are combined on one page. Notice that the titles of major report parts are in all caps, while other headings are a combination of upper- and lowercase letters. The style duplicates that within the report. Applying a template from your word processing program will enable you to generate a contents page automatically, including leaders and accurate page numbering – no matter how many times you revise.

Executive Summary EXECUTIVE SUMMARY Winnipeg can benefit from the development of industrial parks like the Roxbury Industrial Park. Both direct and indirect economic benefits result, as Opens directly with shown by this study conducted by Monroe, Del Rio Industrial Consultants. The major research study was authorized by the Standing Policy Committee on Property and Development when Goldman-Lyon & Associates sought City Council's approval findings. for the proposed construction of a G-L industrial park. The City Council requested evidence demonstrating that an existing development does actually benefit the city. Our conclusion that Winnipeg benefits from industrial parks is based on Identifies data data supplied by a survey of 500 Roxbury Industrial Park employees, personal sources. interviews with managers and tenants of RIP, city documents, and professional literature. Summarizes Analysis of the data revealed benefits in three areas: organization of (1) Revenues. The City of Winnipeg earned nearly \$1 million in tax and report. other revenues from the Roxbury Industrial Park in 1988. By 2002 this income is expected to reach \$1.7 million (in constant 2000 dollars). (2) Employment. In 1998 RIP businesses employed a total of 735 workers, who earned an average wage of \$28,719. By 2002 RIP businesses are expected to employ directly nearly 1500 employees who will earn salaries totalling over \$45 million. (3) Indirect benefits. Because of the multiplier effect, by 2002 Roxbury Industrial Park will directly and indirectly generate a a total of 3836 jobs in the Winnipeg area. Condenses On the basis of these findings, it is recommended that development of recommendations. additional industrial parks be encouraged to stimulate local economic growth. An executive summary or abstract highlights report findings,

An executive summary or abstract highlights report findings, conclusions, and recommendations. Its length depends on the report it summarizes. A 100-page report might require a ten-page summary. Shorter reports may contain one-page summaries, as shown here. Unlike letters of transmittal (which may contain personal pronouns and references to the writer), summaries are formal and impersonal. They use the same margins as the body of the report.

ECONOMIC IMPACT OF ROXBURY INDUSTRIAL PARK

PROBLEM

This study was designed to analyze the direct and indirect economic impact of Roxbury Industrial Park on the city of Winnipeg. Specifically, the study seeks answers to these questions:

- (1) What current tax and other revenues result directly from this park? What tax and other revenues may be expected in the future?
- (2) How many and what kind of jobs are directly attributable to the park? What is the employment picture for the future?
- (3) What indirect effects has Roxbury Industrial Park had on local employment, incomes, and economic growth?

BACKGROUND

The Standing Policy Committee on Property and Development commissioned this study of Roxbury Industrial Park at the request of Winnipeg City Council. Before authorizing the development of a proposed Goldman-Lyon industrial park, the City Council requested a study examining the economic effects of an existing park. Members of Council wanted to determine to what extent industrial parks benefit the local community, and they chose Roxbury Industrial Park as an example.

For those who are unfamiliar with it, Roxbury Industrial Park is a 40-acre industrial park located in Winnipeg about 2 kilometres from the centre of the city. Most of the area lies within a specially designated area known as Redevelopment Area No. 2, which is part of the Winnipeg Capital Region Development Commission's planning area. Construction on Roxbury Industrial Park stated in 1990.

Lists three problem questions.

Describes authorization for report and background of study.

The first page of a formal report contains the title printed 5 cm from the top edge. Titles for the major parts of a report (such as *PROBLEM*, *BACKGROUND*, *FINDINGS*, and *CONCLUSIONS*) are centred and are all caps. First-level headings (such as *Employment* on page 295) are underscored and printed with upper- and lowercase letters. Second-level headings (such as *Distribution* on page 295) begin at the side. See Figure 12.4 for an illustration of heading formats.

The park now contains 14 building complexes with over 25,000 square metres of completed building space. The majority of the buildings are used for office, research and development, marketing and distribution, or manufacturing. Approximately five acres of the original area are yet to be developed.

Provides specifics for data sources.

Data for this report came from a 1999 survey of over 500 Roxbury Industrial Park employees, interviews with 15 RIP tenants and managers, the Annual Budget of the City of Winnipeg, current books, articles, and on-line resources. Projections for future revenues resulted from analysis of past trends and "Estimates of Revenues for Debt Service Coverage, Redevelopment of Project Area 2."

DISCUSSION OF FINDINGS

Previews organization of report.

The results of this research indicate that major direct and indirect benefits have accrued to the city of Winnipeg and surrounding municipal areas as a result of the development of Roxbury Industrial Park. The research findings presented here fall into two categories: (a) revenues, and (b) employment.

Revenues

Roxbury Industrial Park contributes a variety of tax and other revenues to the city of Winnipeg. Figure 1 summarizes revenues.

Places figure close to textual reference.

Figure 1

REVENUES RECEIVED BY THE CITY OF WINNIPEG FROM ROXBURY INDUSTRIAL PARK

Current Revenues and Projections to 2002

	1998	2002
Property taxes	\$604,140	\$1,035,390
Revenues from licences	126,265	216,396
Business Taxes	75,518	129,424
Provincial service receipts	53,768	92,134
Licenses and permits	48,039	82,831
Other revenues	64,039	111,987
Total	\$972,061	\$1,668,162

Source: City of Winnipeg Standing Committee on Finance, Annual Report. Winnipeg: City Clerk's Office, 1999, 103.

2

Notice that this formal report is single-spaced. Many businesses use this space-saving format. However, some organizations prefer double-spacing, especially for preliminary drafts. Page numbers may be centred, 2.5 cm from the bottom of the page, or they may be placed 2.5 cm from the upper right corner at the margin. Strive to leave a minimum of 2.5 cm for top, bottom, and side margins.

Sales and Use Revenues

As shown in Figure 1, the city's largest source of revenues from RIP is property tax. Revenues from this source totalled \$604,140 in 1998, according to figures provided by the City of Winnipeg Standing Committee on Finance.¹ Property taxes accounted for more than half of the park's total contribution to the city of \$972,061.

Continues interpreting figures in table.

Other Revenues

Other major sources of city revenues from RIP in 1998 include revenues from licences such as motor vehicle in lieu fees, trailer coach licences (\$126,265), business taxes (\$75,518), and provincial service receipts (\$53,768).

Projections

Total city revenues from RIP will nearly double by 2002, producing an income of \$1.7 million. This projection is based on an annual growth rate in sales of 8 percent in constant 2000 dollars.

Employment

One of the most important factors to consider in the overall effect of an industrial park is employment. In Roxbury Industrial Park the distribution, number, and wages of people employed will change considerably in the next five years.

Sets stage for next topics to be discussed.

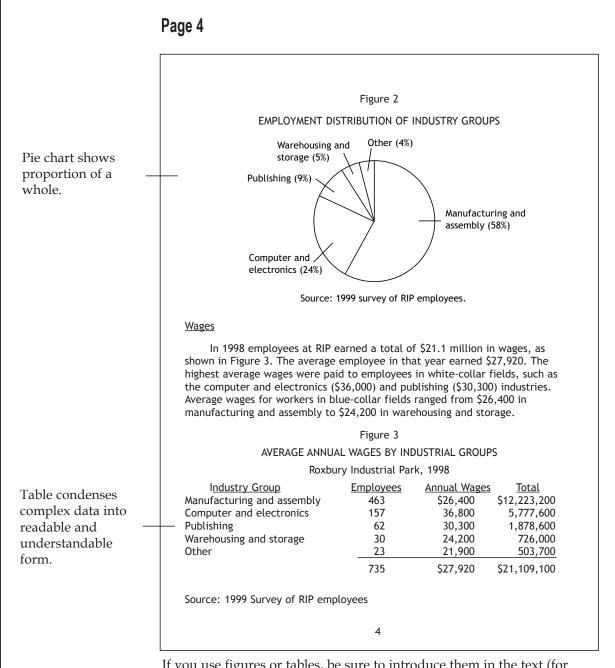
Distribution

A total of 735 employees currently work in various industry groups at Roxbury Industrial Park, as shown in Figure 2. The largest number of workers (58 percent) is employed in manufacturing and assembly operations. In the next largest category, the computer and electronics industry employs 24 percent of the workers. Some overlap probably exists because electronics assembly could be included in either group. Employees also work in publishing (9 percent), warehousing and storage (5 percent), and other industries (4 percent).

Although the distribution of employees at Roxbury Industrial park shows a wide range of employment categories, it must be noted that other industrial parks would likely generate an entirely different range of job categories.

3

Only the most important research findings are interpreted and discussed for readers. The depth of discussion depends on the intended length of the report, the goal of the writer, and the expectations of the reader. Because the writer wants this report to be formal in tone, she avoids *I* and *we* in all discussions.



If you use figures or tables, be sure to introduce them in the text (for example, *as shown in Figure 3*). Although it's not always possible, try to place them close to the spot where they are first mentioned. To save space, you can print the title of a figure at its side. Because this report contains few tables and figures, the writer named them all "Figures" and numbered them consecutively.

Projections

By 2002 Roxbury Industrial Park is expected to more than double its number of employees, bringing the total to over 1500 workers. The total payroll in 2002 will also more than double, producing over \$45 million (using constant 2000 dollars) in salaries to RIP employees. These projections are based on an 8 percent growth rate,² along with anticipated increased employment as the park reaches its capacity.

Future development in the park will influence employment and payrolls. One RIP project manager stated in an interview that much of the remaining 5 acres is planned for medium-rise office buildings, garden offices, and other structures for commercial, professional, and personal services. Average wages for employees are expected to increase because of an anticipated shift to higher-paying white-collar jobs. Industrial parks often follow a similar pattern of evolution. 4

Clarifies information and tells what it means in relation to original research questions.

CONCLUSIONS AND RECOMMENDATIONS _

Summarizes conclusions and recommendations.

Analysis of tax revenues, employment data, personal interviews, and professional literature leads to the following conclusions and recommendations about the economic impact of Roxbury Industrial Park on the city of Winnipeg:

- Property tax and other revenues produced nearly \$1 million in income for the city of Winnipeg in 1998. By 2002 revenues are expected to produce \$1.7 million in income.
- RIP currently employs 735 employees, the majority of whom are working in manufacturing and assembly. In 1998 the average wage per employee was \$27,920.
- 3. By 2002 RIP is expected to employ more than 1500 workers, producing a total payroll of over \$45 million.
- Employment trends indicate that by 2002 more RIP employees will be engaged in higher-paying white-collar positions.

On the basis of these findings, we recommend that the City Council of Winnipeg authorize the development of additional industrial parks to stimulate local economic growth.

5

After discussing and interpreting the research findings, the writer articulates what she considers the most important conclusions and recommendations. Longer, more complex reports may have separate sections for conclusions and resulting recommendations. In this report they are combined. Notice that it is unnecessary to start a new page for the conclusions.

Notes and Bibliography

NOTES

Documents references in order of appearance in text.

- 1. City of Winnipeg Standing Committee on Finance, Annual Report (WInnipeg: City Clerk's Office, 1999), 103.
- 2. Arthur M. Miller, "Estimates of Revenues for Debt Service Coverage, Redevelopment Project Area No. 2," Miller and Schroeder Municipals (Winnipeg: Rincon Press, 1998), 78-79.
 - 3. Ivan M. Novak, interview by author, 30 September 1999.
- 4. Masood A. Badri, "Infrastructure, Trends, and Economic Effects of Industrial Parks," Industry Week, 1 April 1998, 38-45, in ABI/INFORM [on-line database] [cited 15 December 1998]; available from melvyl.ucop.edu.

BIBLIOGRAPHY

Lists all sources

alphabetically in hanging indented form.

Badri, Masood A. 1998. "Infrastructure, Trends, and Economic Effects of Industrial Parks." Industry Week, 1 April, 38-45. In ABI/INFORM [on-line database] [cited 15 December 1998]; available from melvyl.ucop.edu.

Census of Canada. 1996. "Travel to Work Characteristics for the 10 Largest Metropolitan Areas by Population in Canada: 1996 Census." [cited 15 December 1998]. Available from www.statCan.ca.

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City of Winnipeg Standing Committee on Finance. 1999. Annual Report. WInnipeg: City Clerk's Office.

Cohen, Allen P. 1998. "Industrial Parks Invade Suburbia." The New York Times, 10 December, 1.

Miller, Arthur M. 1998. "Estimates of Revenues for Debt Service Coverage." Redevelopment Project Area No. 2," Miller and Schroeder Municipals. Winnipeg: Rincon Press.

Novak, Ivan M. 1999. Interview with author. 30 September.

6

All references cited within the text are listed in the Notes. For more information about documenting sources, see Appendix C. Notes entries are arranged as they appear in the text, while bibliography entries are alphabetical. Some writers include all works they investigated in the bibliography. Most word processing software programs today automatically update notes within the text and print a complete list for you, thus making documentation almost painless.

A bibliography may be omitted if few sources are cited.

Illustrating Business Reports*

Lynn Mahaffey taps a fingertip on the report she is holding. "You've written an excellent analysis," she says to Sheena Dhalmi. "Good research, good information. It's all there!"

"Thank you," Sheena says quietly. It was true: she had researched her data thoroughly, and she had taken care to document her facts coherently.

Yet now Sheena is concerned, for she has detected a slight hesitation behind Lynn's words. (Sheena is a junior accountant for Fairview Credit Union, and Lynn is the branch manager.)

"All it needs is one or two illustrations," Lynn continues. "Just enough to draw readers' attention to the report's salient features."

"Ah, but I've done that," Sheena counters, on the defensive now. She flips over the pages of the report and points to a five-column table (see Table 8-1). "Here!"

"That table's fine," Lynn reassures her. "It supports your analysis very nicely. But it's not easy to read at a glance, not with all those numbers!"

"I didn't intend it to be read at a glance," Sheena explains. "It's there because I expect people will want to examine the numbers for themselves."

"Some people may," Lynn corrects her. "But not everyone at Credit Union Central will want to take the time. Many would prefer to scan a chart or graph that shows trends and variations rather than search for them among a lot of numbers." She pauses for a moment and then adds, "Look, I don't want you to change a word in your report, but I would like you to include an illustration that draws attention to the key factors you want your readers to grasp—the dip in sales caused by the recession in 1983, for example."

"And the Air India crash," Sheena interjects, "in 1985?"

"You've got the idea!"

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Part 4 Presenting Yourself Well

Table 8-1. A five-column table.

FAIRVIEW CREDIT UNION ANNUAL SALES OF TRAVELLERS CHEQUES, 1981 TO 1990 Sales in Equivalent Canadian Dollars US UK Other** Year European Asian Dollars Pounds Currencies Currencies Currencies (\$1000) (\$1000) (\$1000) (\$1000) (\$1000) 39.6 1981 218.3 126.9 77.2 18.8 1982 226.0 139.8 95.1 55.7 20.6 1983 213.8 123.2 72.0 43.2 14.3 1984 218.6 133.6 81.3 61.0 17.2 1985 238.7 137.0 75.7 10.9 34.8 245.4 152.5 16.7 1986 88.2 36.3 179.4 47.9 27.8 1987 253.1 113.9 259.8 213.3 79.1 43.2 1988 147.1 267.6 259.0 190.2 130.4 56.7 1989 1990 278.9 250.1 208.6 73.5 316.2 ** Primarily S. America, S. Africa, and Iceland.

IN THIS CHAPTER ...

You will learn how to select and design illustration that will complement your written reports. Specifically, you will learn how to

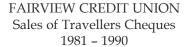
- select a particular drawing or chart to illustrate a specific situation,
- design a drawing or chart that can be readily understood and will support your written words,
- position illustrations so that they face or are adjacent to the information they relate to, and
- design illustrations for both print and oral presentations

Chapter 8 Illustrating Business Reports

GRAPHS

Sheena chooses to convert the data in Table 8-1 into a graph. She selects a graph for three reasons: there are two variables to consider (time and sales), a graph will show trends more readily than most other illustrations, and most readers will be familiar with graphs.

The graph Sheena develops is shown in Figure 8-1. She chooses to portray only the four most significant currency groups in the table, and to omit the "Other Currencies" group because it is small and fragmented.



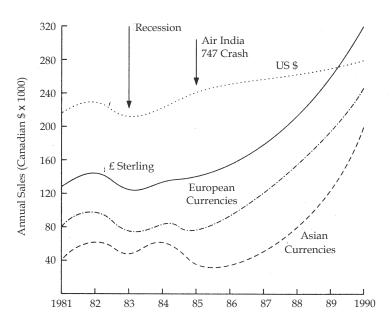


Fig. 8-1. A graph with four curves.

Sheena takes care to devise an illustration that not only provides good information but also creates a visual image that clearly supports her text. To do so, she conforms to two general and five specific guidelines.

Part 4 Presenting Yourself Well

General Guidelines for Constructing Graphs

1. A graph is a visual way of showing how one factor affects another—in Sheena's report, how the advance of time affected the sales of travellers cheques. These factors are known as the "independent variable" and the "dependent variable." The independent variable—time, in Sheena's graph—is not affected by the dependent variable. The dependent variable—sales, in Sheena's graph—is affected by the independent variable (in other words, time *affects* sales). Other examples are

Independent Variable

Automobile speed affects Fuel consumption

Equipment noise affects Staff productivity

Freezer temperature affects Food storage life

Either the vertical or horizontal axis of a graph may be the independent variable, depending on the information being portrayed.

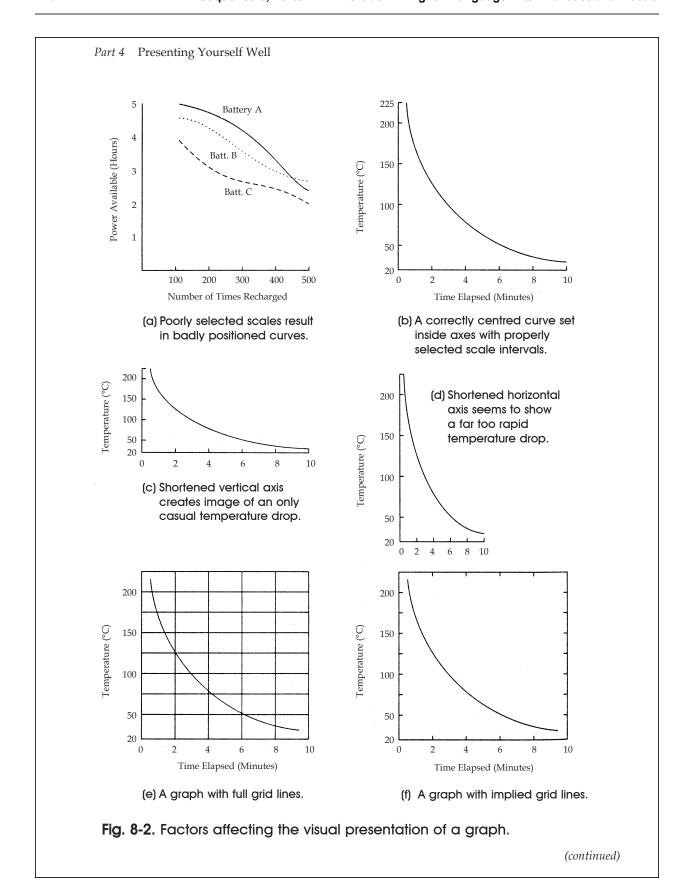
2. The lines within a graph are known as "curves," and there should be no more than four curves within a graph (three if the curves intersect more than once). In a simple graph all the curves may be solid lines of the same weight. In a more complex graph the appearance of the curves may differ so that each can be readily identified, e.g. a solid line, a series of dashes, a series of dots, as shown in Figure 8-1. Colored lines should rarely be used to differentiate between curves, because if copies of the report are printed later they are likely to be all one color (usually black) and the differences will no longer be apparent.

Specific Guidelines for Constructing Graphs

1. Label each curve, and keep the letters horizontal (never slope the letters by placing them along the curve like a river name on a map).

Chapter 8 Illustrating Business Reports

- 2. Apply the horizontal rule to all lettering on and surrounding the graph, with one exception: the title of the vertical axis. Align its letters so that they are read from the right side of the graph, as Sheena has done in Figure 8-1.
- 3. Delete the "plot points" used to construct the curves and, unless readers will want to extract exact readings from the illustration (which is unlikely), smooth the curves out just enough so they flow smoothly. (Plot points are the individual positions marked on the graph paper to design a curve, and through which the illustrator draws a line to form the curve itself.)
- 4. Select scales along the vertical and horizontal axes so that the curves
 - fill the available space. Sheena positions the curves correctly in Figure 8-1, but the person who designed the graph in Figure 8-2(a) positioned them awkwardly so that there is too much white space on one side and at the bottom. He or she should have started the vertical axis at 2 rather than 0 hours.
 - create the correct image. Figure 8-2(b) shows a curve illustrating the time it takes for an automobile body to cool after it leaves the paint-drying oven. At first the temperature drops rapidly, and then the body gradually cools more slowly as it approaches the ambient (room) temperature. Figures 8-2(c) and (d) show the effects of poorly chosen vertical and horizontal axes. Both are technically accurate, yet the shortened vertical axis of graph (c) creates the visual impression that the automobile cools only slowly, while the cramped horizontal axis of graph (d) seems to show that the temperature plummets until almost the very last moment. As a visual aid, neither correctly supports the data it represents.
- 5. Keep the background clear of all but essential lettering, and insert grid lines only if the reader is expected to extract data from the graph. The grid lines may be drawn in, as in Figure 8-2(e), or implied, as in Figure 8-2(f).



Chapter 8 Illustrating Business Reports

PIE CHART

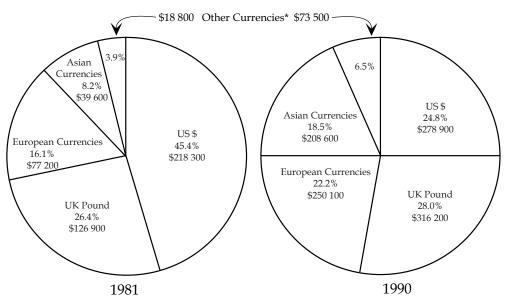
Before showing her graph to Lynn, Sheena decides to make a second illustration in which she will compare the dollar value of travellers cheques purchased for each currency category in 1981 with those purchased in 1990. This, she feels, will indicate the shift in travel destinations that occurred over the past decade.

To depict the comparison she selects the simplest of all illustrations: the pie chart. She constructs two pie charts, one for 1981 and one for 1990, and places them side by side as shown in Figure 8-3.

A primary requirement for constructing a pie chart is that the quantities within the pie must add up to a round figure such as "1," "10," "100," or "100%." This means that Sheena

- cannot use the pure dollar values for each currency listed in Table 8-1, but must convert them to percentages, and
- must include the small quantity of "other currencies" if she is to achieve a full 100% within the pie.

FAIRVIEW CREDIT UNION Comparison of Sales of Travellers Cheques 1981 – 1990 (Quoted in Equivalent Canadian \$)



* Principally, S. America, S. Africa & Iceland

Fig. 8-3. Two pie charts. (Two are used to demonstrate the changes in sales patterns.)

Part 4 Presenting Yourself Well

Sheena also follows three other guidelines that enhance the presentation of a pie chart:

- 1. Ensure that one of the primary dividing lines between two segments is a vertical line originating at the centre of the pie and ending at the "12 o'clock" position.
- 2. Ensure that, if there is more than one pie chart, the segments follow the same sequence clockwise around the pie in all the charts.
- 3. Shade the segments so they can be compared easily between the two pie charts.

Credit Union manager Lynn Mahaffey likes both of Sheena's illustrations and is particularly pleased with the pair of pie charts. "You couldn't have found a better way to show the shift in travel patterns," she muses. "Although the table and graph seem to show that purchases of travellers cheques in US dollars have risen slowly but steadily throughout the period, the pie charts show that in effect they have fallen in comparison to the volume of purchases in other major currencies."

BAR CHARTS

Ross Huguenot is preparing a report on product quality for his company's head office in Toronto. (Ross is supervisor of quality control at the three-year-old Electrical Products Division of Com-Nor Manufacturers Limited.) Management has asked him to identify how many items of the five major product lines manufactured by the Electrical Products Division during its first two years of operation were returned for warranty repairs.

Ross's first step is to assemble data on warranty returns into a table (see Table 1 in Figure 8-4), and then to construct a bar chart (see Figure 8-5). But when he starts to describe his data he finds he has little information to convey, other than that quality control for the electric skillet was excellent, for the electronic wok terrible, and for the other three products about average.

"I need more definitive data," he mumbles to himself, and digs deeper into his records. He separates his information into two groups: the products manufactured by the division during each of its first two years of operation, and the number of items returned for warranty repair for each year. (He cannot

Chapter 8 Illustrating Business Reports

TABLE 1
WARRANTY REPAIRS FOR PRODUCTS MANUFACTURED IN 1988 AND 1989
SMALL ELECTRICAL PRODUCTS DIVISION

Product Name	Number	No. Returned for	Percent
	Manufactured	Warranty Repairs	Returns
Toaster Oven D101	74 000	7215	9.7
Humidifier 300S	26 400	3407	12.9
Hand Mixer Series M	87 500	8953	10.2
Electronic Wok W40	41 200	7438	18.0
Electric Skillet 700	58 000	3588	6.2

Fig. 8-4. A "closed" table.

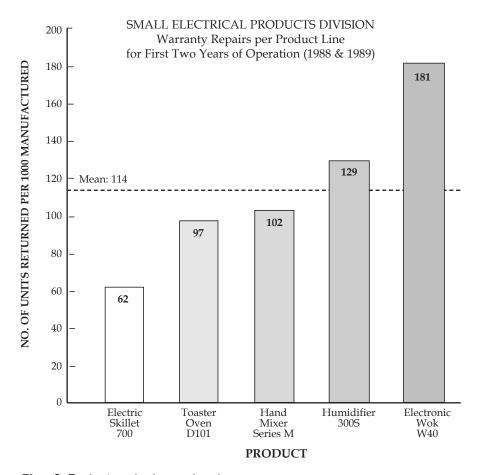


Fig. 8-5. A simple bar chart.

Part 4 Presenting Yourself Well

count warranty repairs for products manufactured during the third year, because the warranty is still in effect and defective products are still coming in for repair.)

Ross constructs a second table (see Table 2 in Figure 8-6), and sees that there are changes in the frequency of repairs for each item. So he prepares a second bar chart to illustrate the trends that developed over the two years (see Figure 8-7). These trends were not apparent in his first table and chart. Now Ross is able to write in his report:

For four product lines the number of units returned for warranty repair decreased from year one to year two (see bar chart), demonstrating that the revised quality control

TABLE 2					
WARRANTY REPAIRS FOR PRODUCTS MANUFCTURED IN 1988 AND 1989 SMALL ELECTRICAL PRODUCTS DIVISION					
Product Name and Year of Manufacture	Number Made	No. Warranty Returns	Returns per 1000 Made	Percent Returns	
Toaster Oven D101	33 000	3894	118	11.8	
1989	41 000	3321	81	8.1	
Totals	74 000	7215	97	9.7	
Humidifier 300S					
1988	11 400	1322	116	11.6	
1989	<u>15 000</u>	<u>2085</u>	<u>139</u>	<u>13.9</u>	
Totals	26 400	3407	129	12.9	
Hand Mixer Series M					
1988	42 000	5586	133	13.3	
1989	<u>45 500</u>	<u>3367</u>	<u>74</u>	<u>7.4</u>	
Totals	87 500	8953	102	10.2	
Electronic Wok W40					
1988	30 000	1152	212	21.2	
1989	<u>11 200</u>	<u>2436</u>	<u>98</u>	<u>9.8</u>	
Totals	41 200	7438	180	18.0	
Electric Skillet 700					
1988	16 000	1152	72	7.2	
1989	<u>42 000</u>	<u>2436</u>	<u>58</u>	<u>5.8</u>	
Totals	58 000	3588	62	6.2	

Fig. 8-6. An "open" table.

Chapter 8 Illustrating Business Reports

measures introduced at the start of the second production year were taking effect. This was particularly true of the electronic wok (model W4O), with which we experienced a disastrous first year with a 21.2% return rate, created chiefly by poor soldering of a printed circuit board purchased from an independent supplier. After the fault was pinpointed, however, we experienced a greatly improved second year with a 9.8% return rate. The exception was Humidifier 3005, which showed a 2.3% increase in the rate of return from year one to year two. I am currently investigating this anomaly.

SMALL ELECTRICAL PRODUCTS DIVISION Comparisons of Warranty Repairs per Product Line For Manufacturing Years 1988 & 1989

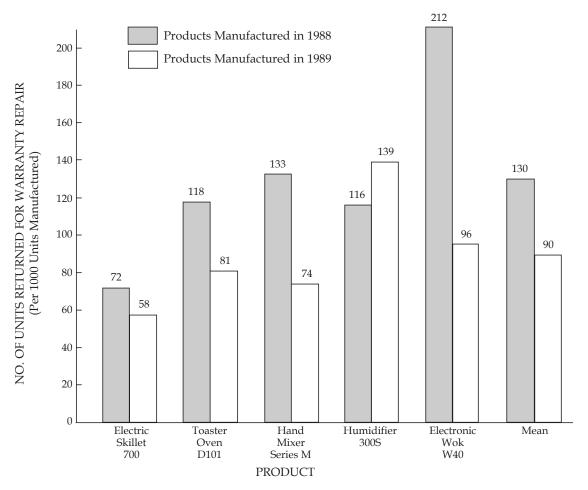


Fig. 8-7. A multiple-column chart.

Part 4 Presenting Yourself Well

Ross chooses a bar chart because he has only one continuously variable function to display: the number of products returned for warranty repair. In a bar chart, the continuously variable function is placed along the axis that parallels the height or length of the bars. The bars may be arranged either vertically or horizontally, usually conforming to the following conventions:

- Bars depicting quantities are arranged vertically, so that they appear
 to "grow" (as in the number of products manufactured, the amount
 of profit recorded, and the number of claims processed over a given
 period).
- Bars depicting elapsed time normally are arranged horizontally, so that they appear to be placed along a continuum (as in life expectancy of different categories of people, and the time it takes to introduce a new product line, from initial development to production). Figure 8-8(a) is an example.

Here are six additional guidelines Ross considers when designing his bar chart—and that you can use when designing yours:

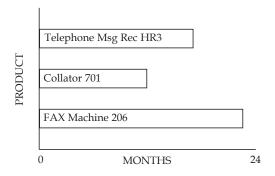
- 1. Position the bars so that the spaces between them are the same width as an individual bar.
- 2. Shade the bars so that they stand out.
- 3. If readers are likely to need more than a general idea of the totals depicted by the bars, insert the total at the top or the end of each bar, as Ross has done in Figures 8-5 and 8-7.
- 4. As an alternative to naming the product or activity at the foot of each bar, as in Figures 8-5 and 8-7 (or to the left, for horizontal bars), insert the name of the product or activity *inside* the bar, along its length, as in Figure 8-8(a). For vertical bars, print the letters so they can be read from the right side of the illustration (see Figure 8-8[b]).
- 5. If each bar is made up of several components, divide the bars into differently shaded segments, as in Figure 8-8(c), or into labelled segments, as in Figure 8-8(d).
- 6. If readers probably will not be experts or even knowledgeable in the subject matter, try using a pictorial presentation in which the bars are replaced by illustrations of the actual subject matter. In Figure 8-9, the bars representing the number of housing starts are depicted as rows of buildings. In this particular bar chart, two variations occur:
 - The bars are shown horizontally, even though time is not a factor, because it would have been inappropriate to stack the buildings vertically.

Chapter 8 Illustrating Business Reports

• The horizontal axis is broken between 60 and 360, to avoid creating a disproportionately long bar.

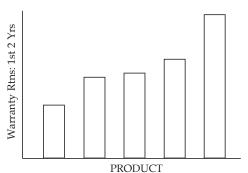
Another alternative is to depict three-dimensional bars, which can be done easily with computer graphics.

PRODUCT DEVELOPMENT TIME



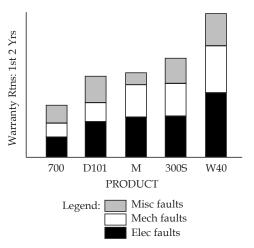
(a) A horizontal bar chart with its bars labelled internally.

WARRANTY RETURNS - FIRST TWO YEARS



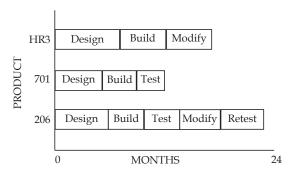
(b) The products shown in Fig. 8-4 can also be labelled inside the vertical bars.

WARRANTY RETURNS - FIRST TWO YEARS



(c) The bars for each product in Fig. 8-8(b) are divided into segments identifying the cause of the returns.

PRODUCT DEVELOPMENT TIME



(d) The bars in Fig. 8-8(a) are divided into labelled segments.

Fig. 8-8. Different configurations for bar charts.

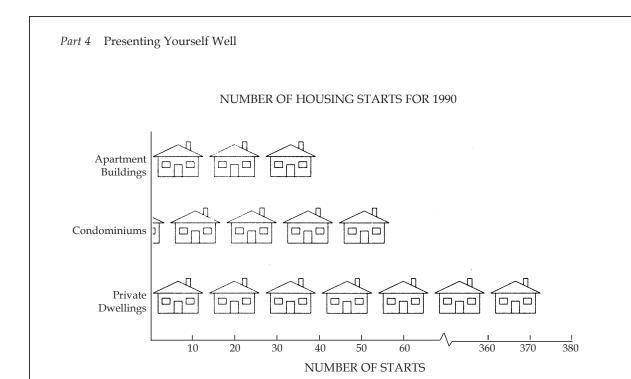


Fig. 8-9. Alternative method for depicting the bars in a bar chart.

Sequence 3 Forms

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Assessment of Assignment 3-2: Report with Visuals 121

Cover Sheet for Sequence 3 123

Checklist for Sequence 3: Community Influences

C = Completed
I = Incomplete

As part of your **Assignment 3-1: Inquiry Log**, be sure to submit the following work:

Lesson 3	Date	For Student	For Tutor/Marker
Lists and dated entry discussing the group you are considering for your study (Part A)			
Purpose and guiding questions (Part B)			
Reflection about choice of community to study (Reflection)			
Lesson 5A or 5B			
Your informal proposal for your study			
Lesson 6A			
Reflection about practice observation			
Field notes for three to five observation sessions—in double-entry format with both descriptive notes and analytical notes and questions			
Lesson 6B			
Survey Comparison (form)			
Copy of survey with questions (both draft and revised)			
Lesson 7A			
Either recordings (written or audio) of more than one interview along with questions, feedback form, and index cards or descriptions and analyses of at least three artifacts			
Lesson 7B			
A minimum of ten completed surveys from your research sample			

C = Completed
I = Incomplete

Lesson 8A	Date	For Student	For Tutor/Marker
Interpretations and Conclusions chart and description of sorting process			
Reflections on analysis and conclusions			
Lesson 8B			
Survey Results chart			
Written explanations and interpretations of results			
Reflection about success of survey			
Lesson 9A			
Explanation about characteristics of reports that you will use in your report			
Lesson 9B			
List and explanation about features of a formal report that you will use			
Lesson 10A or 10B			
Communication Variables and Information Needs form and work from Steps 1 to 3			
Lesson 11A or 11B			
Reflection about the creation of your report			
Audience feedback about your report			

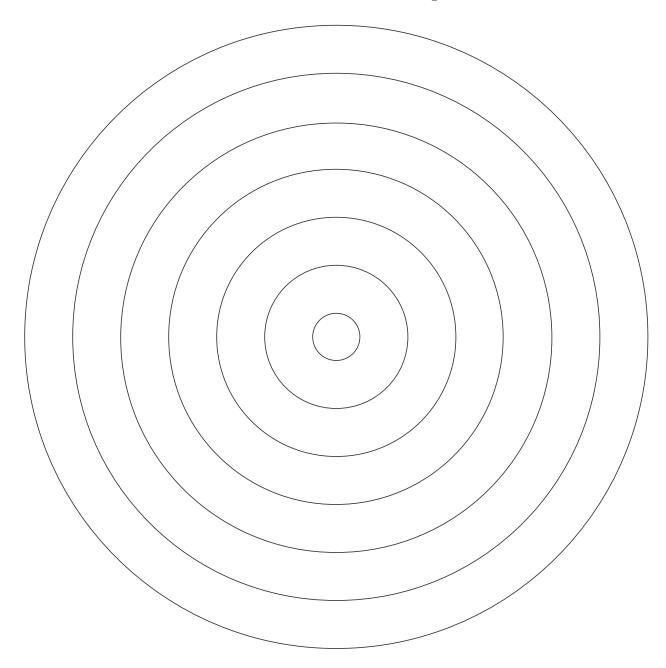
You also need to submit your final copy of your **Report with Visuals** (which you developed in Lessons 10 and 11) as **Assignment 3-2**.

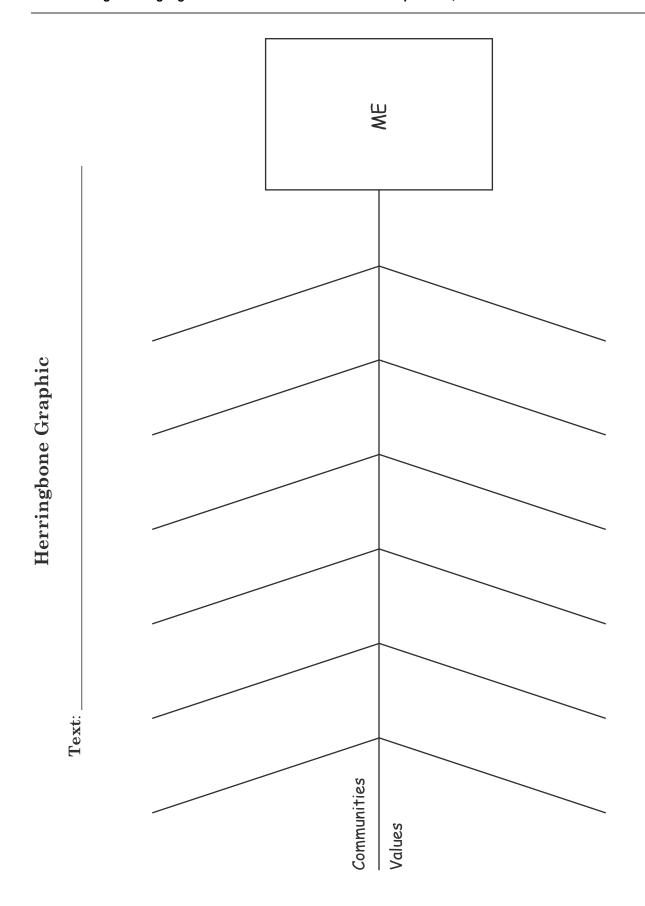
C = Completed
I = Incomplete

	Date	For Student	For Tutor/Marker
Assessment of Assignment 3-1: Inquiry Log			
Assessment of Assignment 3-2: Report with Visuals			
Checklist for Sequence 3			
Cover Sheet			

Note: Although no lesson work from Lessons 1 and 2 needs to be submitted at this time, be sure to save this work so that you can consider including it in your portfolio at the end of the course.

Concentric Circle Graph





Audiotape Permission Form

To allow the interviewer to audiotape your interview, please complete the following information.

Ι	(the interviewee),
allow	_ (the interviewer)
to audiotape our interview on this day,	;
20 I	(the
interviewee) reserve the right to omit any informat	ion from the
audiotape that I deem unacceptable for public or pe	ersonal use by
(the	interviewer).
Signed	
Dated	

Interview Feedback Form

•	Has the interviewer established rapport with the respondent? How can you tell
•	Who talks the most, the respondent or the interviewer?
	What were the best questions the interviewer asked?
	What question might have extended to another question?
	How did the interviewer encourage the respondent to be specific?
•	Were there any closed questions?

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Interpretation and Conclusions			
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	SO.		suc
	orie		usic
	Categories	Data	Conclusions
	Ca	Dε	C

Communication Variables and Information Needs

My topic is
My numpose is to
My purpose is to
My target audience is
and characteristics of this audience are
My form of communication is
The context of this communication is

Survey Comparison						
	Manitoba Theatre Centre	School Mission Parent Survey	Parent/Guardian Survey			
People asked (target group)						
Purpose of the survey						
Number of questions						
Types of questions (open or closed)						
How the people could respond (agree/disagree, and so on)						
How the survey was presented						

Survey Results					
Question #	Category	Numbers	%		
Example: #1	agree/disagree	75 agree 25 disagree	75% 25%		

Assessment of Assignment 3-1: Inquiry Log					
Specific Student Learning Outcomes Performance F			Rati	ng	
How effectively did you	0	1	2	3	4
explore your own knowledge about various community groups to determine the focus of your inquiry (3.1.1)					
formulate and refine inquiry questions based on your interest in the group (3.1.2)					
develop an appropriate plan to satisfy the requirements of your inquiry (3.1.4)					
identify the primary sources of information to be used in your inquiry (3.2.2)					
access information about your group using appropriate research tools and sources (3.2.4)					
organize and reorganize data into categories (3.3.1)					
record information, documenting sources accurately (3.3.2)					
evaluate the effect of your new understanding about the group that you studied and the way you presented it in your report (3.3.4)					
recognize and record respectful verbal and non-verbal language and how certain kinds of tone and register are used in particular situations or contexts (5.1.3)					

Assessment of Assignment 3-2: Report with Visuals					
Specific Student Learning Outcomes Perf				Rati	ng
How effectively did you	0 1 2 3			4	
evaluate the factors that affect the validity and accuracy of the information sources (3.2.3)					
synthesize information and ideas to determine the focus of your message; quote from or refer to your sources (3.3.2)					
evaluate the appropriateness of your information for your audience (3.3.3)					
generate, evaluate, and select ideas, information, and data to focus your study for your audience and purpose (4.1.1)					
adapt and use forms appropriate for audience, purpose, and context (4.1.2)					
evaluate the potential impact of various organizational structures and techniques in your report to present your information clearly (4.1.3)					
consider audience and purpose in revising your draft to ensure that your information and language are appropriate, and to enhance the unity and coherence of your report (4.2.2)					
consider the needs of your audience when selecting visual text features to enhance the readability and artistry of your report (4.2.3)					
use effective language and visuals, and arrange ideas for impact and originality (4.2.4)					
consider the characteristics and needs of your audience when you select devices (such as headings, font sizes, and visuals) to enhance the impact of your presentation (4.2.5)					
edit your report for word choice and grammar to make it clear, appealing, and effective (4.3.1)					
apply Canadian spelling conventions in your report (4.3.2)					
apply capitalization and punctuation conventions to make your meaning clear (4.3.3)					
evaluate diverse ideas and factual evidence to develop an informed understanding of the community you studied (5.2.1)					

Grade 12 English Language Arts: Transactional Focus (40S)

Sequence 3 Cover Sheet

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

Drop-off/Courier Address

Distance Learning Unit 555 Main Street Winkler MB R6W 1C4

Mailing Address

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

Contact Information

Leg	al Name:	Preferred Na	ame:	
Pho	one:	Email:		
Mai	ling Address:			
City	//Town:		_ Postal Code:	
Atte	ending School: 🔲 No 🔲 Yes			
Sch	ool Name:			
	s your contact information changed since Please keep a copy of your assignments so that you ca	, ,		
	For Student Use			Use Only
Se	quence 3 Assignments		Attempt 1	Attempt 2
	hich of the following are completed and enclosed ase check (\checkmark) all applicable boxes below.	1?		
110	ase check (V) all applicable boxes below.		Date Received	Date Received
	Process Work (as listed on the Checklist for Sec (pp. 99–101)	quence 3)	□ CO / □ INC	□ CO / □ INC
	Assignment 3.1: Inquiry Log		/36	/36
	Assessment of Assignment 3.1: Inquiry Log (p.	119)	☐ CO / ☐ INC	☐ CO / ☐ INC
	Assignment 3.2: Report with Visuals		/56	/56
	Assessment of Assignment 3.2: Report with Vis	suals (p. 121)	☐ CO / ☐ INC	☐ CO / ☐ INC
Sequence 3 Percentage Mark /92 x 100 = %				
		/Marker Use		
Re	marks:			

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 or all of your process work to obtain feedback.

You will need to save and date all your work (process work and assignments) throughout the course for possible inclusion in your portfolio, which you will submit in Sequence 5.

You will receive a percentage mark for each sequence and for your progress test. When you have completed all five sequences and your test, your tutor/marker will analyze the results of the assignments (including your portfolio), the self-assessments of the assignments, and the progress test to determine your summative or final mark for the course.

Checklist for Sequence 3: Community Influences

C = Completed
I = Incomplete

As part of your **Assignment 3-1: Inquiry Log**, be sure to submit the following work:

Lesson 3	Date	For Student	For Tutor/Marker
Lists and dated entry discussing the group you are considering for your study (Part A)			
Purpose and guiding questions (Part B)			
Reflection about choice of community to study (Reflection)			
Lesson 5A or 5B			
Your informal proposal for your study			
Lesson 6A			
Reflection about practice observation			
Field notes for three to five observation sessions—in double-entry format with both descriptive notes and analytical notes and questions			
Lesson 6B			
Survey Comparison (form)			
Copy of survey with questions (both draft and revised)			
Lesson 7A			
Either recordings (written or audio) of more than one interview along with questions, feedback form, and index cards or descriptions and analyses of at least three artifacts			
Lesson 7B			
A minimum of ten completed surveys from your research sample			

C = Completed
I = Incomplete

Lesson 8A	Date	For Student	For Tutor/Marker
Interpretations and Conclusions chart and description of sorting process			
Reflections on analysis and conclusions			
Lesson 8B			
Survey Results chart			
Written explanations and interpretations of results			
Reflection about success of survey			
Lesson 9A			
Explanation about characteristics of reports that you will use in your report			
Lesson 9B			
List and explanation about features of a formal report that you will use			
Lesson 10A or 10B			
Communication Variables and Information Needs form and work from Steps 1 to 3			
Lesson 11A or 11B			
Reflection about the creation of your report			
Audience feedback about your report			

You also need to submit your final copy of your **Report with Visuals** (which you developed in Lessons 10 and 11) as **Assignment 3-2**.

C = Completed
I = Incomplete

	Date	For Student	For Tutor/Marker
Assessment of Assignment 3-1: Inquiry Log			
Assessment of Assignment 3-2: Report with Visuals			
Checklist for Sequence 3			
Cover Sheet			

Note: Although no lesson work from Lessons 1 and 2 needs to be submitted at this time, be sure to save this work so that you can consider including it in your portfolio at the end of the course.

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Sequence 4
Reflecting on Influences of
People, Events, and Places

Sequence 4

Reflecting on Influences of People, Events, and Places

Introduction

The suggested time allotment for Sequence 4 is approximately 54 hours.

Throughout the first three sequences, you explored the concept of influences. In Sequences 1 and 2 you learned that who you are is a combination of many factors that all affect the development of your personality. These factors could include a special person or a community to which you belong (like family, friends, work, sports, and so on). Even what happens throughout the world may have a bearing on how you act and on the development of your beliefs, opinions, and how you treat others.

In Sequence 3 you learned about a variety of smaller communities that have their own culture or ways of behaving, interacting, and influencing others. You inquired into how one of these communities functioned, and observed and reported how it affected its individual members.

In Sequence 4, you will explore the lives of others and the influences they have had in their lives by reading and responding to a memoir. The *Literacy Dictionary* defines a memoir as "an account of one's personal experiences and observations. . . a record of people and happenings known to the writer." The memoir is one of a number of forms of autobiography—the story of a person's life written by himself or herself. Other forms include diaries and letters. You will examine how writers, through the retelling of events that have happened in their lives, identify influences that have helped shape their personalities—who they are, how they act, and what they may believe. As you read, you will respond to ideas, situations, themes, and characters that are presented in the memoir. You will keep a Double-Entry Response Journal that you will submit as Assignment 4-1. At the end of Sequence 4 you will create your own reflective text by writing a reflective essay, which you will submit as Assignment 4-2.

You may already be familiar with memoirs or autobiographies. If you are not, the example below will introduce you to the memoir form and will assist you in understanding memoirs.

Read **Faith on Its Trial**, a chapter from Mohandas (Mahatma) K. Gandhi's autobiography or memoir, *The Story of My Experiments with Truth* found on the following pages. As you read, also read the notes in the margin. They point out the features and characteristics of a memoir that you will notice as you read the book-length memoir you select.

After you read the memoir excerpt, in your Resource Binder, note any questions or concerns you have. In your response, consider what influence your own knowledge, values, and perspective had on your reading. Also consider whether you think that Gandhi dealt with his circumstances objectively and truthfully.





The following chapter is from the autobiography *The Story of My Experiments with Truth* by Mohandas (Mahatma) K. Gandhi.



The context for the episode is established. Note the chronological sequence of events.

The reader is introduced to Gandhi's main conflict (that is, the struggle between his religious convictions and the doctor's insistence that his sick son should eat eggs and chicken broth to fight the sickness).

Faith on Its Trial*

by Mohandas K. Gandhi

Though I had hired chambers in the Fort and a house in Girgaum, God would not let me settle down. Scarcely had I moved into my new house when my second son, Manilal, who had already been through an acute attack of smallpox some years back, had a severe attack of typhoid, combined with pneumonia and signs of delirium at night.

The doctor was called in. He said medicine would have little effect, but eggs and chicken broth might be given with profit.

Manilal was only ten years old. To consult his wishes was out of the question. Being his guardian I had to decide. The doctor was a very good Parsi. I told him that we were all vegetarians and that I could not possibly give either of the two things to my son. Would he therefore recommend something else?

"Your son's life is in danger," said the good doctor. "We could give him milk diluted with water but that will not give him enough nourishment. As you know, I am called in by many Hindu families, and they do not object to anything I prescribe. I think you will be well advised not to be so hard on your son."

"What you say is quite right," said I. "As a doctor you could not do otherwise. But my responsibility is very great. If the boy had been grown up, I should certainly have tried to ascertain his wishes and respected them. But here I have to think and decide for him. To my mind it is only on such occasions, that a man's faith is

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The term hydropathy (hydropathic treatment) refers to the use of water as a therapeutic treatment for disease.

The questions here show Gandhi's internal conflicts and how he is affected by his decision. Details in this paragraph add to the candidness of the account.

The term *allopathy* refers to conventional medicine.

Gandhi's character is revealed by his actions: we witness his strong religious faith and his unselfish care of a sick son. truly tested. Rightly or wrongly it is part of my religious conviction that man may not eat meat, eggs, and the like. There should be a limit even to the means of keeping ourselves alive. Even for life itself we may not do certain things. Religion, as I understand it, does not permit me to use meat or eggs for me or mine even on occasions like this, and I must therefore take the risk you say is likely. But I beg of you one thing. As I cannot avail myself of your treatment, I propose to try some hydropathic remedies which I happen to know. But I shall not know how to examine the boy's pulse, chest, lungs, etc. If you will kindly look in from time to time to examine him and keep me informed of his condition, I shall be grateful to you."

The good doctor appreciated my difficulty and agreed to my request. Though Manilal could not have made his choice, I told him what had passed between the doctor and myself and asked his opinion.

"Do try your hydropathic treatment," he said. "I will not have eggs or chicken broth."

This made me glad, though I realized that, if I had given him either of these, he would have taken it.

I knew Kuhne's [hydropathic] treatment and had tried it too. I knew as well that fasting also could be tried with profit. So I began to give Manilal hip baths according to Kuhne, never keeping him in the tub for more than three minutes and kept him on orange juice mixed with water for three days.

But the temperature persisted, going up to 104°. At night he would be delirious. I began to get anxious. What would people think of me? What would my elder brother think of me? Could we not call in another doctor? Why not have an Ayurvedic physician? What right had the parents to inflict their fads on their children?

I was haunted by thoughts like these. Then a contrary current would start. God would surely be pleased to see that I was giving the same treatment to my son as I would give myself. I had faith in hydropathy, and little faith in allopathy. The doctors could not guarantee recovery. At best they could experiment. The thread of life was in the hands of God. Why not trust it to Him and in His name go on with what I thought was the right treatment?

My mind was torn between these conflicting thoughts. It was night. I was in Manilal's bed lying by his side. I decided to give him a wet sheet pack. I got up, wetted a sheet; wrung the water out

of it and wrapped it about Manilal, keeping only his head out and then covered him with two blankets. To the head I applied a wet towel. The whole body was burning like hot iron, and quite parched. There was absolutely no perspiration.

I was sorely tired. I left Manilal in the charge of his mother, and went out for a walk on Chaupati to refresh myself. It was about ten o'clock. Very few pedestrians were out. Plunged in deep thought, I scarcely looked at them, "My honour is in Thy keeping oh Lord, in this hour of trial," I repeated to myself. *Ramanama* was on my lips. After a short time I returned, my heart beating within my breast.

No sooner had I entered the room than Manilal said, "You have returned, Bapu?"

"Yes, darling."

"Do please pull me out. I am burning."

"Are you perspiring, my boy?"

"I am simply soaked. Do please take me out."

I felt his forehead. It was covered with beads of perspiration. The temperature was going down. I thanked God.

"Manilal, your fever is sure to go now. A little more perspiration and then I will take you out."

"Pray, no. Do deliver me from this furnace. Wrap me some other time if you like."

I just managed to keep him under the pack for a few minutes more by diverting him. The perspiration streamed down his forehead. I undid the pack and dried his body. Father and son fell asleep in the same bed.

And each slept like a log. Next morning Manilal had much less fever. He went on thus for forty days on diluted milk and fruit juices. I had no fear now. It was an obstinate type of fever, but it had been got under control.

Today Manilal is the healthiest of my boys. Who can say whether his recovery was due to God's grace, or to hydropathy, or to careful dietary and nursing? Let everyone decide according to his own faith. For my part I was sure that God had saved my honour, and the belief remains unaltered to this day.

Details of the conversation between father and son help the reader to imagine the episode.

How do you feel about Gandhi's not giving his son what the doctor prescribed? What would you have done in a similar situation? In Sequence 4, you will read the beginnings of six memoirs, read one memoir (of your choice) in its entirety, keep a Double-Entry Response Journal as you read (Assignment 4-1: Response Journal), and develop your own short memoir in Assignment 4-2: Reflective Essay.

Note: In Assignment 4-2: Reflective Essay, you will be assessed on both the reflective essay you write and the processes you use in developing it. The **Checklist for Sequence 4: Reflecting on Influences of People, Events, and Places** form in the *Forms* section indicates which lesson work is to be submitted with your assignments. Your tutor/marker will use this lesson work to assess the process part of your assignment. You do not have to submit all work for this sequence, only that which is indicated on the checklist. The "work to submit" icon in the sidebar will also remind you which work must be saved and submitted at the end of the sequence.

Sequence 4 focuses on the following general learning outcomes:

- General Learning Outcome 1: Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.
- **General Learning Outcome 2:** Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts.
- General Learning Outcome 3: Students will listen, speak, read, write, view, and represent to manage ideas and information.
- General Learning Outcome 4: Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.
- General Learning Outcome 5: Students will listen, speak, read, write, view, and represent to celebrate and build community.

The specific student learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.







Sequence 4 consists of **5** lessons and includes **2** major assignments.

Lesson 1: Introduction to Memoirs

In this lesson, you read the beginnings of six memoirs and select the one that you wish to read and explore in its entirety.

Lesson 2: Monitoring and Fix-up Strategies

In this lesson, you learn about specific monitoring and fix-up strategies, which are particularly important to use when reading an extended text or book.

Lesson 3: Responding to a Memoir

In this lesson, you read and explore the memoir you selected by keeping a Double-Entry Response Journal (Assignment 4-1).

Lesson 4: Exploring the Reflective Essay

In order to prepare for completing Assignment 4-2: Reflective Essay, you explore the reflective essay as a form of communication.

Lesson 5: Assignment 4-2: Reflective Essay

You complete your work on this sequence by developing an essay of reflection using a writing process.

Notes

Lesson 1

Introduction to Memoirs

This lesson will introduce you to a number of memoirs. You will choose one of these memoirs for study and, later in the sequence, respond to it in a Double-Entry Response Journal, which will be assessed as Assignment 4-1.

Part A: Reading Memoirs

To assist you in selecting a memoir that you will be interested in reading in its entirety, you will first read the beginnings of several selected memoirs. You will record your initial findings using a chart. Through your reading, responding, and analyzing, you will be introduced to a variety of people, places, events, and times. You will also begin to gain an understanding of some of the conflicts these people experienced.

Remove the six **Memoir: Initial Response and Analysis** charts from the *Forms* section at the end of this sequence and place them in your Resource Binder.

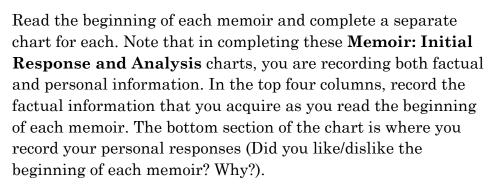
	Memoir: Initial Res	ponse and Analysis	
Background of the Main Character and Other Major Characters (include page numbers)	Place/Time of the Memoir (include page numbers)	Evidence of Influence on the Main Character (include page numbers)	Perspective of the Writer: Positive/Negative/ Neutral (include page numbers)
		e to the Beginning: ative/Neutral	

Suggested time allotment: approximately 4 hours

The beginnings of each of the six memoirs are included in the *Texts* section at the end of this sequence:

- · Notes from the Hyena's Belly by Nega Mezlekia
- · Tuesdays with Morrie by Mitch Albom
- Angela's Ashes by Frank McCourt
- Too Close to the Falls by Catherine Gildiner
- Swing Low: A Life by Miriam Toews
- Lake of the Prairies: A Story of Belonging by Warren Cariou

Note: Don't feel that you have to complete all six readings in one session—you can spread them out over two to three days in order to fully appreciate each text.



By reading and responding to six very different memoirs from a variety of cultural traditions and perspectives, you will be demonstrating your achievement of the specific learning outcome identified in the box below:

2.2.2 You will respond to a variety of perspectives and cultural traditions.

As you read, consider

• the background of the subject of the memoir (main character) and other people who interest you. Think about the various communities that the characters belong to (family, friends, school, town/city, other groups such as political or religious ones, and so on). Describe these groups or communities. Record your ideas in the first column.









- the place that the memoir is describing. What country or area does the writer describe? Is there a particular time or force that is relevant to the story (political, social, economic)? How are place and time relevant to the memoir? Include your responses in the second column of the chart.
- the influences that affect the main character and other characters. These influences can include groups, individuals, time, and setting. Record as many specific influences as you can in the third column.
- thoughts, opinions, and perspectives that the writer of the memoir communicates (either directly or indirectly) and the influence these have on the events, people, and places that affect him or her. How is the writer affected by these influences (positive, negative, neutral)? Include your findings in the last column.

After you complete the four columns, record your personal response to the beginning of the memoir. Does the beginning of the memoir make you want to read further? What positive and negative observations or points can you make about the beginning of each memoir? Are you indifferent to the subject and the story that the writer has begun to tell or are you engaged and anxious to read further? Your personal response will help you to decide which memoir would likely interest you the most. Include each completed chart in your Resource Binder.

Part B: Selecting a Memoir

Choose one of the memoirs to read and study. It is important to choose the one you are most likely to enjoy and find interesting.

In your Resource Binder, write a personal response (approximately one page) explaining your choice. Refer to the charts you completed in Part A, and any other opinions you gathered but did not record.

Suggested time allotment: approximately 30 minutes



Notes

Lesson 2

Monitoring and Fix-up Strategies

Suggested time allotment: approximately 1 hour

While reading a book-length text, it is especially important to monitor or check on your reading. You do not want to realize you are lost and not registering anything after reading 50 pages! In this lesson, you will learn to recognize signals that indicate you may be going off track, and you will learn some effective "fix-up" strategies that can get you back on track. Then, when you are reading your memoir and keeping your Double-Entry Response Journal, you can use your Response Journal to help you to monitor your reading and to record the strategies you use to get back into the text whenever you stray.

Learning about monitoring and fix-up strategies is part of achieving the specific learning outcome identified in the box below:



2.1.2 You will learn how to use or apply a variety of comprehension strategies (such as recognizing when you're confused, reflecting in writing, rereading, noticing patterns, etc.) to monitor or check on your understanding and to develop your understanding of a book-length text.

Signals to Notice

You need to know when you are confused, and when the text that you are reading no longer makes sense to you. There are indicators that help readers know when confusion or mindwandering is setting in. Unfortunately, some readers don't recognize they are confused until it is too late. If you can recognize signals that indicate confusion, stop temporarily and decide how to help yourself.

According to Cris Tovani, author of *I Read It*, *But I Don't Get It*, there are six signals students can learn to look for when they read.

- Remove Fix-up Strategies from the *Texts* section at the end of this sequence, and read the first part called "How Do I Know I'm Stuck."
- Respond to this text in your Resource Binder. To which of these signals or indicators are you most prone? Can you recall an instance when you were "stuck?" What do you usually do about it?

Fix-up Strategies

You have learned some situations or signals that tell you when you may be getting stuck in your reading. If you find that you are getting stuck in your reading, what do you do? You fix it!

Cris Tovani suggests some fix-up reading strategies you can use. Specific strategies should be selected based on the nature of the problem you have identified from the signals you studied earlier. Not every fix-up strategy works in every instance. Before you can use fix-up strategies flexibly and automatically, you need to recognize confusion and analyze what is causing that confusion. Only then can you choose how you will try to improve your meaning-making process.

The fix-up strategies that Tovani identifies and describes are as follows:

- Make a connection between the text and your life, your knowledge of the world, or another text.
- Make a prediction.
- Stop and think about what you have already read.
- Ask yourself a question and try to answer it.
- Reflect by writing about what you have read.
- · Visualize.
- Use print conventions like headings, paragraphs, and punctuation marks.
- · Retell what you've read.

- · Reread.
- Notice patterns in text structure.
- Adjust your reading rate—slow down or speed up (Tovani 51).



To learn more about each of these strategies, read the "Strategies to 'Fix Up' Confusion" section of **Fix-up Strategies**.

In the next lesson, you will set up your Double-Entry Response Journal and begin reading your memoir. As you read, remember to monitor your comprehension and to use fix-up strategies whenever necessary. Keep track of your reading process in your Double-Entry Response Journal by noting when you go off track and what you do to get back on track.

Notes

Lesson 3

Responding to a Memoir

In the following lesson, you will read the memoir you selected and respond to it using a Double-Entry Response Journal.

Note: Although the instructions for reading your memoir are all given in one lesson, you are not expected to read and respond to the entire book in the equivalent of one class period! A suggested amount of time is given here, but this will vary a great deal from student to student, depending on individual reading speeds and which memoir is chosen. Schedule sufficient time for yourself and read at a comfortable pace. Some guidelines for scheduling reading and writing time will be given in the "Before Reading" part of this lesson.

Before Reading

Before reading a book, it is useful to activate your thinking about the form and the content of the book, so that you can more easily connect what you already know with what you find out during reading.

By completing the "before reading" steps you will work at achieving the specific learning outcomes identified in the box below:

- 2.1.1 You will connect your own experiences, your knowledge of the memoir form, and your general prior knowledge with the content (characters, events, settings, insights, etc.) of the book you are reading in order to make meaning.
- 3.1.4 You will make a plan for reading and responding to your chosen memoir in the time you have available.

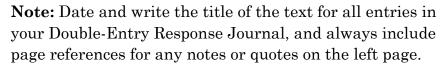
Suggested time allotment: approximately 35 hours





Follow these steps:

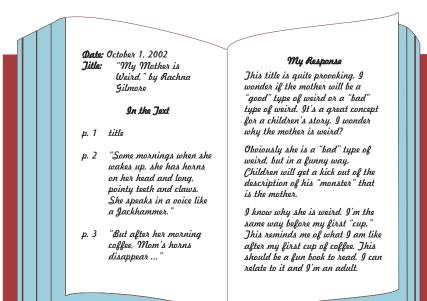
1. Create a Double-Entry Response Journal in your Resource Binder. A Double-Entry Response Journal is similar to a two-column form, except that it uses facing pages, with the left page used for recording details from the text and the right page used for your personal responses to those details. Make a title page to separate your Double-Entry Response Journal from the rest of your Resource Binder.



Left Page—Details from Text In the Text	Right Page—Personal Response My Response
On this side of your journal, include: • characters introduced and described • events that take place • places or contexts that add meaning • conflicts that arise • themes or issues addressed • influences noted • noteworthy quotations	On this side of your journal, respond to the items on the left page by writing, sketching, or diagramming: • feelings • questions • connections • comments • predictions • any other comments







An example of a Double-Entry Response Journal follows:

Notice that this example is looking at the very beginning of a children's picture book, so the entries are quite short and frequent. Since you will be responding to a book-length memoir, your entries (after the very beginning) will be much less frequent, but much more thorough.

- 2. Begin on the right page. Write about any previous experience you have reading memoirs. Identify any that you recall. Have you read many? Have they been about celebrities, well-known people, or ordinary people? Did you enjoy reading memoirs or other forms of autobiographies?
- 3. On the following left page, write the title of your memoir choice. Opposite it, on the right page, write a response to the title. Make predictions about what the rest of the memoir could be about, since you've already read the beginning of it. Based on the title and your reading of the beginning, make a prediction about what kinds of characters the memoir will involve, possible situations that you expect to read about, and so on.



- 4. Write the author's name on the left page, and on the right page, note whether the author is familiar to you. Do you know about his or her life and work? (You might find some information about the author on the back cover or other part of the book.)
- 5. Refer to the appropriate **Memoir: Initial Response and Analysis** chart that you completed in Lesson 1, Part A. On the left page, write any phrases or sentences that you cited on the chart that particularly intrigued or confused you when you initially read the beginning. Respond to these. Speculate about the main focus of this memoir on the right page.
- 6. Preview the overall structure of the memoir by examining its table of contents or by flipping through it. Note the structure on the left page of your Response Journal. How is the memoir divided? Does it have chapters, sections, or parts? How many parts in the entire memoir? On the right page, estimate how long you think it will take you to read it.
- 7. When reading an extended text such as a memoir, it is important for you to schedule in the time you will need, especially when your life is filled with many and various activities. Work out a reading schedule for yourself by doing the following:
 - Set a timer for 20 minutes and record the page number on which you are going to begin reading.
 - Read as quickly as you can while still paying attention to the meaning of the text for the 20 minutes, and record the page number where you stop.
 - Subtract your starting page number from your finishing page number to determine the number of pages read in 20 minutes. Multiply this by three to get your reading rate in pages per hour.



- Check how many pages there are in your book. Divide that number by the number of pages you read per hour to determine how many hours it will take you to read the whole book.
- Set yourself a deadline for when you want to have finished the book. On a calendar or day planner, fill in the number of minutes or hours you plan to read each day in order to finish the novel by your deadline. You will also need to add responding time to your schedule, probably at least eight to ten half-hour sessions.

Any fairly long-term plan needs to be flexible enough to accommodate unforeseen events, so be sure to leave yourself some leeway, and adjust your schedule as needed.

Include your reading and responding schedule or plan in your Double-Entry Response Journal.

During Reading

Read your memoir. As you read the memoir, respond at least six times in your Double-Entry Response Journal. These responses should be approximately two pages in length. If you prefer, you can respond more often in less depth—for example, twelve onepage entries. The guidelines below provide a variety of possibilities. Read them over and try out various combinations, depending on how appropriate they are to your book. For example, in some books, not all people introduced have a particular influence on the writer, so you may not want to comment on them all. Your responses should focus on the various influences that affected the writer, but you also need to comment to some extent on your reading strategies and processes (the first point below). You should also include some response to the writer's use of language and how it affects you. Your Double-Entry Response Journal will be used to assess your achievement of the specific learning outcomes identified in the box below, so you need to demonstrate your reading ability.







- 2.1.1 You will connect your own experiences, your knowledge of the memoir form, and your general prior knowledge with the content (characters, events, settings, insights, etc.) of the book you are reading in order to make meaning.
- 2.1.2 You will use or apply a variety of comprehension strategies to monitor or check on your understanding of the part of the memoir you are currently reading and to develop your understanding of your memoir as a whole.
- 2.1.3 You will use textual cues and prominent organizational patterns (such as chapter headings, sections, photographs, etc.) to interpret your memoir.
- 2.2.3 You will examine how the writer's use of language in the memoir communicates meaning and creates an effect (such as a feeling of sympathy, anxiety, hope, fear, anticipation, etc.) on you as a reader.
- 3.2.5 You will use your knowledge of text cues and organizational patterns to make inferences about, to synthesize, and to organize ideas about the influences affecting individuals in the book-length memoir.

Possibilities for Responses

• On the left page, note any point where you notice yourself using one of your comprehension strategies (making connections, asking questions, creating mental images, making inferences, determining important ideas, synthesizing ideas, monitoring and fixing up, and reading to write). On the right page opposite, comment on why you needed that strategy at that particular point in the text, and how successful you were at using it. It's very important for you to demonstrate your use of reading strategies while you read your memoir because you will be assessed on your achievement of the related learning outcomes in Assignment 4-1.





- On the left page, note any influences that affected the writer. These may include significant people, places, events, groups, and communities. On the right page of your journal, comment on what type of effects these influences have on the writer (positive or negative).
- On the left page, write the names of people or characters as they are introduced and their relationship to the person who the memoir is about. On the right page, write brief responses to each, commenting on their personalities as revealed by the writer's memories, their actions, and their speech. Comment on any influence that these characters had on the writer. You could draw quick sketches or describe how you think they look.
- On the left page, note, sketch, and/or map places and times that the writer is describing. As places and times will likely change as the story unfolds, refer to an atlas or map of the area. Sketch a map of the area that is described (for example, a neighbourhood, community, town, or part of a country). Include any important locations and features such as houses, town squares, rivers. On the right page of your journal, comment on the importance of these settings. Why are these places of importance? Did they influence the writer? How?
- On the left page, note any major events that have affected the writer, such as childhood events, family events, political events, and so on. On the right page, write a brief response to each, commenting on how these events affected the writer and other people in the memoir (positive, negative, or neutral). Comment on whether these events were humorous or tragic.
- On the left page, note the following:
 - any key decisions or insights made by the writer and/or the characters
 - any conflicts arising between the writer and characters, among characters, or between events and characters
 - any influences on the writer

 any significant or interesting lines spoken by the writer or characters. Quote any particularly effective lines or passages.

On the right page, opposite each entry, reflect on the effect these happenings have had on you personally. How do you feel about the various characters and events? What questions arise in your mind about the structure of the memoir? How do the chapters/parts/sections work together, or do they? How does the writer's use of language affect you? Is there anything dramatic about the end of the memoir? Does the writer come to any realization? Do you, as a reader, come to any understanding at the end of the memoir?

After Reading

After you have completed reading your memoir and responding in your Double-Entry Response Journal, respond to the following in your Response Journal:

- > the influences you explored in the memoir. What were the various influences on the writer? How did they affect the writer's personality? What role did these influences play on the way the writer acted? How did these influences affect the writer's beliefs, opinions, and the way he or she treated others?
- ➤ an overall statement or theme (a big idea) that the writer may be making in the memoir. What kind of a perspective or way of looking at the world does the memoir communicate? Is it pessimistic or optimistic? What does it say about the people who are part of the writer's world? Do you agree with this view of the world or some aspects of it? Is it similar or different from your own? Explain.
- > the appropriateness of the title. Return to your initial entries about the title. Is the title appropriate? If yes, explain why. If no, provide a better one with an explanation of why you consider it an improvement.



Lesson 4

Exploring the Reflective Essay

To prepare for **Assignment 4-2: Reflective Essay**, you will read and analyze some examples of this shorter form of memoir by other writers. As you have done with previous assignments in this course, you will be using the "read to write" strategy, and you will be demonstrating your achievement of the specific learning outcomes identified in the box below:

- 2.3.1 You will evaluate the effect of the reflective essay form on the content (i.e., the kinds of experiences and thoughts to include).
- 2.3.2 You will analyze how various techniques and elements (such as flashbacks, digressions, mini-portraits, metaphors, conversational tone, etc.) are used in reflective essays to convey the feeling and details of a period of time, event, or topic.

Before you begin to develop a text of your own, it is important to have some ideas about what you are trying to accomplish. What do you expect your final text will look like? What are its parts? What will be its content? How will these work together to achieve your purpose? Will they work for your targeted audience?

In this lesson, you will learn about the form and content of the reflective essay by examining the work of other writers. You will read and explore reflective essays in order to determine the characteristics or elements that they have in common.

The word **essay** comes from the French *essayer*, meaning to attempt. Reflective essays frequently begin with an exploration of what one doesn't know and why—an investigation of different aspects of the self, often starting with small recollections of past events or times and leading to new understanding or insight.

Suggested time allotment: approximately 4 hours





In the *Texts* section at the end of this sequence, you will find the following reflective essays:

- **Elegy in Stone** by Steven Heighton
- The Death of the Moth by Virginia Wolf
- · A Place to Stand On by Margaret Laurence
- · A Boy I Knew by E. B. White
- · Shooting an Elephant by George Orwell
- · April Fools on Polar Circus by Janet Roddan

In order to learn more about this form of communication, complete the following steps in your Resource Binder:

- 1. Read through the beginnings of each essay to acquire an overview of its topic and style. Select three out of the six that you find interesting and that you may wish to explore further.
- 2. For each of your three chosen essays, make notes on the following:

Content—the "what" of the essay

- What is the subject or topic of the essay?
- What kind of material or content does the writer include—descriptions, narration, explanations, speculations, arguments? Provide some examples.
- What conclusions or insights does the writer acquire or promote?

Composition—the "how" of the essay

- How does the writer begin the essay? What content do you read first? How does it help the writer introduce the topic? How does it interest the reader?
- How has the writer organized the body of the essay?
 Make an outline of the major parts, noting some of the details that are included in each. How does this organization move the focus or main ideas of the essay forward?

The Essay of Reflection

"In an essay of reflection, a writer focuses on an important aspect of his or her past, carefully examining the subject in order to form new understanding about its significance." (Writers INC, 1996, 351)





- Are there any places where the writer steps back from the content and comments on it? If so, what might be the purpose of doing that?
- What about the ending? What does it do? What content has the writer placed in this part of the essay?
- Who is the speaker in the essay? Is it written in first person "I," second person "you," or third person "he" or "she"? Does the writer refer to himself or herself using the formal "one"? How does this choice affect you as a reader?
- Does the essay make use of any particular techniques such as dialogue, conversational tone, contrast, flashback, metaphors, symbols, and so on? Are there any other aspects of the writing—word choice, sentence structure, paragraphing—that characterize the essay?
- 3. Compare your observations about the reflective essays that you have read and analyzed.
- 4. Generate a list of characteristics or qualities that seem to be common in these examples of the reflective essay.
- 5. Read Donald Murray's comments on the reflective essay.



The Reflective Essay*

The reflective essay is a . . . sophisticated form of analysis. It often begins with a personal experience—the death of a grandmother, the coach's instructions to cheat to win a game, the decision to get or not get an abortion—and finds meaning in it.

It is a common misconception that analysis is a cold, detached, scientific process in which writers analyze the thoughts, experiences, and writing of others. And, of course, it is often; but in the reflective essay, writers analyze their own thoughts, feelings, and reactions. A classic case of such an essay is George Orwell's. . . . "A Hanging," in which the real subject is Orwell's reflection upon his reaction to the event.

The personal experience is analyzed in much the same way as the academic paper but is written about in a much more reflective manner as the writer focuses on a personal experience and finds meaning in it. The finding of meaning or significance is important. People who tell stories often just ramble on. The writer of the reflective essay reflects, ruminates, considers, reconsiders, and takes the reader along on the adventure of thought.

That meaning may be thought out in considerable detail before the first draft is written. This is likely to happen when the writer attempts to explore a traumatic subject, such as the death of a loved one, because that topic has been rehearsed: thought over and over in the writer's mind.

The meaning, however, may be entirely discovered in the writing. The writer may be obsessed with a subject and have no understanding of it until the shape of the draft, what is in the act of being said and how it is in the act of being said, reveals the meaning to the reader. This often happens to me. I plunge hoping that meaning lies on the blank page—or the blank screen—and it usually is, revealed in the words I do not expect to write. Most times meanings come in a combination of pre-thinking and drafting. I have a hint, a clue, a sense of what I may discover and then the writing defines and redefines, qualifies and clarifies that idea, gives it fullness and meaning.

(continued)

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The Reflective Essay (continued)

In writing the reflective essay, you discover and develop the skills of critical thinking. You move in close and then stand back. There is immediacy and detachment, close examination and the placing of events in perspective, there is compassion and judgement, feeling and thought.

An effective reflective essay is often personal but it is not private. The reflective essay allows the reader to discover the subject—and the meaning of the subject—with the writer. The reader is invited to think along with the writer and to think against the writer, discovering in the act of reading the reader's own meaning in the essay.





- 6. Compare your findings about the reflective essays you examined with Murray's analysis. What do you find the same? different?
- 7. Consolidate or summarize your conclusions about the characteristics or qualities of the reflective essay in a two-column chart. A copy of the chart, **The Reflective Essay**, is included in the *Forms* section at the end of this sequence.

In the left column, identify the characteristics or qualities of the reflective essay. In the right column, provide an example or summary from the examples of reflective essays you have explored.

The Reflective Essay				
Characteristics	Examples			

Now that you have a good understanding of the form of the reflective essay, you can move on to the next lesson, where you will develop your own reflective essay.

Lesson 5

Assignment 4-2: Reflective Essay

Throughout this sequence, you have learned much about the lives of a number of people and, in particular, the subject of the memoir you read. You have explored people, places, events, and situations that helped to shape individuals, and you have seen how writers have acquired or made personal meaning by exploring their experiences. Through your reading and by connecting (comparing and contrasting) your experiences with those of the people you have been reading about, you too have been exploring yourself and your experiences.

Now it's time for you to take your explorations to the next step by writing a reflective essay in which you explore and communicate an important part of your own past and how it has affected you and helped to shape the person you are now.

Note: Although all of the instructions for writing your reflective essay are given in this one lesson, you are not expected to complete all of this work in a period of time equivalent to one class. Take your time with each step and work at your own pace. Spread the work out over a few days or weeks, depending on your particular writing process.

Before you begin this assignment, review the criteria that both you and your tutor/marker will use to assess your work. Review **Assessment of Assignment 4-2: Reflective Essay** in the *Forms* section at the end of this sequence.

Note: Both your final copy of Assignment 4-2 and your work in developing it will be assessed. That means that your "Reflection on the Process" explanations (which you will complete throughout this lesson) will be used in your self-assessment and in your tutor/marker's assessment. In addition, you will be required to submit at least two drafts of your reflective essay. These drafts will demonstrate various stages of your work in developing your reflective essay.





Part A: Getting Started

Read **Tips on Writing the Reflective Essay** and review your findings about the characteristics of the reflective essay that you discovered in the previous lesson. The readings and your findings should provide you with ideas about what you are trying to accomplish and how you might go about it.

Tips on Writing the Reflective Essay*

Be personal. The more personal you are the more universal your readership. You should speak to the human condition in specific terms. Your strength is your difference, your own particular vision of the world.

Allow your mind to run free. Write rapidly so that you will discover what you didn't know you remembered, what you didn't know you thought and felt, what patterns and connections lay hidden in the experience.

Be critical. The function of writing the personal or reflective essay is to find meaning in experience, not just to record experience. Be skeptical and critical, challenge your own prejudices, beliefs, your own knowing.

Put your vision in context. Describe your vision of the world and then place it in a context: historical, scientific, sociological, political. The personal experience should connect with a larger meaning.

Take the reader along. Invite the reader to accompany you as you reflect upon experience, allow the experience and the meaning that arises from it to unfold.

Suggested time allotment: approximately 1 hour

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Finding your subject or topic is your first task. Where do you get your ideas? Robert Frost, the American poet, said writing topics were like burrs that stick to you when you walk through a field. E. B. White, whose essay you read in the previous lesson, explains, "When a mosquito bites me—I scratch. When I write something I guess I'm trying to get rid of the itchiness inside me" (cited by Murray 29). What is your "itch"?

Strategies for Finding a Topic

To find your "itch" or topic, try a couple of the following strategies and include them in your Resource Binder:

- What keeps coming to mind? What ideas, images, or scenes come to mind when you're not thinking about anything in particular—for example, when you are walking home after an exhausting day at school or work, jogging or working out, driving alone, shopping, waiting in line, brushing your teeth, getting ready to go to sleep, waking up in the middle of the night—in other words, during those times when you're going about your usual activities? Do any of these ideas, images, scenes, or recollections reappear in your thoughts? Explore these further. Is there some aspect of those recollections that you would like or need to explore, to sort out, and to understand more fully?
- Brainstorm images, feelings, people, incidents, and places from your past. Write down any word, phrase, snippet of conversation, or event that comes to mind. Fill the pages with these recollections. Once you have exhausted your brainstorm, review the items that you have included. Which ones draw your attention? Which ones do you find the most interesting or the most disturbing? Explore these more fully by brainstorming all the details that you can recall about each. What is there about this item that makes you wonder? Question? Would you like to explore the meaning of this item in your reflective essay?
- Brainstorm anything that you can recall about a significant event(s): physical aspects such as sights, sounds, physical sensations; other people present and fragments of conversation; emotions felt and expressed; thoughts at that time or afterward.





- You may want to use ideas that you have gathered in previous sequences of this course or from other personal sources such as letters, diaries, journals, portfolios, photo collections, mementos, keepsakes, previous reflections, and the like.
- You may wish to use your responses to some of the memoirs included in this sequence or your reaction or response to something that you read, saw, or heard—something that stirs you up. What prompts your response? What is it about this item and you that generates this response? Perhaps that is what you want to explore.
- Read **Reflective Writing: Exploring and Speculating** in *Writers INC* (337–340 in the 1996 edition; or in *Texts* section at the end of this sequence). It provides information on getting started, searching for and selecting information, generating the text, and writing and revising for reflective writing.
- Complete a series of free writes (that is, write a page or two without stopping). Use one of the following starter sentences or create one that is more interesting to you. If you run out of things to write, just write your name until some new thoughts come to you.
 - The two most significant people in my early life were. . .
 - Whenever I daydream I...
 - The place that affected me was. . .
 - A turning point in my life occurred. . .
 - A time of emotional turmoil occurred. . .
 - A recurring image is. . .

After you have completed your free writes, leave them for a day or two before you revisit them. Read through them again. What stands out for you? What draws your attention? your interest? What surprises you? What confuses you? Explore these items as potential for the focus of your reflective essay.





Reflection on the Process: Your work in Part A and the reflection below will be used to assess your achievement of the specific learning outcome identified in the box below:

4.1.1 You will generate, evaluate, and select ideas to identify the focus of your essay.

Review your work on the strategies you chose. In your Resource Binder, reflect on your experience in using them.

- Identify two or three of the most important ideas, topics, or incidents that you generated. Would any of them help you develop your reflective essay?
- Which of the strategies helped you and which didn't? Were you able to find your topic and focus for your reflective essay? Explain.

Remember to submit this reflection and your work for Part A with your Assignment 4-2: Reflective Essay at the end of this sequence.

Part B: Selecting the Communication Variables and Information Needs

For Assignment 4-2, the form of the reflective essay is chosen for you, but you have many other decisions to make. To assist you in this process, you will use the **Communication Variables and Information Needs** form, included in the *Forms* section at the end of this sequence.

At this point, you have to decide the following for your essay:

- The topic—what you want to communicate about yourself. Refer to your work in Part A to make your final decisions about the content focus.
- Your information—what incidents and what details will you need to include in your essay of reflection to explain the main thrust or focus? Will this material help your targeted audience understand and appreciate the big ideas that you want to communicate?
- Who is your target audience?
- What are the audience's characteristics?







Suggested time allotment: approximately 1 hour

- What is your purpose? What do you want your audience to learn, feel, think, and appreciate as a result of reading your personal reflection?
- How can you use or adapt the reflective essay form to achieve your purpose?

Once you have made those decisions, review the information and ideas you have generated throughout the sequence. Ask yourself, "How do the communication variables affect this information? What can I use? What do I need to use? What do I need to set aside?"

Complete **Communication Variables and Information Needs** as you work through Steps 1, 2, and 3. Put the form and the work in your Resource Binder.

Step 1: Review and Select Content

Now that you have selected the topic or focus for your reflective essay, you need to gather the ideas and information that you will consider using. Review your previous work on your topic (Part A). Examine it carefully and select the specific ideas, details, etc. that you may want to use in your reflective essay, taking into consideration the other communication variables. The content or material that you select will need to be effective in achieving your purpose for your target audience.

Step 2: Select an Audience

Select an audience for your essay of reflection. For whom are you especially writing your essay? Review the information that you generated in Step 1. Who would likely be interested in that kind of content?

- Brainstorm some possible audiences.
- Develop an audience profile for two or three audiences. Identify characteristics of these potential audiences (age, gender, and interests). As you consider each, also think about where that audience might read your personal essay. What do your audiences read now? For example, do they read local newspapers and magazines? Would they likely read a **chapbook** or a **zine**?



Chapbook—"a small and often self-published booklet of poetry, stories, etc., usually saddle-stitched or stapled." (Canadian Oxford Dictionary)

Zine—a selfpublished personal magazine prepared by using a photocopier, focusing on a theme or an individual.



How will your readers gain access to your reflective essay?
 Would you have to duplicate copies and distribute these?
 Note: Your audience could be private (your family, friends, future children, and grandchildren) but the content may target a wider public, such as the primary readers of a community newspaper or magazine.

Once you have considered the possible audiences, make a selection. Develop a more detailed audience profile. It will assist you in making choices related to other communication variables, including the content that you generated in Step 1.

Step 3: Choose a Purpose

What do you want your target audience to learn from your reflective essay? Review the information you gathered in Step 1 and combine it with your decision-making in Step 2. Think about the big idea(s) you want to communicate and the specific detail that you will need to do that. Complete the following:

• In a sentence or two, identify the main idea(s) or the big idea(s) that you want your target audience to carry away with them after reading your essay. What emotions do you want them to experience? Be as specific as you can in setting out your purpose.

Reminder: Even though you, as the writer, have a particular and very specific purpose in mind, your readers will bring their own agendas and prior knowledge to reading. They may see things in your final essay that you don't expect. That, however, is OK! That is part of the dynamic that occurs between a reader and a text.

• Once you have settled on your central purpose, you will need to review your content choices (Step 1) for their suitability for your audience and purpose. Add and eliminate as appropriate.



Reflection on the Process: Your work in Part B, including the Communication Variables and Information Needs chart, and the reflection below will be used to assess your achievement of the student learning outcomes identified in the box below:

- 3.2.1 You will select ideas and information from your prior knowledge that are appropriate for your audience's characteristics and needs, your purpose, and the form of the reflective essay.
- 3.3.3 You will evaluate the appropriateness of your information, taking into account the values and beliefs of your audience.
- 4.1.2 You will adapt and use the reflective essay form to make it appropriate for your audience and purpose.

In your Resource Binder, explain how the communication variables work together to achieve your purpose for your target audience. Remember to submit this explanation and your work in Part B with your Assignment 4-2: Reflective Essay at the end of this sequence.

Part C: Organizing and Drafting Your Reflective Essay

These next steps will help you to complete your reflective essay for your chosen communication variables. These steps are presented in a linear order, but you do not need to complete them in that order. Read through all of the steps before you begin. You may wish to combine some of them or to focus on them in a different order. For example, you may wish to focus on Step 7: "Attend to voice" when you revise and edit at Step 9: "Revise, edit, and proofread" instead of earlier.





Suggested time allotment: approximately 3 hours

Step 4: Organize Content

Review and select from the following strategies for organizing the content of your reflective essay, now that you have decided on the communication variables.



- Before you begin to organize your essay, read "Writing Basic Essays" in the 1996 edition of *Writers INC* (sections 116–120) or "Writing Expository Essays" in the 2001 edition (pages 105–114). This will give you an overview of the importance of structure, organization, and support when writing an essay. Also refer to sections 339–340 of *Writers INC* (1996 edition; included in the *Texts* section as well), particularly the bits on "Form" and "Writing and Revising."
- Refer to the memoir beginnings that you read in Lesson 1 and the reflective essays that you read in Lesson 4. Note specifically how these authors begin particular memories, and how much detail and dialogue they use.
- Review your findings about the organization of reflective essays (Lesson 4). Can you use any of the essays you read as models for organizing your content? Which organizational techniques might you try? Why will they be effective in your reflective essay?
- Play or experiment with several organizational structures for your content to decide which one or which combination holds the most promise for your essay.
- Develop at least three possible outlines or maps of the parts of your essay. You may wish to use the web method that you used to analyze **Sloppy People and Neat People** (Sequence 1, Lesson 1) or another method (see "The Topic Outline" in *Writers INC*—section 118 in 1996 edition; page 103 in 2001 edition).

• Try Donald Graves' method described by Donald Murray in Write to Learn. When you use this method, you include all of the content that you think that you might want to use in the right column. Next, you move items from that right column into three other columns labelled Beginning, Middle, and End. (See the following example of a writer beginning to organize ideas and information. Note that as this writer begins to move items from the brainstorm column, she often changes them from specific examples into ideas that the examples may be used to illustrate.) Some of the items in the right column may not get used. Other items may come to mind as you begin to move items to the Beginning, Middle, and End columns. After you complete your movement of items, you use numbers (1, 2, 3, etc.) to indicate the order that they will appear in the draft copy.

Outline							
Beginning	Middle	End	Brainstorm List				
Neighbourhood and its role in shaping people—an example Your neighbourhood and the games you played there define you Early influences last a lifetime	Qualities of neighborhood life: Ethnic and religious mix—comfort/discomfort Places and patterns of interaction and competition Leaders and followers Acceptance/rejection Pleasures and fears Games Family Dating	Neighbourhood attitudes and perspectives influence individuals—me and my generation How we see the world through the experiences and influences of our youth	Tin-can cricket Hide and seek Boys played hockey Girls played dodgeball Special days— Victoria Day firecrackers, Hallowe'en, Labour Day Winter/summer games Families—Franklin, Campbell, Roman Harrison, Schwartz, Gauthier Park and creek— building rafts in the spring Fights and romances Club house Don't date X Best friends The "big field" Playing on the roadway, back lanes Clothing—wearing the uniform (T-shirts, jeans) Loyalty to your own, disloyalty Food Racial myths My values today Alleys, loved alleys				

Reflection on the Process: Your work in Part C, Step 4 and the reflection below will be used to assess your achievement of the specific learning outcomes identified in the box below:



- 3.3.1 You will organize and reorganize your main ideas and supporting information to evoke a particular response from your audience.
- 4.1.3 You will evaluate the possible impact of various organizational structures and techniques (such as different types of openings, flashbacks, digressions, etc.) to achieve your purpose and to ensure unity and coherence.



Select the organizational structures that will be effective, taking into account any feedback you received from your learning partner. In your Resource Binder

- · identify the organizational structures that you plan to use
- explain why your choices will help you to achieve your purpose
- explain why your choices will be valuable for your target audience
- explain why your choices are appropriate for the content you will use



Remember to submit your work from Step 4 and your explanations with your Assignment 4-2: Reflective Essay at the end of this sequence.

Step 5: Draft the Body of Your Reflective Essay

"No matter how familiar you are with the subject matter, no matter how well you have researched the topic, no matter how well you have planned solutions to the problems in the draft, you will be surprised by what appears on the screen or the page" (Murray 114). It is sometimes difficult to write the beginning until you are relatively secure in what you are going to include in the middle. Consequently, many writers find it easier to begin their writing by starting with the body

paragraphs rather than the introduction. Do you? If you have never started this way, you may want to try it out. Here are some suggestions for starting to draft:

- Use your outline as a guide. Review your outline, select a major aspect, and begin to transfer its contents from points or notes into sentences. Continue until you think that you have captured the ideas and the information. Move on to the next major idea or part. Continue until you have a draft of all the parts.
- Begin with any narrative parts. Even though you are writing an essay, not fiction, your reflective essay will have narrative elements that reveal or stimulate the big ideas that you wish to communicate. You may wish to start by capturing part of these narratives. Jack Hodgins, in *A Passion for Narrative: A Guide for Writing Fiction* recommends that you

Write to find out what you're writing about. Think of this as just a way of nailing the story down so that it can't get away. No eyes but yours will see it. Writing the first draft should be fun . . . (38).

Once you have captured these narrative pieces, you can begin to shape them further (in your second draft) so that they illustrate the big ideas that you want to communicate. At that stage you can also blend them smoothly into the more expository parts of your essay, or blend the expository parts into the narrative.

- Review "The Writing Process" in *Writers INC* (sections 003–010 in the 1996 edition; pages 3–8 in the 2001 edition) and, in particular, the subsection "Writing the First Draft" (section 007 in 1996; page 5 in 2001). If you want to want to see a specific example, review "One Writer's Process" (sections 011–015 in 1996; pages 9–20 in 2001).
- Using your outline notes, write single paragraphs, each describing an event, person, place, idea, argument, emotion, process, etc. Then write another paragraph for each that shows instead of tells (Murray 114).





Step 6: Draft Your Opening and Ending

Once you have settled on the body of your essay, you may find it easier to draft your opening and your ending. Read through Murray's comments and the strategies that follow. They may assist you in drafting your opening and ending.

Effective writing opens with a promise to the reader. Writers usually think of the openingbeginning or lead—of a piece of writing in terms of the reader. Readers are in a hurry, they have many distractions; writers have seconds—no more—in which to catch and hold the reader's attention.

The opening promises information that the reader wants or needs. It promises clarity and grace; it hopes to surprise. The lead promises to satisfy reader's expectations: a narrative tells a story, an argument argues. The opening provides the tension that produces the energy that drives the story forward. The beginning promises a closing, a sense of completion (Murray 87).

- Reread Writers INC (section 117 in 1996 edition; page 106 in 2001 edition) for help on writing introductions and conclusions.
 - Refer to the memoir beginnings you read in Lesson 1. Note specifically how they begin. Do they start with particular memories? How much detail and dialogue do they use? How are ideas and details arranged? Can you use any of these techniques in your text?
 - Review your findings (Lesson 4) from your analysis of reflective essays. How do they begin? Will any of these methods be useful to you in writing your beginning?
 - What would catch your readers' attention? What ideas, incidents, etc. will help you to communicate your big idea(s) to your audience? Should you "tell" or "show" or both?
 - Try at least three radically different opening paragraphs. Share these with your learning partner to see the different effects they have on an audience.





- Choose your best opening using Murray's criteria. Is your opening:
 - *Quick*—the reader is going to decide to read on or not to read on in a few seconds.
 - Accurate—the reader who spots an error (even a small one) will be less likely to believe anything he or she reads.
 - Honest—you must deliver what you promise, so don't lead your reader astray by promising in the lead what doesn't follow in the rest of your essay.
 - Simple—do you use proper nouns, active verbs, and specific details?
 - Packed with information—do you give your reader information that will make him or her want to read on?
 - *Heard*—the reader should hear the writer speaking directly to him or her.

Endings are as important as openings. While the beginning is important to attract or hook your reader into reading your essay, the ending or closing is your last chance to affect him or her.

In effective writing the closing is rarely a formal summary or conclusion in which the writer repeats in general or abstract terms what has already been said. The most effective closings are usually the same devices that make effective openings: specific detail, quotation, anecdote, scene, and all those other tools. . . . They do not command readers, telling them how to think, but inspire readers to think about the subject long after they have left the page (Murray 95).

• Review the endings of the reflective essays you studied (Lesson 4). What do the endings do? Are any of these approaches of use to you for your reflective essay?

Reflection on the Process: Your work in Part C, Steps 5 and 6 and the reflection below will be used to assess your achievement of the specific learning outcomes identified in the box below:

- 1.1.3 You will vary your use of language to discover how it affects your purpose and your audience.
- 4.2.1 You will consider your audience's needs and characteristics as you evaluate the effectiveness of your ideas, style, and presentation.

In your Resource Binder, respond to the following prompts:

- > Review the ideas and information (the content of your reflective essay), and evaluate its appropriateness for your target audience.
- ➤ Assess your first draft, noting where it meets your expectations and where you need to revise it.
- ➤ Identify how you begin and end your reflective essay and explain what you hope to accomplish using those approaches.

Remember to submit this reflection, your three different openings, and your first draft that you produced in Steps 5 and 6 with your Assignment 4-2: Reflective Essay at the end of this sequence.

Part D: Revise, Edit, and Proofread Your Reflective Essay

Now that you have a first draft of your assignment, you begin to focus on improving how you express your ideas.

Step 7: Attend to Voice

People sometimes talk about the voice in a piece of writing. What is "voice"? How is it communicated in a written text? What "voice" do you communicate in your texts?







Suggested time allotment: approximately 3 hours

In Write to Learn, Donald Murray writes:

Voice is what I am; voice is the person in the writing; voice is what persuades the reader to listen and draws the reader on. . .

Each writer has a personal voice. I can recognize family and friends in another room or on the telephone. People have their own music made up of genes and hormones, regional and ethnic influences, professional training and daily exercise in speaking. Natural tendencies in speech are influenced by other voices and by what draws the best response from those to whom a person speaks. How speech is placed, its pauses and underlined phrases, sense of humour, anger, irony, despair, joy are all communicated by voice. People relate to each other through speech; as a father of daughters I read their relationships by how they speak on the phone to young men.

We can hear those qualities of our personal voice in the lines we write as we plan and decide which ones should be emphasized and which should be de-emphasized (109-110).

- Read more about voice in *Writers INC* (sections 089–101 in the 1996 edition; pages 87–90 in the 2001 edition).
- What voice do you want to communicate in your reflective essay? What voice is already present in your draft? How is voice communicated through your selection and use of words, sentence patterns, examples, arguments, organization, and so on?





- Read your essay aloud (and on audiotape if you can). Listen to the way it sounds. What do you hear? For example, do you hear the voice of a humble person? a scholarly person? a confident person? a pompous person? an arrogant person? an angry person? Does it sound the way you want? Do the voice and the content work together to achieve your purpose for your target audience? Is the voice consistent? For example, is it academic and serious in places but whining in others? Do you want it to be consistent or do you want it to change in places? Why or why not?
- Read your draft aloud to someone other than your learning partner, but don't tell him or her that it is your work. Try to select someone who has not participated in your work on this course before. Ask this person for their opinion of the kind of person—or personality—of the writer. What else did he or she observe? How do these comments compare with your "voice" intentions in writing this essay? Do they match? How are they different? Are you satisfied with the "voice" that is communicated? Do you want to make changes in word choices, sentence patterns, or the attitude (tone) that you take toward your material or your readers?
- Directly onto your draft, note changes you want to make when you revise it.

Reflection on the Process: Your work in Part D, Step 7 and in the reflection below will be used to assess your achievement of the specific learning outcomes identified in the box below:



- 2.3.3 You will examine how language and vocabulary are used to communicate a particular voice.
- 2.3.4 You will experiment with and use language to determine what works best for your audience, purpose, and form.
- 4.2.1 You will consider your audience's needs and characteristics as you evaluate the effectiveness of your style or language choices.

In your Resource Binder, respond to the following prompts:

- > What have you realized about the voice in your draft from your learning partner or another reader? From your own rereading of it?
- ➤ How could you enhance or strengthen the voice you want to achieve?

Remember to submit this reflection and your work from Step 7 with your Assignment 4-2: Reflective Essay at the end of this sequence.

Step 8: Create a Title and a Title Page

The names we give to things are important. "A good title has a strong sense of voice; it's specific; it catches the reader and draws the reader into the article" (Murray 94).

People who write for newspapers and magazines seldom write their own titles. Editors do that. Even authors of fiction do not always determine their own titles. In this case, however, you do. Try the following strategy:

- Brainstorm titles by putting down any combination of words that might become a title. Don't worry if they seem silly or meaningless. Just get them down on paper.
- Play with your list by circling some that seem to have possibility, connecting ones that seem to be related, and editing titles into new grammatical forms.
- Try out your favourite titles on your learning partner, noting his or her reaction.

What about visual appeal? If you have decided that your personal essay is to be submitted for publication in a newspaper or a magazine, you probably will not have any control over any illustrations, captions, or titles. Before you lose that control, however, you can make sure that your personal essay has as much appeal as possible.









If you are not going to submit it for publication by some organization or company and you are going to control the final production, publication, and distribution of your reflective essay, you do have control over all of the presentation elements. In submitting your reflective essay as Assignment 4-2, you will have complete control of all elements. What, besides your title, will your cover or title page include?

- Think about how you can use the principles of design (contrast, repetition, alignment, proximity). Design Principles is included in the *Texts* section at the end of this sequence. You can refer also to Appendix E: Elements of Art and Principles of Design at the end of the course materials. Use these design principles and their application to design the cover of your personal essay.
- Your design may also include additional visual elements such as sketches, photographs, a collage, etc. Read the examples of personal essays: In Praise of Laziness by Garrison Keillor and **Notes from a Novice** by Ann Dowsett Johnston. Both are included in the Texts section at the end of this sequence. In particular, examine the visual representations that were used when these two essays were published. Unfortunately, your copies are not in colour as they were when originally published. By studying them and their connections to the written texts, however, you will be able to determine if they add to the impact and appeal of these personal essays. Also, note that the illustrations for each essay are in a different style. You may wish to examine other sources (magazines, newspapers, book covers, posters) for examples of visual representations, noting the styles of these, the content or central thrust of any written content, and the effects of the combination of visual and text.
- Use your imagination to include some visual representation of your reflective essay, and incorporate it into your cover.







Reflection on the Process: Your work in Part D, Step 8 and the reflection below will be used to assess your achievement of the specific learning outcomes identified in the box below:

- 2.2.3 You will analyze how the language and stylistic choices you made (such as your choice of words, colour and shape of visual elements, etc.) communicate your intended meaning and create the effect you want.
- 2.3.3 You will experiment with and use language and visuals to determine what works best for your audience, purpose, and form.
- 4.2.5 You will consider your audience's characteristics and needs when you choose visual elements (pictures, designs, layout) and your title to enhance the impact of your reflective essay.

In your Resource Binder, respond to the following prompts:

- > Review your title choices. Identify two or three that you generated and considered. Why did you select the one you chose?
- > Review your layout and the other visual elements (illustrations, pictures) of your cover page. Explain why they are effective, considering your audience, purpose, and content.

Remember to submit this reflection and your work from Step 8 with your Assignment 4-2: Reflective Essay at the end of this sequence.

Step 9: Revise

Revision involves re-seeing and re-envisioning. It means having a second look at the entire draft so that, as a writer, you can deal with any large issues that need to be resolved. In reading your draft for revision, it is valuable to scan the whole, paying attention to the parts and how they interact with each other. You need to solve the big issues before you move on to editing when you focus on the draft line-by-line.







"What makes me happy is rewriting. In the first draft you get your ideas and your theme clear, if you are using some kind of metaphor you get that established, and certainly you have to know where you're coming out. But the next time through it's like cleaning house, and getting rid of all the junk, getting things in the right order, tightening things up. I like the process of making writing neat." (Ellen Goodman, quoted by Murray 143)

• Read your first draft, asking yourself two key questions: What works? What needs work? (**Note:** You must include your first draft with any margin notes, underlining, asterisks, etc. in your submission at the end of this sequence.) Use the following strategy to answer these two questions.

Exploring a Draft and Your Opinion of It*

- Read the draft aloud and mark where the voice is strong and clear, where the music of your language informs and supports the meaning of the draft.
- Scan the draft and note words, sentences, paragraphs, details, connections, opinions that surprise you.
- Underline the most specific pieces of information in the draft.
- Check the most convincing pieces of evidence that document and support the meaning of the draft.
- Note the places where the draft flows most strongly toward meaning.
- Star the words, lines, and passages that secretly please you.

 Make the draft stronger by examining what is working in the draft and strengthen those aspects further (for example, make the structure more clear, connect the examples that will convince your target audience, choose your words carefully, convert "telling" into "showing" when possible and appropriate).

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· Read the following:

Checklist for Revising*

Subject

- Do I have something I need to say?
- Are there readers who need to hear what I have to say?

Focus

- Does the draft have a clear, dominant point?
- Are there clear, appropriate limits to the draft that include what needs to be included, exclude what is unnecessary?
- Do the writer and reader stand at the appropriate distance from the material?

Authority

• Are the writers' credentials to write this draft established and clear?

Context

• Is the context of the draft clear, the world in which the [narrative or story parts] exist?

Voice

- Does the draft have an individual voice?
- Is it appropriate to the subject?
- Does the voice support and extend the meaning of the draft?

Reader

- Can you identify a reader who will need to read the draft?
- Can you see a reader who will want to read the draft?
- Are the reader's questions answered where they will be asked?

Genre

- Is the form [of the essay] the best one to carry meaning to the reader?
- Does the draft fulfill the reader's expectations of that form?



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Checklist for Revising (continued)

Structure

- Will the lead [opening or introduction] attract and hold the reader?
- Does the ending resolve the issues raised in the draft?
- Is there a clear trail through the draft?
- Does each point lead to the next point?
- Does each section support and advance the meaning?

Information

• Is the reader's hunger for specific information satisfied?

Documentation

• Does the reader have the evidence to believe each point in the draft?

Pace

- Is the reader carried forward toward the meaning by the flow of the draft?
- Are there points where the draft needs to be sped up to keep the reader from abandoning the draft?
- Are there points where the draft needs to be slowed down so the reader has time to comprehend the meaning of what is being written?

Proportion

• Are the sections in appropriate proportion to one another to advance and support meaning of the draft?

Quantity

- Where does the draft need to be developed?
- Where does it need to be cut?

- Reread your draft with these questions in mind, and mark any places that could work better.
- Share your draft with your learning partner, and check if he
 or she has any questions or is confused at any point.
- Revise your draft to produce a **second draft** based on what you have found by using the Checklist for Revising. Include the changes you planned in Step 7 when you were attending to voice. Be sure that this second draft is double or triple spaced so that you have room to mark any more mechanical changes you need to make during the editing and proofreading step.

Step 10: Edit and Proofread

Editing

Murray notes that successful "editing is the result of three separate and distinct readings, each with its own pace, strategies, and techniques" (147). He provides writers with three checklists (one for each reading) and emphasizes that any problems found in each reading need to be addressed before moving on to the next reading.

• First Reading—Read your **second draft** quickly to determine if the draft has a single dominant meaning and enough information to support it. Use the following "First Reading" Checklist:





"First Reading" Checklist*

- State the single most important message you have for the reader in one sentence.
 - Does the draft deliver on the promise of the title and the lead?
 - Does your message have significant meaning you can make clear to the reader?
 - Is the message important, worth the reader's time?
 - Does your message contain the tension that will provide the energy to drive your reader forward?
 - Is your message focused? Do you have a clear point of view toward the subject?
 - Is the message placed in a significant context? Will that context be clear to the reader?
 - Does the message have limitations that help you control and deliver the information?
 - Do you have an abundance of information upon which to build the draft? Can you answer the questions that the reader will certainly ask?
 - Is that information accurate and fair?



• If your draft does not meet the requirements set out in the checklist, you need to stop and revise a bit more to achieve those objectives. There is no point in going on to a second reading until you are confident that you have achieved this "First Reading" purpose. Have you? If you need to, make the required changes in another draft; if not, make notes on your second draft.

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 Second Reading—Read the draft for its form and its structure to determine if the pieces or sections support the main point of the draft and appear when your reader will need them. Use the following "Second Reading" Checklist:

"Second Reading" Checklist*

- List the points that support that message in the order the reader needs to receive them.
 - Is the form, the genre of the draft, appropriate to deliver the message to the reader? Will it contain and support the meaning of the draft?
 - Does the order in the piece make the reader move forward, anticipating and answering the reader's questions?
 - Is the structure logical? Does each point lead to the next in a sensible sequence? Is there a narrative that carries the reader forward? Will the sequence or narrative stand up to a doubting reader?
 - Is the draft too long? too short?
 - Are the proportions within the draft appropriate to the information they deliver? Are there sections that are too long? too short?
 - Is the draft effectively paced? Does the draft move fast enough to keep the reader reading, and slow enough to allow the reader to absorb what is being read?
 - Does the draft go off on tangents that take the reader away from the principal message of the text? Are there good pieces of writing that do not support this message but may be developed on their own later?
 - Is each point supported with evidence that will convince the reader?
 - Is the draft at a distance that will involve the reader but also allow the reader to consider the significance of the message?

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- If your draft doesn't have form or order that will lead the reader through the draft with ease, then do not go on to the third reading until it does. Fix any form and order problems. Note any changes to the order or any additions or cuts you need to make directly onto your **second draft**.
- Third Reading—Read your draft carefully, line-by-line. Cut, add, and reorder word by word, sentence by sentence, or paragraph by paragraph, as needed. Use the following "Third Reading" Checklist:

"Third Reading" Checklist*

- Read the draft aloud to be sure it is accurate, fair, and that the music of the language supports the message you are sending to the reader.
 - Does the title catch the reader's attention and does it make a promise to the reader that can be delivered by the draft?
 - Does the opening accomplish the same thing?
 - Is each piece of information accurate and fair and in context?
 - Does the reader need more information? less? Can anything be cut? Must anything be added?
 - Does the reader finish each sentence with more information than when the reader started?
 - Can the draft be heard by the reader? Does the music of the draft support and advance the meaning of the message?
 - Does the draft reveal rather than tell whenever possible?
 Does the draft call attention to the message rather than the reader?
 - Does each paragraph and each sentence have the appropriate information emphasized?
 - Does the sentence length vary in relation to the meaning being communicated, with shorter sentences at the most important points?
 - Does the draft depend, at important points, on the subjectverb-object sentence?

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"Third Reading" Checklist (continued)

- Is the draft written in the active voice whenever possible?
- Is each word the right word?
- Has all sexist and racist language been eliminated?
- Has private language jargon been replaced with public language the reader can understand?
- Has worn-out language clichés and stereotypes been replaced with language that carries specific meaning to the reader?
- Is the draft primarily constructed with verbs and nouns rather than adverbs and adjectives?
- Has the verb "to be" in all its forms been eliminated whenever possible? And excess "woulds," "thats," and "ings"?
- Is the simplest tense possible used?
- Are the tenses consistent?
- Are any words misspelled?
- Are the traditions of language and mechanics followed except when they are ungraceful or change the meaning of the draft?
- Is the draft attractively presented so that nothing gets between the reader and the message?
- Does the closing give the reader a feeling of closure and completeness, yet stimulate the reader to continue to think about the message that has been delivered?
- Fix any of the problems that you found using the "Third Reading" Checklist. Mark any changes directly onto your second draft, or if necessary, write a third draft incorporating the revisions you need to make as a result of your "Third Reading" Checklist review.

Proofreading

Proofreading is what many people think of when they talk about editing, but editing and proofreading are different. After you have completed all of the editing that results from working through the three reading checklists, you will have resolved any of the big issues or difficulties in your draft. If you have been successful, only minor final changes will be needed, and most of these will be technical in nature.

Many organizations, institutions, and publishing companies that regularly publish written texts (such as newspapers or magazines) hire people as proofreaders. Their job is to read the final draft of a text, looking for very specific errors and ways to make the final text better. Proofreaders use a common set of proofreading marks to indicate the final changes that need to be made to the text. An example of these with illustrations— **Proofreading Symbols and Examples**—is included in the *Texts* section at the end of this sequence. It provides you with not only the symbols or proofreading marks that proofreaders use, but also the kinds of things that they attend to. You can use these same symbols to mark your next-to-last draft.

- Proofread your most recent (either your second or third)
 draft. Examine your draft one more time to make sure that
 you have correct spelling, to check the accuracy of facts and
 quotations, to make sure that you have correct punctuation
 and capitalization, and to correct any typographical errors.
 Review the categories included in **Proofreading Symbols**and Examples and proofread your copy for each.
- You will need to produce a **final draft** in which you make all
 of your changes noted on your last draft, and correct any
 errors you found.

Reflection on the Process: Your work in Part D, Steps 9 and 10 involved a number of processes—revision, editing, proofreading. This work and the reflection below will be used to assess your achievement of the specific learning outcomes identified in the box below:

- 4.2.1 You will consider your audience's needs and characteristics as you evaluate the effectiveness of your ideas, style, and organization.
- 4.2.2 You will consider audience, purpose, and context in revising drafts to ensure appropriate content and language and to enhance precision, unity, and coherence.
- 4.2.4 You will use effective language and arrange ideas for balance, impact, and originality, considering audience characteristics and needs.
- 4.3.1 You will edit texts for word choice and grammar to make your essay clear, appealing, and effective.
- 4.3.2 You will apply Canadian spelling conventions.
- 4.3.3 You will apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading your reflective essay.

Review your two (or more) drafts and your final copy. In your Resource Binder, respond to the following prompts:

- ➤ Identify two or three important changes you made in each of the revising and editing steps and explain why you made each. How did your choice of topic or focus, audience, purpose, and the context or situation in which readers would engage with your text affect these changes?
- ➤ How does your final copy appeal to or meet the needs of your target audience?
- > Select one or two features of your final copy that you think will have an impact on your target audience. Explain your thinking.

Remember to submit this reflection and at least two drafts plus the final copy of Assignment 4-2: Reflective Essay at the end of this sequence.







Suggested time allotment: approximately 1 hour



Part E: Final Thoughts on Your Reflective Essay

Your reflection in Part E will be used to assess your achievement of the specific learning outcomes identified in the box below:

- 2.3.2 You will analyze how various techniques and elements (such as a catchy opening, an evocative ending, a conversational tone, personal experiences as support for points, exploration of thoughts and feelings, etc.) are used in reflective essays to accomplish particular purposes.
- 2.3.5 You will explain how you improved your understanding of the form and techniques of the reflective essay by creating one.
- 4.2.1 You will consider your audience's needs and characteristics when you evaluate and discuss the effectiveness of your ideas, style, form, and presentation in your reflective essay.
- 5.2.2 You will discuss ways in which your cultural background helped to shape the ideas of your reflective essay, and how your essay communicates aspects of your culture.

Now that you have completed your assignment, record your decision-making processes by answering the following questions in your Resource Binder.

- 1. What audience did you select and why? (SLO 4.2.1)
- 2. How did your choice of audience affect your purpose? the form? the details you used in your content? (SLO 4.2.1)
- 3. Comment on your choice of ideas and the arrangement of the ideas. How did they assist you in achieving your purpose for your chosen audience? (SLO 4.2.1)
- 4. Comment on the various techniques and elements (such as a catchy opening, evocative ending, conversational tone, personal experiences as support for points, exploration of thoughts and feelings, etc.) you used in your reflective essay. How do they help you to achieve your purpose for your chosen audience? (SLO 2.3.2)



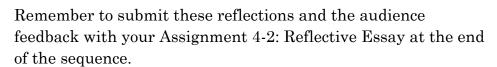
- 5. Explain what you've learned about how a reflective essay works. For what content, audience, and purposes is it especially suited? (SLO 2.3.5)
- 6. Discuss how your cultural background helped to shape the ideas of your reflective essay, and how your essay communicates aspects of your culture. How has your culture influenced your ways of thinking? How might your essay influence others' ways of thinking? (5.2.2)

Choose someone from your target audience and share your essay with that person. Ask the person to provide feedback to you by answering the following questions.



- 1. Was the essay easy to read?
- 2. Did you like the arrangement of ideas in the essay? Did the order make sense to you? Why or why not?
- 3. Did the language used in the essay capture and hold your attention? Why or why not?

Include the feedback in your Resource Binder. Then, refer to the writing variables you stated in Part B of Assignment 4-2 and reflect on the success of your choice of writing variables for your reflective essay. Did the content and the form succeed in your purpose for your chosen audience? Explain.







Sequence 4

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 a self-assessment of Assignment 4-1: Response Journal
- complete a self-assessment of Assignment 4-2: Reflective Essay
- · complete a cover sheet
- complete a checklist to make sure you have completed all of the required work in this sequence
- submit all of the required work from this sequence to the Distance Learning Unit. The staff will forward your work to your tutor/marker.

Note: Please contact your tutor/marker if you plan to submit Sequence 5 before you have received your feedback for Sequence 4.

Assessment of Assignment 4-1 and Assignment 4-2

Remove Assessment of Assignment 4-1: Response Journal and Assessment of Assignment 4-2: Reflective Essay from the *Forms* section at the end of this sequence. These assessment forms correspond to the ones your tutor/marker will use. You will assess your achievement of the targeted specific learning outcomes identified in relation to these assignments.

Suggested time allotment: approximately 30 minutes



To assess these specific learning outcomes, use the following five-point scale.

	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.	0%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 12; work is below the range of expectations for Grade 12.	25%
2	Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.	50%
3	Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.	75%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.	100%

Rate your performance on each specific learning outcome as it applies to your assignments. Place a check mark in one box for each line.

Checklist for Sequence 4

Remove Checklist for Sequence 4: Reflecting on Influences of People, Events, and Places from the *Forms* section at the end of this sequence. Complete the checklist to make sure you have completed all of the required work required for Sequence 4.

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 this 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 assignment.



Preparing for Submission of Sequence 4

Steps:

- ☐ Complete the checklist to make sure all of your work is complete.
- ☐ Make sure all of your Resource Binder pages are correctly labelled and ordered.
- ☐ Assemble your work as follows:

(top) Cover sheet

Checklist for Sequence 4 Resource Binder pages

Assignment 4-1: Response Journal

Assessment of Assignment 4-1: Response

Journal

Assignment 4-2: Reflective Essay

(bottom) Assessment of Assignment 4-2: Reflective Essay



Place all materials in order in an envelope for mailing. Mail to:

Distance Learning Unit 500–555 Main Street

PO Box 2020

Winkler MB R6W 4B8

Notes

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Notes from the Hyena's Belly*

aints and Sinner

I WAS BORN IN the year of the paradox, in the labyrinthine city of Jijiga. After a three-year absence, the rains had come, swelling the rivers and streams. The clay desert, as dry as the skin of a drum, became green once more. Queen Menen, wife of King Haile Selassie, lay dying. She was as reluctant to leave this world as I was to leave the womb.

My father sent for the neighbour, a nun who also practised as a midwife, to assist my mother in this difficult birth. Queen Menen, far off in her palace, sent for fortunetellers and Devil-tamers—modern medicine was failing to cure her. In our small home, lost somewhere in the tangled paths of domestic Jijiga, the midwife pronounced her certainty that there was not one child, but two—with golden crowns on their heads—fighting against their own birth. This nun could interpret the language of the unborn and the dreams of the dead, and had heard the twins whisper their belief that they had been delivered to the wrong universe.

The nun needed help. She asked for the assistance of another midwife, Mrs. Tsege Kebede, who was found at a local bar celebrating the deliveries of six children just the day before. Tsege was already quite drunk when she walked in, and bragged about her legendary success in delivering the unexpected. Tsege had once helped a passing angel, caught between the two worlds, with the agony of childbirth, successfully delivering her young with wings intact.

Now, as the two women bickered over how to convince the twins to be born, how to assure them that they had, indeed, been sent to the right universe and that, though this world might be tarnished, violent and rife with pestilence, it was nothing one couldn't get used to, in time, my father stubbed out his last cigarette and came indoors to announce the dawn of a new day. As he pronounced his sentence, I slipped into this strange bickering world that smelt of incense

"The sun has risen," my father said. I was named for his words: Nega.

With sunrise the farmers' market on the other side of the city came alive. Somali women balanced fragile pots of milk and butter on the crowns of their heads—each vase a necessary and natural extension of the bearer, as if a second head had appeared over each woman at dawn. On their backs they carried sacks of grain to sell at the market. The Somali men led caravans of camels into the city, loaded with sacks of sorghum, corn or charcoal. Some camels bore stacks of firewood that reached far into the sky—each camel dragged forward savagely by a rope tied to its upper lip, splitting it in two.

In our home, my mother's eyes reflected the two bickering midwives as they peered down at my emerging head and fell strangely silent. Shaking their heads in disappointment, they told my mother that her new son had a head big enough to give the illusion of twins. They told her that her son would lead the life of a rebel, as he had refused to be born wearing his golden crown. Tsege went back to the tavern to have another drink. The nun went home to her morning prayers. Looking back, I am relieved that my father came in when he did. Had it not been for his announcement of dawn, the two disappointed midwives might have convinced my exhausted mother to name me for the size of my head.

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Meanwhile, somewhere far away, the Devil-tamer pronounced his cure for Queen Menen: the sacrifice of the young. "Candidates must be free of any form of body piercing; they must have no wounds or scars that would compromise the quality of the blood," he announced. Countless messengers were dispatched from the palace to scour the countryside looking for children who had neither bruises nor scars.

In 1958, the year of the paradox, I was born in Ethiopia, in a hot and dusty city called Jijiga, which destroyed its young.

JUIGA IS BUILT on a vast, unmitigated plain, with no greenery in sight except for the occasional cactus bush used as shelter by the wandering hyena, and the inevitable sacred tree in every compound. The city is surrounded by rocky mountains on all sides save the north, which is open as far as the eye can see. The northern horizon is curtailed only by the sun's mirages and the eternal dusty winds of the dry season. Jijiga is in an arid part of Ethiopia, a dry, sandless desert where even the smallest wind creates devils—whirlwinds of dust that rise high into the heavens and are visible from miles away.

By day we children chased wind devils, poking holes in their bellies with knives. By night we huddled in bed, remembering our mothers' warning to tell all strangers that our ears were pierced so that we would not be snatched up and sacrificed for the ever-dying Queen. We could hear the wild howls of hyenas from the desolate mountains and knew that any cow or donkey left outside the gates of the compounds would spend its night in the hyena's belly.

THERE IS A story about the donkey and the hyena called "The Donkey Who Sinned."

Once upon a time a lion, a leopard, a hyena and a donkey got together to solve a riddle, to discuss the bad conditions that plagued the land, to discover why the rains had stopped coming and why food was so scarce.

"Why do we have to suffer like this? How long do we have to go on without food?" they asked, over and over. "Maybe one of us has sinned and God is punishing us,"

one of them suggested.

"Perhaps we should confess our sins out loud, and ask God for forgiveness," another added.

To this all of them agreed, and the lion began:

"I am sorry, for I committed a very terrible sin. I once found a young bull in a village, broke his back and ate him." The other animals looked at the lion, whom they all feared because of his strength, and shook their heads.

"No, no," they protested, "that is not a sin! That is exactly what God would have liked you to do."

The leopard followed:

"I am very, very sorry, for I committed an awful sin. I once found a goat in a valley that had wandered from the herd. I hid behind a bush, caught him and ate him."

The other animals looked at the leopard, whose skill at

hunting they all admired, and protested:
"No, no, that is not a sin! In fact, if you hadn't eaten that goat, God would have been angry with you."

The hyena then spoke:

"Well, I think I am the sinner. I once snuck into a village, caught a chicken by surprise, and ate it all at once."

"No, no," the animals protested, "that isn't a sin. God would have liked it if you ate two of them."

Then the donkey spoke:

"Once, when my master was driving me along a trail, he met a friend and stopped to talk. While they were talking, I went to the edge of the trail and nibbled at a few blades of

The other animals looked at the donkey, whom no one feared or admired. After a moment of silence, they shook their heads sadly and said: "That is a sin! A very terrible sin! You are the cause of all our miserv!" And so the lion, the leopard and the hyena jumped on the donkey, cut him up into pieces and devoured him.

We children lived like the donkey, careful not to wander off the beaten trail and end up in the hyena's belly.

consent. The northern half is inhabited by Christians, mostly Amharas, and the southern by Muslims, mainly Somalis. JUIGA IS A divided city — by common, though unspoken,

dressed in a sherit, a long multicoloured garment stitched like their mouth, with which they brush their teeth if they happen bottom. Most carry a cane in one hand, and a piece of twig in to have nothing better to do. The nomads who venture into usually barefoot, though they may carry sandals to wear in The Somali man is easy to identify: he is almost always :own - balanced carefully over the shoulder, hanging from a sack, which is tied about the waist, hanging loose at the town may wear huge daggers at their waists. They are the end of their canes.

one hand so it doesn't drag on the ground. She might drape a wear sandals on her feet. I do not recall once seeing a Somali The women wear colourful, loose-fitting dresses that fall to their feet. As the woman walks, she holds her dress with woman outdoors in the company of her husband or a male vibrantly coloured shawl over her shoulder and head, and

friend, even on major social occasions, like Ramadan, or at weddings or funerals.

of Western jackets and pants. The women signify the different though the monotony of day-to-day life, of kitchen duties and The northern half of town appears to have consulted with a different fashion designer. The men dress in various forms wear a T-shirt and a pair of jeans. After marriage, however, her wardrobe will undergo a drastic transformation. It is as according to the style of the time - though always hanging the rearing of children, slowly bleaches all colour from her phases in their lives by the colour and make of the dresses life. A woman who is wife and mother wears a traditional well below the knee. She might even indulge herself and they wear. A girl invariably picks colourful outfits, cut white dress and head-wear, and a netela—a white, lightweight shawl with colourful trim.

town, the excitement and intrigue of the other half was not Although I was born and raised in the northern part of lost on me. A family friend, Mustafa, brought home everything I needed to know.

service room, and was constantly at odds with Mustafa. The two were seldom on speaking terms, and when they were it Mustafa was one of two permanent house guests at our residence. He occupied one of the service rooms. Our other perpetual guest was Ms. Yetaferu, who stayed in the other wasn't because peace reigned in the compound.

and reckless son despite the fact that Mustafa had an array of deathbed, made my father promise to watch over his young Mustafa was barely five feet tall, a squat man who often recall that Mustafa's father was a family friend who, on his character; and an insatiable passion for crime. I don't recall ever wondering how he came to be in our household. I do sported a couple of days' growth of beard. He had a great sense of humour; an unpredictable, often contradictory uncles and aunts nearby. Dad kept his promise.

I learned my first Somali words from Mustafa. He also taught me how to break a street lamp (with a sling and a well-aimed stone), how to get my sister to give me her glass of milk (by spitting in her cup), and how to avoid homework without once getting a reprimand from the teacher (by calling in sick, and then copying from friends).

Mustafa spent his mornings roaming the city and his afternoons chewing *chat* and plotting some new intrigue. He often got away with his mischief, but from time to time he would be jailed – and then it would take all of my father's connections, and a good deal of expense, to get him released.

Mustafa loathed work. He didn't have to pay for his meals or lodging, and had some income from real estate—but nevertheless he delighted in swindling money from others. In the early days, the most frequent victim was his older brother, who owned a flourishing business. He had a huge retail store in the Somali part of town that sold kitchen supplies: sugar, cooking oil, flour, pots and pans, readymade clothes, fragrances and the like. When Mustafa was in need of money, he would send me, note in hand, to his brother. I never knew what was written on the note, as it was scribbled in Arabic, but knew that my arrival signalled terrible news to Mustafa's brother. He would grumble the moment I walked in, but usually gave me some money in an envelope to deliver to Mustafa. Good news to Mustafa meant a quarter to

A few years passed before this perpetual circus finally

Sometimes his brother would refuse to send any money to Mustafa, which signalled sibling warfare. Mustafa had various options in his arsenal, but his favoured weapon was the mansion the two of them had inherited from their parents. A huge building with many rooms on its two floors, it was fenced in by stone walls and located in a lively part of downtown. Mustafa owned the whole ground floor, which he rented out to a renowned contraband smuggler, who I

suspected was Mustafa's accomplice in his various schemes. The upper half of the house was the residence of Mustafa's brother and his family.

The day after he had been snubbed by his brother, Mustafa would dispatch a team of masons, carpenters and hauliers to his house before the break of dawn, with orders to disassemble each room, brick by brick, stone by stone, so that it could be moved and readily reassembled for an unnamed purchaser. But, before the demolition started, he would alert his brother to the sale, advising him to prop up his rooms and avoid expensive losses. His brother had never been able to buy Mustafa out, because no matter what price Mustafa set there was always someone, somewhere, who doubled his brother's bid. Building materials were not expensive in Jijiga, and nobody knew who would pay such an insane price for something so worthless, but in the end a settlement was always reached in which Mustafa got some money in return for promising not to sell the building for another few months.

folded tent. Dad intervened: Mustafa was cajoled into selling his half of the property to his beloved brother, and was forced to concentrate his resources on original schemes.

Property tax is one of the most unpredictable expenses in the life of an Ethiopian landowner. No one knows for sure what the rate will be and when, if ever, someone will be dispatched to collect it. Some people live and die without ever hearing from the taxman, while others may get a surprise call decades after they register their land.

The tax collector in Jijiga was a rather eccentric man, about the same height as Mustafa but much older. He wore an eye patch and carried a huge leather bag and a cane with a retractable knife. As he walked from door to door, collecting taxes, he was escorted by a man in uniform who carried a rifle. He was said to be a wealthy man, with money buried in

various places in his backyard. The money had been wrapped in antelope skin, sanctified by three sorcerers, two medicine men and a renowned curser—a treatment that would render completely blind anyone who tried to open the bag, except the taxman. This, however, did not deter some desperate souls from attempting to share in the loot. In fact, not a single month passed without someone perforating the dark soil in his backyard under the cover of darkness. In the morning light, it looked as if the gods had turned up his backyard with a diabolical ferocity.

Mustafa did not dig in the taxman's backyard. He merely tried to look like him and act like him. He bought himself an eye patch and clothes that might have come from the taxman's own wardrobe, and sprinkled some wet ash on his hair to close the age gap. He hired himself an escort, whom he dressed like the taxman's guard, and armed him with a borrowed rifle. He then dispatched two respected burglars to buy him old tax receipts, if they could, or retrieve them from their hiding places, if they could not. The landowners on the new taxman's list were, like most Ethiopians, illiterate. They would only look for the familiar insignias on the receipts, not the words that were written on them.

The project would have been successful, and Mustafa a rich man, had it not been for his untimely decision to swindle his hired escort. He paid the escort ten percent of the proceeds, but then immediately dispatched one of the two burglars to retrieve it. He then paid the successful burglar fifty percent of what he had collected, which would have been a good deal if he hadn't dispatched the second burglar to reclaim the first burglar's loot the very next day. The second burglar was also promised half of what he brought back, but, before he could even finish counting it, Mustafa took it from him, arguing that the second burglar had not taken part in the actual tax collection and that, anyway, he

had already been paid for retrieving the tax receipts from the unwary public.

These little indiscretions earned Mustafa a two-year prison sentence. Following his release, Mustafa became the very picture of piety — for a while. He read the Koran out loud at regular intervals throughout the day, loud enough to scare the songbirds off the trees; prayed five times a day on his colourful mat, head pointing east; and declined any food from our kitchen, preferring the Muslim restaurants in town. He even walked through the compound with his eyes fixed on the ground. This piety of his was far more annoying to Ms. Yetaferu, the other permanent guest, than his brush with the law had been. She carefully watched his every move and eavesdropped on his prayers, to make sure that he did not, in any way, contradict her own communion with God. Alas, she had forgotten that Mustafa prayed in Arabic, of which she could not understand a single word.

Ms. Yetaferu was, in many ways, a sad foil for Mustafa. She was somewhat deficient in her sense of humour, quite predictable in her manner, and she walked about with a nervous and suspicious look on her face, as though the world around her was conspiring to pull the ground out from under her feet. She was no relation to us, nor had anyone in town ever come to visit her, and yet she had been around for as long as I could remember. Mother gave her shelter because she and Ms. Yetaferu happened to be from the same home

Ms. Yetaferu was an Orthodox Christian, like us. She believed in the sanctity of the Orthodox Christian Church, and in its superiority over all the other churches that had followed in its footsteps. But most of all, she believed in the saints and their ability to mediate or intervene on behalf of parishioners who found themselves at odds with Christ. If one needed any kind of help, she was convinced, one could

always appeal directly to the saint—for rains, say, or a good harvest—and the saint would deliver, unbeknownst to Christ. After all, there were far too many saints for Christ to keep track of

Like us, she also worshipped the *Adbar* – the traditional sacred tree of the family. The huge tree rooted in our front yard was like no other tree in the compound: its roots needed frequent watering, and incense and *ood* needed to be burned under its huge trunk. She made sacrifices before the *Adbar* at the beginning of each month, and knew to make only small requests of the *Adbar*, for the sake of expediency.

What annoyed Dad most was how she worshipped, with equal fervour, the spirits of her ancestors. The old woman burned incense and *ood* behind her door and invited the spirits to sneak in, camouflaged by the smoke. Her *Wukabi*, or personal spirits, required three days of uninterrupted blessing each month and endless festivities. So Dad tried to get rid of her by wedding her to a solo barroom entertainer and then chasing him out of town, with his new wife and his violin in tow. It didn't work. What Dad failed to understand was that the woman was married already, to her *Wukabi*.

Ms. Yetaferu never worked a day in her life – though, unlike Mustafa, it wasn't because she was lazy or loathed work. Everyone knew that she was the first to get out of bed in the morning; that she was the one who prepared the household's first of three coffee ceremonies each day, waking the neighbours and inviting them to join her; that she read each individual's daily fortune from the dregs in the mugs, before sending them off to work; and that she never went to bed before the hyenas had reclaimed the town, descending in droves from the mountains like an army of ants tracking sugar grains. The reason Ms. Yetaferu never worked at all was because there was not a single day in the year that was not sacred to her.

to St. Raguel and the Adbar, day two is St. Samuel's, day three is St. Libanos's, and so on. Of course, not all saints are created month, because it is St. Gabriel's day; nor on the twenty-third from tilling his land and the carpenter from felling a tree. No fisherman, for instance, can fish on the nineteenth day of any each thirty days long except the last, which is only five or six the month is assigned to a saint or two: day one is dedicated enough to warrant an official holiday, preventing the farmer days (depending on whether it is a leap year). Every day of The Ethiopian calendar is divided into thirteen months, day, as he has to pay his respects to St. George; nor on any one of the other nine days throughout the year assigned to favoured saints throughout the year, further reducing the equal. Indeed, only a few of them are considered saintly the saintliest of saints. Other individuals have their own number of days they are allowed to work.

Compounding Ms. Yetaferu's scheduling problem was the fact that some of the saints' days coincided with spirit days, forcing her to make a grave decision, choosing one over the other. She always placed her *Wukabi* ahead of any saint, though in some cases she was able to go to church in the morning and return home early enough to reconcile with her spirits. On such days she would close the door and windows of her room and use pieces of rag to plug any crevice that might let in light, to avoid detection by the saints while she communicated with her spirits.

All told, Ms. Yetaferu's holidays, each of which demanded prayers and sacrifices and prohibited doing any form of work, consisted of 263 saints' days, 52 Sundays, 9 other Christian holidays, 13 *Adbar* days, 36 *Wukabi* days (some of which coincided with saint's days) and 12 days to worship her ancestors' spirits. Altogether in an average year there were 368 consecutive days on which she was not able to work. Alas, the calendar was three days too short for her to complete her prayers.

Tuesdays with Morrie*

An Old Man, a Young Man, and Life's Greatest Lesson

Mitch Albom

The Curriculum

The last class of my old professor's life took place once a week in his house, by a window in the study where he could watch a small hibiscus plant shed its pink leaves. The class met on Tuesdays. It began after breakfast. The subject was The Meaning of Life. It was taught from experience.

No grades were given, but there were oral exams each week. You were expected to respond to questions, and you were expected to pose questions of your own. You were also required to perform physical tasks now and then, such as lifting the professor's head to a comfortable spot on the pillow or placing his glasses on the bridge of his nose. Kissing him good-bye earned you extra credit.

No books were required, yet many topics were covered, including love, work, community, family, aging, forgiveness, and, finally, death. The last lecture was brief, only a few words.

A funeral was held in lieu of graduation.

Although no final exam was given, you were expected to produce one long paper on what was learned. That paper is presented here.

The last class of my old professor's life had only one

I was the student.

It is the late spring of 1979, a hot, sticky Saturday afternoon. Hundreds of us sit together, side by side, in rows of wooden folding chairs on the main campus lawn. We wear blue nylon robes. We listen impatiently to long speeches. When the ceremony is over, we throw our caps in the air, and we are officially graduated from college, the senior class of Brandeis University in the city of Waltham, Massachusetts. For many of us, the curtain has just come down on childhood.

Afterward, I find Morrie Schwartz, my favorite professor, and introduce him to my parents. He is a small man who takes small steps, as if a strong wind could, at any time, whisk him up into the clouds. In his graduation day robe, he looks like a cross between a biblical prophet and a Christmas elf. He has sparkling blue green eyes, thinning silver hair that spills onto his forehead, big ears, a triangular nose, and tufts of graying eyebrows. Although his teeth are crooked and his lower ones are slanted back — as if someone had once punched them in — when he smiles it's as if you'd just told him the first joke on earth.

He tells my parents how I took every class he taught. He tells them, "You have a special boy here." Embarrassed, I look at my feet. Before we leave, I hand my professor a present, a tan briefcase with his initials on the front. I bought this the day before at a shopping mall. I didn't want to forget him. Maybe I didn't want him to forget

"Mitch, you are one of the good ones," he says, admiring the briefcase. Then he hugs me. I feel his thin arms around my back. I am taller than he is, and when he holds me, I feel awkward, older, as if I were the parent and he were the child.

He asks if I will stay in touch, and without hesitation I say, "Of course."

When he steps back, I see that he is crying.

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The Syllabus

His death sentence came in the summer of 1994. Looking back, Morrie knew something bad was coming long before that. He knew it the day he gave up dancing.

He had always been a dancer, my old professor. The music didn't matter. Rock and roll, big band, the blues. He loved them all. He would close his eyes and with a blissful smile begin to move to his own sense of rhythm. It wasn't always pretty. But then, he didn't worry about a partner. Morrie danced by himself.

He used to go to this church in Harvard Square every Wednesday night for something called "Dance Free." They had flashing lights and booming speakers and Morrie would wander in among the mostly student crowd, wearing a white T-shirt and black sweatpants and a towel around his neck, and whatever music was playing, that's the music to which he danced. He'd do the lindy to Jimi Hendrix. He twisted and twirled, he waved his arms like a conductor on amphetamines, until sweat was dripping down the middle of his back. No one there knew he was a prominent doctor of sociology, with years of experience as a college professor and several well-respected books. They just thought he was some old nut.

Once, he brought a tango tape and got them to play it over the speakers. Then he commandeered the floor, shooting back and forth like some hot Latin lover. When he finished, everyone applauded. He could have stayed in that moment forever.

But then the dancing stopped.

He developed asthma in his sixties. His breathing became labored. One day he was walking along the Charles River, and a cold burst of wind left him choking for air. He was rushed to the hospital and injected with Adrenalin.

A few years later, he began to have trouble walking. At a birthday party for a friend, he stumbled inexplicably. Another night, he fell down the steps of a theater, startling a small crowd of people.

"Give him air!" someone yelled.

He was in his seventies by this point, so they whispered "old age" and helped him to his feet. But Morrie, who was always more in touch with his insides than the rest of us, knew something else was wrong. This was more than old age. He was weary all the time. He had trouble sleeping. He dreamt he was dying.

He began to see doctors. Lots of them. They tested his blood. They tested his urine. They put a scope up his rear end and looked inside his intestines. Finally, when nothing could be found, one doctor ordered a muscle biopsy, taking a small piece out of Morrie's calf. The lab report came back suggesting a neurological problem, and Morrie was brought in for yet another series of tests. In one of those tests, he sat in a special seat as they zapped him with electrical current—an electric chair, of sorts—and studied his neurological responses.

"We need to check this further," the doctors said, looking over his results.

"Why?" Morrie asked. "What is it?"

"We're not sure. Your times are slow."

His times were slow? What did that mean?

Finally, on a hot, humid day in August 1994, Morrie and his wife, Charlotte, went to the neurologist's office, and he asked them to sit before he broke the news: Morrie had amyotrophic lateral sclerosis (ALS), Lou Gehrig's disease, a brutal, unforgiving illness of the neurological system.

There was no known cure.

"How did I get it?" Morrie asked.

Nobody knew.

"Is it terminal?"

"So I'm going to die?"

Yes, you are, the doctor said. I'm very sorry.

He sat with Morrie and Charlotte for nearly two hours, patiently answering their questions. When they left, the doctor gave them some information on ALS, little pamphlets, as if they were opening a bank account. Outside, the sun was shining and people were going about their business. A woman ran to put money in the parking meter. Another carried groceries. Charlotte had a million thoughts running through her mind: How much time do we have left? How will we manage? How will we pay the bills?

My old professor, meanwhile, was stunned by the normalcy of the day around him. *Shouldn't the world stop? Don't they know what has happened to me?*

But the world did not stop, it took no notice at all, and as Morrie pulled weakly on the car door, he felt as if he were dropping into a hole.

Now what? he thought.

As my old professor searched for answers, the disease took him over, day by day, week by week. He backed the car out of the garage one morning and could barely push the brakes. That was the end of his driving.

He kept tripping, so he purchased a cane. That was the end of his walking free.

He went for his regular swim at the YMCA, but found he could no longer undress himself. So he hired his first home care worker—a theology student named Tony—who helped him in and out of the pool, and in and out of his bathing suit. In the locker room, the other swimmers pretended not to stare. They stared anyhow. That was the end of his privacy.

In the fall of 1994, Morrie came to the hilly Brandeis campus to teach his final college course. He could have

skipped this, of course. The university would have understood. Why suffer in front of so many people? Stay at home. Get your affairs in order. But the idea of quitting did not occur to Morrie.

Instead, he hobbled into the classroom, his home for more than thirty years. Because of the cane, he took a while to reach the chair. Finally, he sat down, dropped his glasses off his nose, and looked out at the young faces who stared back in silence.

"My friends, I assume you are all here for the Social Psychology class. I have been teaching this course for twenty years, and this is the first time I can say there is a risk in taking it, because I have a fatal illness. I may not live to finish the semester.

 $^{\prime\prime}\mbox{If you feel this is a problem, I understand if you wish to drop the course.^{\prime\prime}$

He smiled.

And that was the end of his secret.

ALS is like a lit candle: it melts your nerves and leaves your body a pile of wax. Often, it begins with the legs and works its way up. You lose control of your thigh muscles, so that you cannot support yourself standing. You lose control of your trunk muscles, so that you cannot sit up straight. By the end, if you are still alive, you are breathing through a tube in a hole in your throat, while your soul, perfectly awake, is imprisoned inside a limp husk, perhaps able to blink, or cluck a tongue, like something from a science fiction movie, the man frozen inside his own flesh. This takes no more than five years from the day you contract the disease.

Morrie's doctors guessed he had two years left. Morrie knew it was less.

But my old professor had made a profound decision, one he began to construct the day he came out of the doctor's

office with a sword hanging over his head. Do I wither up and disappear, or do I make the best of my time left? he had asked bimself

He would not wither. He would not be ashamed of dying. Instead, he would make death his final project, the center point of his days. Since everyone was going to die, he could be of great value, right? He could be research. A human textbook. Study me in my slow and patient demise. Watch what happens to me. Learn with me.

Morrie would walk that final bridge between life and death, and narrate the trip.

The fall semester passed quickly. The pills increased. Therapy became a regular routine. Nurses came to his house to work with Morrie's withering legs, to keep the muscles active, bending them back and forth as if pumping water from a well. Massage specialists came by once a week to try to soothe the constant, heavy stiffness he felt. He met with meditation teachers, and closed his eyes and narrowed his thoughts until his world shrunk down to a single breath, in and out, in and out.

One day, using his cane, he stepped onto the curb and fell over into the street. The cane was exchanged for a walker. As his body weakened, the back and forth to the bathroom became too exhausting, so Morrie began to urinate into a large beaker. He had to support himself as he did this, meaning someone had to hold the beaker while Morrie filled.

Most of us would be embarrassed by all this, especially at Morrie's age. But Morrie was not like most of us. When some of his close colleagues would visit, he would say to them, "Listen, I have to pee. Would you mind helping? Are you okay with that?"

Often, to their own surprise, they were. In fact, he entertained a growing stream of visitors. He

had discussion groups about dying, what it really meant, how societies had always been afraid of it without necessarily understanding it. He told his friends that if they really wanted to help him, they would treat him not with sympathy but with visits, phone calls, a sharing of their problems—the way they had always shared their problems, because Morrie had always been a wonderful listener.

For all that was happening to him, his voice was strong and inviting, and his mind was vibrating with a million thoughts. He was intent on proving that the word "dying" was not synonymous with "useless."

The New Year came and went. Although he never said it to anyone, Morrie knew this would be the last year of his life. He was using a wheelchair now, and he was fighting time to say all the things he wanted to say to all the people he loved. When a colleague at Brandeis died suddenly of a heart attack, Morrie went to his funeral. He came home depressed.

"What a waste," he said. "All those people saying all those wonderful things, and Irv never got to hear any of it."

Morrie had a better idea. He made some calls. He chose a date. And on a cold Sunday afternoon, he was joined in his home by a small group of friends and family for a "living funeral." Each of them spoke and paid tribute to my old professor. Some cried. Some laughed. One woman read a

"My dear and loving cousin . . . Your ageless heart as you move through time, layer on layer, tender sequoia . . ."

poem:

Morrie cried and laughed with them. And all the heartfelt things we never get to say to those we love, Morrie said that day. His "living funeral" was a rousing success.

Only Morrie wasn't dead yet.

In fact, the most unusual part of his life was about to unfold.

The Student

At this point, I should explain what had happened to me since that summer day when I last hugged my dear and wise professor, and promised to keep in touch.

I did not keep in touch.

In fact, I lost contact with most of the people I knew in college, including my beer-drinking friends and the first woman I ever woke up with in the morning. The years after graduation hardened me into someone quite different from the strutting graduate who left campus that day headed for New York City, ready to offer the world his talent.

The world, I discovered, was not all that interested. I wandered around my early twenties, paying rent and reading classifieds and wondering why the lights were not turning green for me. My dream was to be a famous musician (I played the piano), but after several years of dark, empty nightclubs, broken promises, bands that kept breaking up and producers who seemed excited about everyone but me, the dream soured. I was failing for the first time in my life.

At the same time, I had my first serious encounter with death. My favorite uncle, my mother's brother, the man who had taught me music, taught me to drive, teased me about girls, thrown me a football—that one adult whom I targeted as a child and said, "That's who I want to be when I grow up"—died of pancreatic cancer at the age of forty-four. He was a short, handsome man with a thick mustache, and I was with him for the last year of his life, living in an apartment just below his. I watched his strong body wither, then bloat, saw him suffer, night after night, doubled over at the dinner table, pressing on his stomach, his eyes shut, his mouth contorted in pain. "Ahhhhh, God," he would moan. "Ahhhhhh, Jesus!" The rest of us—my aunt, his two young sons, me—stood there, silently, cleaning the plates, averting

It was the most helpless I have ever felt in my life.

One night in May, my uncle and I sat on the balcony of his apartment. It was breezy and warm. He looked out toward the horizon and said, through gritted teeth, that he wouldn't be around to see his kids into the next school year. He asked if I would look after them. I told him not to talk that way. He stared at me sadly.

He died a few weeks later.

After the funeral, my life changed. I felt as if time were suddenly precious, water going down an open drain, and I could not move quickly enough. No more playing music at half-empty night clubs. No more writing songs in my apartment, songs that no one would hear. I returned to school. I earned a master's degree in journalism and took the first job offered, as a sports writer. Instead of chasing my own fame, I wrote about famous athletes chasing theirs. I worked for newspapers and freelanced for magazines. I worked at a pace that knew no hours, no limits. I would wake up in the morning, brush my teeth, and sit down at the typewriter in the same clothes I had slept in. My uncle had worked for a corporation and hated it—same thing, every day—and I was determined never to end up like him.

I bounced around from New York to Florida and eventually took a job in Detroit as a columnist for the *Detroit Free Press*. The sports appetite in that city was insatiable—they had professional teams in football, basketball, baseball, and hockey—and it matched my ambition. In a few years, I was not only penning columns, I was writing sports books, doing radio shows, and appearing regularly on TV, spouting my opinions on rich football players and hypocritical college sports programs. I was part of the media thunderstorm that now soaks our country. I was in demand.

I stopped renting. I started buying. I bought a house on a hill. I bought cars. I invested in stocks and built a portfolio. I

was cranked to a fifth gear, and everything I did, I did on a deadline. I exercised like a demon. I drove my car at breakneck speed. I made more money than I had ever figured to see. I met a dark-haired woman named Janine who somehow loved me despite my schedule and the constant absences. We married after a seven-year courtship. I was back to work a week after the wedding. I told her—and myself—that we would one day start a family, something she wanted very much. But that day never came.

Instead, I buried myself in accomplishments, because with accomplishments, I believed I could control things, I could squeeze in every last piece of happiness before I got sick and died, like my uncle before me, which I figured was my natural fate.

As for Morrie? Well, I thought about him now and then, the things he had taught me about "being human" and "relating to others," but it was always in the distance, as if from another life. Over the years, I threw away any mail that came from Brandeis University, figuring they were only asking for money. So I did not know of Morrie's illness. The people who might have told me were long forgotten, their phone numbers buried in some packed-away box in the attic. It might have stayed that way, had I not been flicking through the TV channels late one night, when something caught my ear . . .

ANGELA'S ASHES*

A Memoir Frank McCourt

I

My father and mother should have stayed in New York where they met and married and where I was born. Instead, they returned to Ireland when I was four, my brother, Malachy, three, the twins, Oliver and Eugene, barely one, and my sister, Margaret, dead and gone.

When I look back on my childhood I wonder how I survived at all. It was, of course, a miserable childhood: the happy childhood is hardly worth your while. Worse than the ordinary miserable childhood is the miserable Irish childhood, and worse yet is the miserable Irish Catholic childhood.

People everywhere brag and whimper about the woes of their early years, but nothing can compare with the Irish version: the poverty; the shiftless loquacious alcoholic father; the pious defeated mother moaning by the fire; pompous priests; bullying schoolmasters; the English and the terrible things they did to us for eight hundred long years.

Above all—we were wet.

Out in the Atlantic Ocean great sheets of rain gathered to drift slowly up the River Shannon and settle forever in Limerick. The rain dampened the city from the Feast of the Circumcision to New Year's Eve. It created a cacophony of hacking coughs, bronchial rattles, asthmatic wheezes, consumptive croaks. It turned noses into fountains,

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lungs into bacterial sponges. It provoked cures galore; to ease the catarrh you boiled onions in milk blackened with pepper; for the congested passages you made a paste of boiled flour and nettles, wrapped it in a rag, and slapped it, sizzling, on the chest.

From October to April the walls of Limerick glistened with the damp. Clothes never dried: tweed and woolen coats housed living things, sometimes sprouted mysterious vegetations. In pubs, steam rose from damp bodies and garments to be inhaled with cigarette and pipe smoke laced with the stale fumes of spilled stout and whiskey and tinged with the odor of piss wafting in from the outdoor jakes where many a man puked up his week's wages.

The rain drove us into the church—our refuge, our strength, our only dry place. At Mass, Benediction, novenas, we huddled in great damp clumps, dozing through priest drone, while steam rose again from our clothes to mingle with the sweetness of incense, flowers and candles.

Limerick gained a reputation for piety, but we knew it was only the rain.

My father, Malachy McCourt, was born on a farm in Toome, County Antrim. Like his father before, he grew up wild, in trouble with the English, or the Irish, or both. He fought with the Old IRA and for some desperate act he wound up a fugitive with a price on his head.

When I was a child I would look at my father, the thinning hair, the collapsing teeth, and wonder why anyone would give money for a head like that. When I was thirteen my father's mother told me a secret: as a wee lad your poor father was dropped on his head. It was an accident, he was never the same after, and you must remember that people dropped on their heads can be a bit peculiar.

Because of the price on the head he had been dropped on, he had to be spirited out of Ireland via cargo ship from Galway. In New York, with Prohibition in full swing, he thought he had died and gone to hell for his sins. Then he discovered speakeasies and he rejoiced.

After wandering and drinking in America and England he yearned for peace in his declining years. He returned to Belfast, which erupted all around him. He said, A pox on all their houses, and chatted with the ladies of Andersontown. They tempted him with delicacies but he waved them away and drank his tea. He no longer smoked or touched

alcohol, so what was the use? It was time to go and he died in the Royal Victoria Hospital.

My mother, the former Angela Sheehan, grew up in a Limerick slum with her mother, two brothers, Thomas and Patrick, and a sister, Agnes. She never saw her father, who had run off to Australia weeks before her birth.

After a night of drinking porter in the pubs of Limerick he staggers down the lane singing his favorite song,

Who threw the overalls in Mrs. Murphy's chowder? Nobody spoke so he said it all the louder It's a dirty Irish trick and I can lick the Mick Who threw the overalls in Murphy's chowder.

He's in great form altogether and he thinks he'll play a while with little Patrick, one year old. Lovely little fella. Loves his daddy. Laughs when Daddy throws him up in the air. Upsy daisy, little Paddy, upsy daisy, up in the air in the dark, so dark, oh, Jasus, you miss the child on the way down and poor little Patrick lands on his head, gurgles a bit, whimpers, goes quiet. Grandma heaves herself from the bed, heavy with the child in her belly, my mother. She's barely able to lift little Patrick from the floor. She moans a long moan over the child and turns on Grandpa. Get out of it. Out. If you stay here a minute longer I'll take the hatchet to you, you drunken lunatic. By Jesus, I'll swing at the end of a rope for you. Get out.

Grandpa stands his ground like a man. I have a right, he says, to stay in me own house.

She runs at him and he melts before this whirling dervish with a damaged child in her arms and a healthy one stirring inside. He stumbles from the house, up the lane, and doesn't stop till he reaches Melbourne in Australia.

Little Pat, my uncle, was never the same after. He grew up soft in the head with a left leg that went one way, his body the other. He never learned to read or write but God blessed him in another way. When he started to sell newspapers at the age of eight he could count money better than the Chancellor of the Exchequer himself. No one knew why he was called Ab Sheehan, The Abbot, but all Limerick loved him.

My mother's troubles began the night she was born. There is my

grandmother in the bed heaving and gasping with the labor pains, praying to St. Gerard Majella, patron saint of expectant mothers. There is Nurse O'Halloran, the midwife, all dressed up in her finery. It's New Year's Eve and Mrs. O'Halloran is anxious for this child to be born so that she can rush off to the parties and celebrations. She tells my grandmother: Will you push, will you, push. Jesus, Mary and holy St. Joseph, if you don't hurry with this child it won't be born till the New Year and what good is that to me with me new dress? Never mind St. Gerard Majella. What can a man do for a woman at a time like this even if he is a saint? St. Gerard Majella my arse.

My grandmother switches her prayers to St. Ann, patron saint of difficult labor. But the child won't come. Nurse O'Halloran tells my grandmother, Pray to St. Jude, patron saint of desperate cases.

St. Jude, patron of desperate cases, help me. I'm desperate. She grunts and pushes and the infant's head appears, only the head, my mother, and it's the stroke of midnight, the New Year. Limerick City erupts with whistles, horns, sirens, brass bands, people calling and singing, Happy New Year. Should auld acquaintance be forgot, and church bells all over ring out the Angelus and Nurse O'Halloran weeps for the waste of a dress, that child still in there and me in me finery. Will you come out, child, will you? Grandma gives a great push and the child is in the world, a lovely girl with black curly hair and sad blue eyes.

Ah, Lord above, says Nurse O'Halloran, this child is a time straddler, born with her head in the New Year and her arse in the Old or was it her head in the Old Year and her arse in the New. You'll have to write to the Pope, missus, to find out what year this child was born in and I'll save this dress for next year.

And the child was named Angela for the Angelus which rang the midnight hour, the New Year, the minute of her coming and because she was a little angel anyway.

Love her as in childhood Though feeble, old and grey. For you'll never miss a mother's love Till she's buried beneath the clay.

At the St. Vincent de Paul School, Angela learned to read, write, and calculate and by her ninth year her schooling was done. She tried

her hand at being a charwoman, a skivvy, a maid with a little white hat opening doors, but she could not manage the little curtsy that is required and her mother said, You don't have the knack of it. You're pure useless. Why don't you go to America where there's room for all sorts of uselessness? I'll give you the fare.

She arrived in New York just in time for the first Thanksgiving Day of the Great Depression. She met Malachy at a party given by Dan MacAdorey and his wife, Minnie, on Classon Avenue in Brooklyn. Malachy liked Angela and she liked him. He had a hangdog look, which came from the three months he had just spent in jail for hijacking a truck. He and his friend John McErlaine believed what they were told in the speakeasy, that the truck was packed to the roof with cases of canned pork and beans. Neither knew how to drive and when the police saw the truck lurch and jerk along Myrtle Avenue they pulled it over. The police searched the truck and wondered why anyone would hijack a truck containing, not pork and beans, but cases of buttons.

With Angela drawn to the hangdog look and Malachy lonely after three months in jail, there was bound to be a knee-trembler.

A knee-trembler is the act itself done up against a wall, man and woman up on their toes, straining so hard their knees tremble with the excitement that's in it.

That knee-trembler put Angela in an interesting condition and, of course, there was talk. Angela had cousins, the MacNamara sisters, Delia and Philomena, married, respectively, to Jimmy Fortune of County Mayo, and Tommy Flynn, of Brooklyn itself.

Delia and Philomena were large women, great-breasted and fierce. When they sailed along the sidewalks of Brooklyn lesser creatures stepped aside, respect was shown. The sisters knew what was right and they knew what was wrong and any doubts could be resolved by the One, Holy, Roman, Catholic and Apostolic Church. They knew that Angela, unmarried, had no right to be in an interesting condition and they would take steps.

Steps they took. With Jimmy and Tommy in tow they marched to the speakeasy on Atlantic Avenue where Malachy could be found on Friday, payday when he had a job. The man in the speak, Joey Cacciamani, did not want to admit the sisters but Philomena told him that if he wanted to keep the nose on his face and that door on its hinges he'd better open up for they were there on God's business. Joey said, Awright, awright, you Irish. Jeezoz! Trouble, trouble.

Malachy, at the far end of the bar, turned pale, gave the great-breasted ones a sickly smile, offered them a drink. They resisted the smile and spurned the offer. Delia said, We don't know what class of a tribe you come from in the North of Ireland.

Philomena said, There is a suspicion you might have Presbyterians in your family, which would explain what you did to our cousin.

Jimmy said, Ah, now, ah, now. 'Tisn't his fault if there's Presbyterians in his family.

Delia said, You shuddup.

Tommy had to join in. What you did to that poor unfortunate girl is a disgrace to the Irish race and you should be ashamed of yourself.

Och, I am, said Malachy. I am.

Nobody asked you to talk, said Philomena. You done enough damage with your blather, so shut your yap.

And while your yap is shut, said Delia, we're here to see you do the right thing by our poor cousin, Angela Sheehan.

Malachy said, Och, indeed, indeed. The right thing is the right thing and I'd be glad to buy you all a drink while we have this little talk.

Take the drink, said Tommy, and shove it up your ass.

Philomena said, Our little cousin no sooner gets off the boat than you are at her. We have morals in Limerick, you know, morals. We're not like jackrabbits from Antrim, a place crawling with Presbyterians.

Jimmy said, He don't look like a Presbyterian.

You shuddup, said Delia.

Another thing we noticed, said Philomena. You have a very odd manner.

Malachy smiled. I do?

You do, says Delia. I think 'tis one of the first things we noticed about you, that odd manner, and it gives us a very uneasy feeling.

'Tis that sneaky little Presbyterian smile, said Philomena.

Och, said Malachy, it's just the trouble I have with my teeth.

Teeth or no teeth, odd manner or no odd manner, you're gonna marry that girl, said Tommy. Up the middle aisle you're going.

Och, said Malachy I wasn't planning to get married, you know. There's no work and I wouldn't be able to support . . .

Married is what you're going to be, said Delia.

Up the middle aisle, said Jimmy.

You shuddup, said Delia.

Malachy watched them leave. I'm in a desperate pickle, he told Joey Cacciamani.

Bet your ass, said Joey. I see them babes comin' at me I jump inna Hudson River.

Malachy considered the pickle he was in. He had a few dollars in his pocket from the last job and he had an uncle in San Francisco or one of the other California Sans. Wouldn't he be better off in California, far from the great-breasted MacNamara sisters and their grim husbands? He would, indeed, and he'd have a drop of the Irish to celebrate his decision and departure. Joey poured and the drink nearly took the lining off Malachy's gullet. Irish, indeed! He told Joey it was a Prohibition concoction from the devil's own still. Joey shrugged. I don't know nothing. I only pour. Still, it was better than nothing and Malachy would have another and one for yourself, Joey, and ask them two decent Italians what they'd like and what are you talking about, of course, I have the money to pay for it.

He awoke on a bench in the Long Island Railroad Station, a cop rapping on his boots with a nightstick, his escape money gone, the MacNamara sisters ready to eat him alive in Brooklyn.

On the feast of St. Joseph, a bitter day in March, four months after the knee-trembler, Malachy married Angela and in August the child was born. In November Malachy got drunk and decided it was time to register the child's birth. He thought he might name the child Malachy, after himself, but his North of Ireland accent and the alcoholic mumble confused the clerk so much he simply entered the name Male on the certificate.

Not until late December did they take Male to St. Paul's Church to be baptized and named Francis after his father's father and the lovely saint of Assisi. Angela wanted to give him a middle name, Munchin, after the patron saint of Limerick but Malachy said over his dead body. No son of his would have a Limerick name. It's hard enough going through life with one name. Sticking on middle names was an atrocious American habit and there was no need for a second name when you're christened after the man from Assisi.

There was a delay the day of the baptism when the chosen god father, John McErlaine, got drunk at the speakeasy and forgot his responsibilities. Philomena told her husband, Tommy, he'd have to be godfather. Child's soul is in danger, she said. Tommy put his head down and grumbled. All right. I'll be godfather but I'm not goin' to be responsible if he grows up like his father causin' trouble and goin' through life with the odd manner for if he does he can go to John McErlaine at the speakeasy. The priest said, True for you, Tom, decent man that you are, fine man that never set foot inside a speakeasy. Malachy, fresh from the speakeasy himself, felt insulted and wanted to argue with the priest, one sacrilege on top of another. Take off that collar and we'll see who's the man. He had to be held back by the great-breasted ones and their husbands grim. Angela, new mother, agitated, forgot she was holding the child and let him slip into the baptismal font, a total immersion of the Protestant type. The altar boy assisting the priest plucked the infant from the font and restored him to Angela, who sobbed and clutched him, dripping, to her bosom. The priest laughed, said he had never seen the likes, that the child was a regular little Baptist now and hardly needed a priest. This maddened Malachy again and he wanted to jump at the priest for calling the child some class of a Protestant. The priest said, Quiet, man, you're in God's house, and when Malachy said, God's house, my arse, he was thrown out on Court Street because you can't say arse in God's house.

After baptism Philomena said she had tea and ham and cakes in her house around the corner. Malachy said, Tea? and she said, Yes, tea, or is it whiskey you want? He said tea was grand but first he'd have to go and deal with John McErlaine, who didn't have the decency to carry out his duties as godfather. Angela said, You're only looking for an excuse to run to the speakeasy, and he said, As God is my witness, the drink is the last thing on my mind. Angela started to cry. Your son's christening day and you have to go drinking. Delia told him he was a disgusting specimen but what could you expect from the North of Ireland.

Malachy looked from one to the other, shifted on his feet, pulled his cap down over his eyes, shoved his hands deep in his trouser pockets, said, Och, aye, the way they do in the far reaches of County Antrim, turned, hurried up Court Street to the speakeasy on Atlantic Avenue where he was sure they'd ply him with free drink in honor of his son's baptism.

At Philomena's house the sisters and their husbands ate and drank while Angela sat in a corner nursing the baby and crying. Philomena stuffed her mouth with bread and ham and rumbled at Angela, That's what you get for being such a fool. Hardly off the boat and you fall for that lunatic. You should stayed single, put the child up for adoption, and you'd be a free woman today. Angela cried harder and Delia took up the attack, Oh, stop it, Angela, stop it. You have nobody to blame but yourself for gettin' into trouble with a drunkard from the North, a man that doesn't even look like a Catholic, him with his odd manner. I'd say that . . . that . . . Malachy has a streak of the Presbyterian in him right enough. You shuddup, Jimmy.

If I was you, said Philomena, I'd make sure there's no more children. He don't have a job, so he don't, an' never will the way he drinks. So . . . no more children, Angela. Are you listenin' to me?

I am, Philomena.

A year later another child was born. Angela called him Malachy after his father and gave him a middle name, Gerard, after his father's brother.

The MacNamara sisters said Angela was nothing but a rabbit and they wanted nothing to do with her till she came to her senses.

Their husbands agreed.

I'm in a playground on Classon Avenue in Brooklyn with my brother, Malachy. He's two, I'm three. We're on the seesaw.

Up, down, up, down.

Malachy goes up.

I get off.

Malachy goes down. Seesaw hits the ground. He screams. His hand is on his mouth and there's blood.

Oh, God. Blood is bad. My mother will kill me.

And here she is, trying to run across the playground. Her big belly slows her.

She says, What did you do? What did you do to the child?

I don't know what to say. I don't know what I did.

She pulls my ear. Go home. Go to bed.

Bed? In the middle of the day?

She pushes me toward the playground gate. Go. She picks up Malachy and waddles off.

My father's friend, Mr. MacAdorey, is outside our building. He's standing at the edge of the sidewalk with his wife, Minnie, looking at a dog lying in the gutter. There is blood all around the dog's head. It's the color of the blood from Malachy's mouth.

Malachy has dog blood and the dog has Malachy blood.

I pull Mr. MacAdorey's hand. I tell him Malachy has blood like the dog.

Oh, he does, indeed, Francis. Cats have it, too. And Eskimos. All the same blood.

Minnie says, Stop that, Dan. Stop confusing the wee fellow. She tells me the poor wee dog was hit by a car and he crawled all the way from the middle of the street before he died. Wanted to come home, the poor wee creature.

Mr. MacAdorey says, You'd better go home, Francis. I don't know what you did to your wee brother, but your mother took him off to the hospital. Go home, child.

Will Malachy die like the dog, Mr. MacAdorey? Minnie says, He bit his tongue. He won't die. Why did the dog die? It was his time, Francis.

The apartment is empty and I wander between the two rooms, the bedroom and the kitchen. My father is out looking for a job and my mother is at the hospital with Malachy. I wish I had something to eat but there's nothing in the icebox but cabbage leaves floating in the melted ice. My father said never eat anything floating in water for the rot that might be in it. I fall asleep on my parents' bed and when my mother shakes me it's nearly dark. Your little brother is going to sleep a while. Nearly bit his tongue off. Stitches galore. Go into the other room.

My father is in the kitchen sipping black tea from his big white enamel mug. He lifts me to his lap.

Dad, will you tell me the story about Coo Coo?

Cuchulain. Say it after me, Coo-hoo-lin. I'll tell you the story when you say the name right. Coo-hoo-lin.

I say it right and he tells me the story of Cuchulain, who had a different name when he was a boy, Setanta. He grew up in Ireland where Dad lived when he was a boy in County Antrim. Setanta had a stick and ball and one day he hit the ball and it went into the mouth of a big dog that belonged to Culain and choked him. Oh, Culain was angry and he said, What am I to do now without my big dog to guard my house and my wife and my ten small children as well as numerous pigs, hens, sheep?

Setanta said, I'm sorry. I'll guard your house with my stick and ball and I'll change my name to Cuchulain, the Hound of Culain. He did. He guarded the house and regions beyond and became a great hero, the Hound of Ulster itself. Dad said he was a greater hero than Hercules or Achilles that the Greeks were always bragging about and he could take on King Arthur and all his knights in a fair fight which, of course, you could never get with an Englishman anyway.

That's my story. Dad can't tell that story to Malachy or any other children down the hall.

He finishes the story and lets me sip his tea. It's bitter, but I'm happy there on his lap.

For days Malachy's tongue is swollen and he can hardly make a sound never mind talk. But even if he could no one is paying any attention to him because we have two new babies who were brought by an angel in the middle of the night. The neighbors say, Ooh, Ah, they're lovely boys, look at those big eyes.

Malachy stands in the middle of the room, looking up at everyone, pointing to his tongue and saying, Uck, uck. When the neighbors say, Can't you see we're looking at your little brothers? he cries, till Dad pats him on the head. Put in your tongue, son, and go out and play with Frankie. Go on.

In the playground I tell Malachy about the dog who died in the street because someone drove a ball into his mouth. Malachy shakes his head. No, uck ball. Car uck kill dog. He cries because his tongue hurts and he can hardly talk and it's terrible when you can't talk. He won't let me

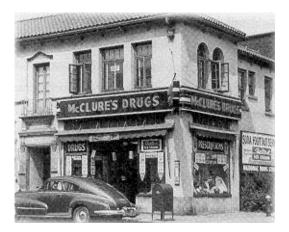
push him on the swing. He says, You uck kill me uck on seesaw. He gets Freddie Leibowitz to push him and he's happy, laughing when he swings to the sky. Freddie is big, he's seven, and I ask him to push me. He says, No, you tried to kill your brother.

I try to get the swing going myself but all I can do is move it back and forth and I'm angry because Freddie and Malachy are laughing at the way I can't swing. They're great pals now, Freddie, seven, Malachy, two. They laugh every day and Malachy's tongue gets better with all the laughing.

When he laughs you can see how white and small and pretty his teeth are and you can see his eyes shine. He has blue eyes like my mother. He has golden hair and pink cheeks. I have brown eyes like Dad. I have black hair and my cheeks are white in the mirror. My mother tells Mrs. Leibowitz down the hall that Malachy is the happiest child in the world. She tells Mrs. Leibowitz down the hall, Frankie has the odd manner like his father. I wonder what the odd manner is but I can't ask because I'm not supposed to be listening.

Too Close to the Falls*

Catherine Gildiner



CHAPTER 1

roy

Over half a century ago I grew up in Lewiston, a small town in western New York, a few miles north of Niagara Falls on the Canadian border. As the Falls can be seen from the Canadian and American sides from different perspectives, so can Lewiston. It is a sleepy town, protected from the rest of the world geographically,

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nestled at the bottom of the steep shale Niagara Escarpment on one side and the Niagara River on the other. The river's appearance, however, is deceptive. While it seems calm, rarely making waves, it has deadly whirlpools swirling on its surface which can suck anything into their vortices in seconds.

My father, a pharmacist, owned a drugstore in the nearby honeymoon capital of Niagara Falls. My mother, a math teacher by training rather than inclination, was an active participant in the historical society. Lewiston actually had a few historical claims to fame, which my mother eagerly hyped. The word *cocktail* was invented there, Charles Dickens stayed overnight at the Frontier House, the local inn, and Lafayette gave a speech from a balcony on the main street. Our home, which had thirteen trees in the yard that were planted when there were thirteen states, was used to billet soldiers in the War of 1812. It was called into action by history yet again for the Underground Railroad to smuggle slaves across the Niagara River to freedom in Canada.

My parents longed for a child for many years; however, when they were not blessed, they gracefully settled into an orderly life of community service. Then I unexpectedly arrived, the only child of suddenly bewildered older, conservative, devoutly Catholic parents.

I seem to have been "born eccentric" — a phrase my mother uttered frequently as a way of absolving herself of responsibility. By today's standards I would have been labelled with attention deficit disorder, a hyperactive child born with some adrenal problem that made her more prone to rough-and-tumble play than was normal for a girl. Fortunately I was born fifty years ago and simply called "busy" and "bossy," the possessor of an Irish temper.

I was at the hub of the town because I worked in my father's drugstore from the age of four. This was not exploitive child labour but rather what the town pediatrician prescribed. When my mother explained to him that I had gone over the top of the playground swings making a 360-degree loop and had been knocked unconscious twice, had to be removed from a cherry tree the previous summer by the fire department, done Ed Sullivan imitations for money at Helms's Dry Goods Store, all before I'd hit kindergarten, Dr. Laughton dutifully wrote down all this information, laid down his clipboard with certainty, and said that I had worms and needed Fletcher's Castoria. His fallback position (in case when I was dewormed no hyperactive worms crept from any orifice) was for me to burn off my energy by working at manual labour in my father's store. He explained that we all had metronomes inside our bodies and mine was simply ticking faster than most; I had to do more work than others to burn it off.

Being in the full-time workforce at four gave me a unique perspective on life, and I was exposed to situations I later realized were unusual for a child. For over ten years I never once had a meal at home, and that included Christmas. I worked and went to restaurants and delivered everything from band-aids to morphine in the Niagara Frontier. I had to tell people whether makeup looked good or bad, point out what cough medicines had sedatives, count and bottle pills. I also had to sound as though I knew what I was talking about in order to pull it off. I was surrounded by adults, and my peer group became my coworkers at the store.

My father worked behind a counter which had a glass separating it from the rest of the store. He and the other pharmacists

wore starched white shirts which buttoned on the side with "McCLURE'S DRUGS" monogrammed in red above the pocket. The rest of us wore plastic ink guards in our breast pockets which had printed in script letters "McClure's has free delivery." (The word delivery had wheels and a forward slant.) I worked there full-time when I was four and five and I suspected that when I went to school the next year I would work a split shift from 6:00 to 9:00 a.m. and then again after school until closing time at 10:00 p.m. Of course I would always work full-time on Saturday and Sunday when my mother did her important work with the historical board. I restocked the candy and makeup counters, loaded the newspaper racks, and replenished the supplies of magazines and comics. I read the comics aloud in different voices, jumped out of the pay-phone booth as Superman and acted out Brenda Starr "in her ruthless search for truth," and every morning at 6:00 a.m. I equipped the outdoor newsstand of blue wood with its tiered layers with the Niagara Falls Gazette.

My parents were removed from the hurly-burly of my every-day existence. My father was my employer, and I called him "boss," which is what everyone else called him. My mother provided no rules nor did she ever make a meal, nor did I have brothers or sisters to offer me any normal childlike role models. While other four-year-olds spent their time behind fences at home with their moms and dads, stuck in their own backyards making pretend cakes in hot metal sandboxes or going to stagnant events like girls' birthday parties where you sat motionless as the birthday girl opened her presents and then you waited in line to stick a pin into a wall while blindfolded, hoping it would hit the rear end of a jackass, I was out doing really exciting work. I spent my

time in the workforce delivering prescriptions with Roy, my coworker.

One thing about a drugstore: it's a great leveller. Everyone from the rich to the poor needs prescriptions and it was my job to deliver them. Roy, the driver, and I, the assistant who read the road maps and prescription labels, were dogged as we plowed through snowstorms and ice jams to make our deliveries. The job took us into mansions on the Niagara Escarpment, to the home of Dupont, who invented nylon, to deliver hypodermic needles to a new doctor on the block, Dr. Jonas Salk, an upstart who thought he had a cure for polio, to Marilyn Monroe on the set of *Niagara*, to the poor Indians on the Tuscarora reservation, and to Warty, who lived in a refrigerator box in the town dump. The people we delivered to felt like my "family," and my soulmate in this experience was Roy.

He was different from my father, the other pharmacists, and Irene, the salmon-frocked cosmetician. He was always in a good mood and laughed at all the things I found funny and never told me to "calm down." He made chestnuts into jewels, bottle tops into art, music into part of our joy together, and he always saw the comedy in tragedy.

He never put off a good time, yet he always got his work done. To me that was amazing, a stunning high-wire act done without a net. He effortlessly jumped into the skin of whomever he was addressing. He made each life we entered, no matter where it was pinned on the social hierarchy, seem not only plausible, but inevitable, even enviable.

Every town has its elaborate social hierarchy and cast of characters. Maybe all children are fascinated by the idiosyncratic,

those who have difficulty walking the tightrope of acceptable behaviour in a small town where the social stratification is so explicit and the rules feel so inviolable. Those who opt out of the social order are as terrifying as they are enviable. Maybe I identified with these people because I was trying, even at four, to work out how and why I was different. Whatever the reasons, my interest in whatever it took to be different, or to be the same, began early and has persisted. They say architects always played with Lego. Well, I'm a psychologist who was always interested in what the social psychologists refer to as "individual differences," or the statisticians refer to as "the extremes of the bell curve," or what we colloquially refer to as "the edge."

Roy and I made up complicated systems for working together efficiently. He threw magazines to me. I printed "Return" on them if they were past a certain date, threw them on the bright red upright dolly, and we whipped out to pile them on the return truck when it beeped. I always rode on top of the magazines and Roy pushed the dolly, tearing around corners of the store. (We set an egg timer and always tried to beat our last time.)

Roy loved to bet, and after I got the hang of it from him, I found it gave life just that bit of edge it needed. Our days were packed with exciting wagers. For example, we never just rolled the dolly back from the truck; instead we played a game called "dolly-trust." Roy would drop the dolly backwards with me standing upright on it and then he would grab it one tiny second before it hit the cement. I felt my stomach dropping and my knees would go weak but I had to trust him. If I twitched or stiffened one muscle, I lost the bet and had to line up all the new magazines and he got to be boss. If I never made a peep, I got to be boss and

he had to do the job. The winner was merciless in extracting obeisance from the other. The magazines had to be arranged exactly as the "boss" suggested. If one was not equidistant from the next or, God forbid, hidden behind another, the "assistant" had to pile them up and start all over again.

At precisely 10:30 a.m. each Saturday all the employees had a break. We sat around the large red Coke cooler where the ice had melted and we fished out our Cokes. I had to stand on a wooden bottle crate to reach inside. Roy had a game, of course, to make it more interesting. Each twisted green Coke bottle had the name of a city on the bottom indicating which bottling plant it had come from. Roy would yell out a city and whoever had the bottle with the closest city had to pay for all seven of the Cokes. Roy knew every city and what cities were closest to it. Whenever anyone challenged him and we looked at the map of the U.S. in the toy section, he was right. Once I lost my whole salary when he yelled out "Tulsa" and I had Wichita and Irene had Oklahoma City.

When I was in grade one Sister Timothy, my teacher, told my mother that she had never met a child who knew more about geography than I did and that one of the advantages of having an only child is you can give her so much in terms of travel. My mother was perplexed since I had never been more than thirty miles from Lewiston. Roy said people learn best when the stakes are high.

I liked looking at things Roy-style. When my mother's best friend's son finally died after being in an iron lung for years, my mother said it was so unfair to die at the age of six. When I told Roy that Roland had died, he seemed happy and said, "I'll bet he was glad to get out of that iron caterpillar and move around."

He also knew things that were interesting to *me*. My father dabbled in chemistry as a hobby and my mother was devoted to history, neither of which interested me. One smelled and the other had already happened. Roy had been all over the United States. He had driven semis and been a cowpoke. When we loaded Borden's Milk Chocolate with the cow on the package, he would tell me about his sojourn out west when he branded cattle and birthed calves. If some of the calves had "hard times gettin' out" (I wasn't exactly sure where they came out) they had to have their little legs handcuffed together and then the cowboys pulled them out with all of their strength. The poor critters who lost oxygen at birth were so dumb they couldn't learn to stay away from the electric fence and had to be tied up.

At exactly 12:30 p.m. each Saturday, Roy and I headed out for an afternoon of prescription deliveries. My mother taught me to read when I was four but Roy's mother had never taught him to read because, as Roy said, she had so many children she didn't know what to do. Roy had to quit school and go out and work from the age of eight. I told him to stop "bellyaching" (a word I got from him) since I was only four at the time. Roy said he could top me in two ways: he had brothers and sisters in fourteen states of the Union and he had what I longed for —a driver's licence. It was a match made in heaven. I read the address aloud, and Roy drove to it.

Music was not a part of my life. My father listened to the news and my mother sang in the church choir and my mother's friend Mrs. Aungier taught piano. I was going to start piano lessons when I was six. I had no idea that there were ways to make music other than through the piano or the church organ, until I met Roy.

He always blasted a radio listening to Bessie Smith, Louis Armstrong, and Jelly Roll Morton. Roy and I would perform duets and I would be Ella Fitzgerald and he would be Louis Armstrong. I remember the seasons by the songs we sang. We drove our green Rambler into the sun with burnt-orange maple leaves gracefully floating over the gorge in the cool air and we sang "Ain't Misbehavin'." Sometimes we'd forage along the gorge for the best specimens of acorns and chestnuts for jewellery-making and Roy would make glittering necklaces which I wore till they shrivelled in the winter. For the employee Christmas party we sang a duet of "Mean to Me" in Loretta's Italian-American Restaurant and even Loretta's husband came out of the kitchen to clap.

Sometimes we would have deliveries that were far away. My father specialized in rare medicine that only a few people needed so he had customers in other cities and on Indian reservations and even in Canada. Roy and I would have lunch on the road. My parents would never let me play the jukebox, saying it was a waste of money—"Five plays and you could have bought the record" was my father's take on leased fun. Roy always plied me with nickels and we played everything right from the machine in our booth. As usual we shared our mania for time management and we would bet how many songs we could hear before our hamburgers arrived and how many while we were eating. He was right the first few times and won money off me, but I began to catch on and learned to eat with great speed or to languish over my pie.

I was amazed that everyone from Batavia to Fort Erie knew Roy. There wasn't one truck stop where people didn't wave and call out his name, especially the waitresses. I guess Roy stood out,

with Tootsie Roll fingers that looked bleached on the palm side, and a funny accent that I figured was Western. He also had a laugh which shook his whole body and filled any room we were in—even our church with its vaulted ceilings.

One day I said that I'd seen Annette Funicello on *Spin and Marty* wearing a tee-shirt with decorations on it. "No problem," he said, "leave me a tee-shirt and I'll make somethin' you've never seen or ever will see." Within a week he presented me with a tee-shirt that was covered in bottle caps that made a clinking sound when I walked. He had taken the cork out of the inside of the bottle caps and squeezed the material in between holding the cap in place. I had 144 bottle caps on my shirt and a photographer took my picture and it appeared in the *Niagara Falls Gazette*. I never went anywhere that kids wouldn't ask if they could read all the caps. I loved that shirt that clinked when I walked and wore it till it fell apart. The best part was it could never be washed. Roy said, "Just pitch it out like a Kleenex." My mother had trouble with this disposable concept.

The most exciting event of my childhood occurred on a winter's day in January of 1953. I was going to go to a birthday party at the Cataract Theatre in Niagara Falls to see *Cinderella*. My mother had a big day at the historical board so I went to work with my dad in my red organza party dress, ankle socks with lace trim, and black patent leather Mary Janes. My blond braids were foregone and I wore my hair down my back with a red taffeta ribbon in the front. I also carried a strawberry-shaped purse which zipped upon under the green felt stem. When I arrived at work I made a grand entrance and Roy screamed in a high-pitched voice and got out his sunglasses, saying he couldn't take

so much dazzle so early in the morning. I told him my mother's warning which was I couldn't get dirty with newsprint and he had to drive me to the theatre at exactly 2:00 p.m.

It had been snowing all day and we had trouble driving the few blocks to the cinema. As I looked out of the delivery car window I saw all the girls huddled under the marquee in their matching hats, coats, and muffs. The party had been organized by Mr. Reno (Roy called him Mr. Richo), the Cadillac salesman whose dealership was next to my father's store. I really didn't know the stuck-up daughter, Eleanor (Roy called her El Dorado), that well. Now that I saw her with her friends I realized she was older and I was out of my league. Those girls went to school together and I was going to be the baby who didn't go to school. Who would I sit with? What would I say when they asked whose class I was in? Another girl arrived and I watched as all the girls ran up to her and crowded around her. I knew it was time to get out of the car. I could hear my mother's voice beating in my head, "You've accepted the invitation, now it would be rude not to attend," or my father who would say, "Just go over and introduce yourself."

I told Roy I was a little worried about how he would find the addresses for the deliveries without me and that maybe I should skip the party. He looked through the window, nodded, and said, "Those are *some* alley cats!" I remember feeling relief that he also found them scary and I wasn't being a total baby. I suddenly felt like crying and I got mad, "carrying on," as my mother would say, claiming I didn't want to go to the party because the girls were huge and looked like monsters, and I hated my dress and I tore the ribbon out of my hair. Roy leaned back, put the car in park, and said, "It's your call." I continued sitting. Finally Roy said, "I

got a bet for ya" When I didn't bite he continued. "I bet when we walk up there together all those young ladies will run up to you wantin' one of them fruit pocketbooks. If they don't I'll owe you a Coke and a magazine-rack boss." I jumped out of the car knowing he didn't like losing a bet. I held his hand tightly as we headed under the marquee and I leaned on him a bit. The girls ran over and admired my strawberry-replica purse and chatted and I dropped Roy's hand and he waved goodbye.

After the party the snow was worse. It was hard to see across the street. The windshield wipers couldn't keep up with the downfall and the plows were nowhere to be seen. Roy turned off the radio, which was a first, and said, "We have to get all the way out to LaSalle to drop off this insulin. Read the map and give me new directions because we'll have to stick to the main streets." (I knew they were the red lines.) "We just doin' the emergencies—leave the rest till tomorrow. This the worst squall I seed since panning up Alaska way."

I looked around. We were the only car on Niagara Falls' busiest street. It got windy on the way to LaSalle and we had whiteouts on the road that felt as though we were sewn into a moving cloud so thick we couldn't fight our way out. Suddenly there was no more road so we pulled over to a spot we hoped was the shoulder and heard the wind whistle through the window tops and sway the car. We watched the wet snow freeze on the windshield faster than the wipers could snap it away, and the trees glistened exactly as they had in *Cinderella*. I recounted the whole plot to Roy and he asked all kinds of questions about the glass slipper and how they got all around the town. He said they needed our delivery services instead of a pumpkin. We were laughing about

the ugly stepsisters, saying the king was betting two-to-one the shoe wouldn't fit their feet. We really killed ourselves laughing about my pre-party temper tantrum and he imitated me pulling off my ribbon and hurling it on the dash.

Finally the car couldn't move at all and I had to drive out and Roy had to push. That was the most fun. We howled with laughter as I sat on our coats, moved the seat all the way forward, grabbed the knob on the steering wheel, looked out the slit of the windshield I could see if I stretched my neck over the leather-tied steering wheel, and floored it while Roy pushed. Finally we pulled out of the drift and gave each other the high five and jumped up and down. After that episode we decided to keep going and not stop at all, so we drove slowly through red lights. Mr. Heinrich was shaking when we got there because he needed his insulin and was really worried. He seemed truly amazed we made it at all, saying it was "a tribute to our pioneer spirit." Roy tried to call my father from Mr. Heinrich's home but ice had pulled down the phone lines.

It was dark when we got to the top of the steep Lewiston hill with its narrow road carved into the Niagara Escarpment. The beginning of the descent was blocked by a police cruiser with a red pulsing light making the snow look like red dream dust from *Cinderella*. He shone a flashlight into the car as he stopped us. I noticed that Roy was not his usual cheery self and Mr. Lombardy, who was sometimes a policeman in emergencies, usually parades, said, "No one is goin' down that sheet of ice. Even the sanding truck couldn't make it with chains on its caterpillar wheels."

"I got Jim McClure's girl in the car here and I got to get her home."

"Where were you three hours ago, Roy?"

Roy didn't answer. I didn't think Mr. Lombardy was being as polite as he usually was. I leaned over and told Mr. Lombardy that Roy had to wait for me during the birthday party and then we had to get out to LaSalle to drop off some emergency medication before coming home.

"Not to worry, little lady. I'll call on my radio and let your dad know you're staying up in the Falls and we'll have 'er cleared in the morning." Someone yelled for Mr. Lombardy from across the road and he ran over to a big tow truck.

"I don't like the smell of this," Roy said while rubbing his chin. I noticed he did this when he got nervous. "I guess I should gone into that movie and got ya out. I didn't want to embarrass ya in front of all them big gals. But none of 'em had to get down the Lewiston hill. They all live in the heights."

I'd never seen Roy show concern for things that had happened already. What was the big deal here! Why was Mr. Lombardy grouchy and why did Roy care? I was happy that I had the chance to be nice to Roy because he was always nice to me. "Don't worry, you did your best. I'll stay overnight at your house and tomorrow I'll go home."

I'd never thought of Roy as having a life outside of my father's store. He never mentioned a mom or a wife or children. As we inched along I asked him if he lived with his mom and dad. He told me his mamma lived in Alabama. I figured that's why he often guessed Mobile in the Coke game. Maybe he missed her. When I asked if he had a wife he said, "No way!" I knew then that he wouldn't have children. As far as I could see God only gave children to people who were married. He was a little late with my parents but He did finally make me. I wondered aloud who made

Roy's dinner but he said he ate "round town," mostly just across the street where we were to dine this very evening. I was surprised to find that Roy lived alone. He was so much fun I pictured him being part of a big happy family like the Canavans, who went to family picnics at Brock's monument. I'd never met anyone who lived alone. Even Father Flanagan had priests from the missions boarding there so he wouldn't be lonely.

We began travelling in a part of the city that I'd never seen before. As we turned into a parking lot I could see he lived in a long ranch-style house with lots of doors and a pink light that flashed his address: *Rainbow Inn* – 24 rooms – vacancy. He had more than one driveway. He had arranged for guest parking with white lines demarking all the extra parking spots. In fact, there was one in front of each of his doors. I had no idea why Roy was worried about having me over, because his house was big. He even had a hot plate in his bedroom—I guessed it was there so when he was tired he wouldn't have to go to the kitchen. Typical of Roy, when he opened his closet a bed fell out! I couldn't wait to see the rest of the place. We made hot chocolate with milk he took in from between the storm windows. He was always efficient. Roy went in to the bathroom and got dressed up in a starched shirt and pinstriped trousers. When I asked him if this was a fancy restaurant like a country club he said that he had to dress up to go out on the town with a girl in red taffeta.

We crossed a big slippery street which was deserted and lined with huge piles of snow on each side. When we climbed one mound we came upon orange flashing lights and I sounded out the name of the restaurant in my usual loud voice—Hot and Sassy's.

"That's where we goin' for one big meal," Roy said, and we

agreed we had never been so hungry and that we deserved a good meal for the overtime we'd put in as "pioneers" in the storm.

As we entered I was flabbergasted to see a sea of faces that looked a lot like Roy's. I had never seen anyone who looked like Roy before, had his hair style or his accent. I was amazed on two counts: first, that he had such a large extended family, even the waiters and waitresses looked related, and, second, I was shocked that I had lived near this city for my entire life yet I had never run into any of his relatives before. I would have known in a second that they were related to Roy. I asked if this was a family reunion and Roy only laughed, later saying it was the first time he had ever seen me speechless.

When I got over the shock of seeing his huge family I realized they lived in the rest of his house across the street. I was so glad because I didn't want to think of him as being lonely. It was an odd restaurant with no small tables but only one long high table with stools for his big family and Hots was the waiter for everyone. It must have still been cocktail hour because he was busy serving drinks and people stood up three deep at the long table. "Well, well, look what Roy brought out of the storm, mmmmmmm," Hots said, shaking his head. Lots of Roy's friends came over and Roy lifted me up and put me on a stool and I remember exactly what he said to the crowd that had assembled. "This is my date for tonight. Her name is Dale Evans and we been out beatin' the trails today at work and we're mighty thirsty for a Shirley Temple and a Johnny Walker, so clear the way for Hots to move." Hots yelled for Sass – his wife, I think – to come out of the kitchen. Sass was a fat woman who didn't buy into my mother's theory that overweight women should wear dull colours. It was

amazing to me that someone would be named "Sassy" since it was such a bad thing to be; but when I thought about names, it was not as bad as my father's aunt Fanny.

I was marooned outside of my life for a night and it was great. While swivelling on my stool, I had lots of pink Shirley Temples in cocktail glasses, with maraschino cherries and pineapple speared on tiny swords. I took the swords home for my dollhouse. Between Shirleys, Roy and I had a great dinner, a crispy chicken I'd never eaten before which Roy called "Sassy-fried." I was amazed at how friendly everyone was and how much fun people seemed to be having. They were laughing really hard at things my parents failed to find even a little amusing. One guy was killing himself describing how his car slid on the ice and was wrapped around a pole like a donut. Things that had always seemed like big disasters were only funny events that were no longer threatening. It was a "we'reall-alive-so-what's-the-problem" attitude. I shared our disaster and how I'd driven out of the snowbank sitting on Roy's coat so I could see out the window and how Roy got covered in snow when I spun the wheels. We cried, we were laughing so hard.

Roy asked me to dance and I giggled, telling him I was too little, but he picked me up and we flew all over the dance floor, and I also danced with the bartender and his fat wife, who taught me some dance steps. I was relieved I was wearing my Mary Janes for the dance and because everyone else seemed to be dressed up in bright clothes so I was appropriately dressed in my red taffeta. I'd always liked bright colours and I never bought into my mother's concept of dressing up, which was changing from blackwatch navy plaid to solid navy.

Finally it was time to go home and Roy and I trudged across

the street and waved to the snow plow as it passed. Roy pulled down the closet bed for me and when I asked him for extra pyjamas he said I was going to sleep in my clothes. He put me to bed in my party dress and Mary Janes. When I suggested I take off my shoes, he said we were going to leave everything "as is." I woke up in the night with foot cramps and had to jump up and down to get them to stop. I saw Roy asleep in a chair with his party clothes still on.

The next day was sunny to beat the band and we got up and Roy told me to brush my teeth with my finger, a new manoeuvre which worked surprisingly well. I tried to use his comb for my tangled hair but it was shaped like a tiny pitchfork and didn't catch any snarls. It worked for his hair and his relatives'. I wondered how he'd found a comb that worked so well for his family and their unique hair. I was sure we didn't have them in the drugstore.

We grabbed a donut at Freddies' (a donut shop owned by two brothers both named Freddy: my father said they must've been from the Ozarks, not to be able to come up with another name) and ate as we buzzed along. Roy had little bumps on his face where he hadn't shaved and the whites of his eyes looked yellow as his cigarette dangled from his upper lip. The plows had sanded the escarpment hill and it was hard to believe that yesterday had been treacherous enough to knock me right out of my regular life.

As we turned onto my street we saw Mr. Lombardy's cruiser parked in our driveway. I opened the large oak door and the first thing I saw was something I'd never witnessed before; my mother was sitting on the couch crying, clutching a wad of scrunched-up Kleenexes. My father looked mad and worried at the same time. I'd never seen either of them even mildly upset before. I was

speechless. My father crouched down to my eye level and said through cigar breath, "We were very worried about you, young lady." Then there was a big mess where everyone started talking at once and Mr. Lombardy said he had been going to get me and bring me down or put me in the police station for the night and had only moved away from our car for a minute to talk to someone when Roy had driven away. Roy said he had no choice but to take me to where he lived and there was no working phone. I had no idea why my mother was crying. What was the problem? I suddenly wished they'd lighten up and told them there was no problem. My father snapped to and actually agreed, saying emotions were running high at the moment and it was best to call it a day. He thanked Roy for his trouble and escorted him to the door, saying he was sorry for the misunderstanding. Mr. Lombardy tried to go on a bit more but my mother's crying drowned him out. Finally he and Roy left.

As I told my mother about my adventure, she cried at every new detail. As I got to dancing at Hot and Sassy's she was sobbing. My father said as long as I was safe it was best to save the details for another time when my mother was "not so under the weather." She was weepy for two days and sat with me on her lap, something she never did, even before I was working! At last she was "in the pink" again and ready to return to her important work at the historical society.

The following week when Sam Noyes, the wrinkled, pipesmoking editor of the local paper, heard that Roy and I had made it all the way to LaSalle in that gale, he wrote an editorial about it. He marvelled that despite the storm (in which two hundred people died), the school closings, and what he referred to as "the

infestation of the National Guard," McClure's Drugs still managed same-day delivery, even in LaSalle. He wrote that he wished he could count on getting to heaven with as much certainty as he counted on our "intrepid" delivery service. I cut this out, taped it to our dashboard, and Roy and I laughed every time we read it. I referred to him as "intrepid" (a word I liked because they used it on *The Lone Ranger* to introduce the intrepid Tonto during the *William Tell Overture*) and he referred to me as "intrepidette."

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Roy was my best friend for a number of years. We went through rough times on the Tuscarora reservation, dined with millionaires when they visited the Falls, had lunch with Joseph Cotten, witnessed birth and death together, and helped each other out of scrapes—although now I realize he helped me out of more. Finally one day in grade six I went to work and Roy didn't show up. No one ever saw him again. Irene said that a few men had been in looking for him the day before. She said they didn't seem any too pleasant and she was sure gambling was involved. My father suggested to Irene that it was uncharitable to gossip about Roy's departure and told me if Roy could have said goodbye he would have. It was not like him to be rude and he must have had a good reason. When Irene "started up on him"—as Roy used to refer to her bossiness—my father said we would only remember Roy at his best. To me Roy was always at his best.

I went to Roy's office in the storage room. It was really a cove, separated by orange crates. He had a bulletin board with delivery dates on a clipboard and a picture from *Ebony* of Louis Armstrong smiling and waving from a white Cadillac. I carefully untacked it, knowing that it was Roy's goodbye note to me.

Swing Low: A Life*

Miriam Toews

Bethesda Hospital, Steinbach, Manitoba. I've been trying for weeks to make sense of things. For instance, why am I here? I've filled up several yellow legal pads, right to the margins, with words and sentences and sentence fragments, but nothing is clear to me. It seems, upon rereading my notes, that I've written several things repeatedly, such as "Develop a new life strategy." That particular sentence appears on almost every page, as do hearts (I'm drawing hearts!) with the words "I love" inside them. I suppose I've forgotten the names of those I love or I haven't drawn the hearts big enough to hold them all or I'm simply confirming with myself my ability to love. It bothers me that I haven't put the names in.

Two days ago I decided to test my younger brother, who runs this hospital. He sat at the foot of my bed watching me and I sat at the head of my bed watching him. (What was there to say?) Eventually I blurted out, I'm mentally ill. I said it because I wanted him to say that I wasn't or that, if I was, I would soon be fine, that life was like this for a lot of people from time to time, that I wasn't alone, that I had nothing to be ashamed of, and that I'd be just as right as rain in no time.

My brother answered, Yes, you are. No more and no less, a brief (life) sentence hanging in the air between us like a raised fist. I sat on my bed and stared out the window. Eventually my brother went on a bit to say that he felt my

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"admission," was a big step forward, an essential part of the healing process, and now, perhaps, I'd be able to open up with my psychiatrist. You've got to be honest, Mel, he said. And of course he's right. But one must find the words first, and words don't come as easily to me.

And the days go by. Reg told me that he has a difficult choice so . . . perhaps he could produce one for me, because I think I when my time comes to open up, if it should, I'll have a bit of And I don't mean to sound disrespectful, but the thing is to make, that is whether to treat me as a brother would or as "CEO," because after all I do have a family, and what I need, at least according to Reg, is a shrink to be honest with, and I would like to get some help. I mean, it's wonderful that he's can't find the right words to do that either and I'm ashamed would like to ask my brother when and if I'll see one, but I interfere with my hospital care. I guess that makes sense, it charge of me here. In the meantime, I've decided to write a few things down. Things about myself, my life, etc., so that a regional health authority CEO would, and he has chosen besides. Rather, we spend our time staring at one another. being brotherly, but it raises the question then of who's in sounds nice, but I would have preferred it had he chosen there is no psychiatrist here for me to "open up with." I could use a plug from him, an endorsement rather, and "brother," which means he comes to visit but doesn't an idea of what to say. Bethesda Hospital, Steinbach, Manitoba, Date: find newspaper, determine date, insert here. (The custodian brings the newspaper to me every morning. He is a friend of mine and former custodian of Elmdale School.)

8

I'm a methodical man so this business re losing my mind is frustrating. I keep records of everything, every transaction, every purchase, every drawing my children ever made, every notebook they filled as students. Everything. But they're not doing me much good now.

myself, and other daughter, Marj, on right side. Wind coming safety deposit box I have kept, for forty-two years, the receipt stop trembling. I would have shouted at them if I hadn't been our wedding night . . . eleven dollars. I didn't sleep at all that lewellers, and also the receipt from the hotel we stayed in on gas gauge at halfway mark, etc. I wrote my own textbook on night. Not for a second. I was a wreck. I willed my hands to Canadian history when I found the existing province-issued from the north, Elvira decked out in colourful new pantsuit, In my travel diaries I record seating orders: wife, Elvira, text to be inadequate. I have three filing cabinets with file folders precisely labelled and carefully maintained. In my and daughter Miriam, left side of six-seater plane. Pilot, worried about waking Elvira. I'm rather a nervous man, for the wedding rings my wife and I bought at Birks prone to panic attacks and nail-biting. I worry.

There are two things that help to dispel my nervous energy: writing and walking. Once, years ago, I stopped walking and lay down in my bed for several months. Once, very recently, I went for a walk and ended up in a town twenty miles away. When I say writing I mean writing down facts and details and lists and instructions to myself. I've been researching the lives of important Canadians such as Emily Carr, Lucy Maud Montgomery, and Foster Hewitt. By writing down the details of the lives of these accomplished individuals, I learn how to live.

I should add that part of the reason, beyond my own obvious limitations, for the interrupted feel of my writing has to do with the nurses who come into my room from time to

time with questions and drinks and pills and clipboards. They have become curious about my writing, and every time they come into my room I stop and nod and smile pleasantly. Occasionally I'll say something like Keep up the good work, or, Quite an efficient system you've got here, which isn't necessarily true, but I like to offer encouragement when I can.

When I begin to write again I have often forgotten entirely their children are doing these days. When I was first admitted noticed that one nurse had written on her clipboard, "Patient spoke to the nurses at length. I asked them questions such as students of mine and still call me Mr. Toews. The nurse who have the photographs, she said, and offered to bring them in attached the wander guard to my wrist reminded me of the to the hospital last night or two weeks or eight years ago, I what I was writing about. Several of the nurses are former talks non-stop, obviously wants attention." Many of them, however, know their boss is my brother, and they try hard to show me. I told her I'd like that. Some of the nurses are mothers of former students of mine and will tell me what Where am I? Why am I here? Where is my wife? (this last not to get angry with me. I'm grateful for every kindness. operated it as a real store for the entire school year. I still over and over and over) until they grew short with me. I year we built a replica Hudson Bay Trading Post and

But this business of "wanting attention" embarrassed me to such an extent that I vowed to remain quiet. Besides, it wasn't attention I wanted so much as clarification. But they're busy, these nurses, and I understand that I baffle them. I baffle myself. As for walking, my second-favourite chaosdispelling activity, they frown on it. They're afraid I won't come back. (And yet they don't know why I'm here.) After I was admitted for the second time, they attached a wander guard to my wrist, a little device that makes a bell ring at the nursing station should I get as far as the front door. I had

actually escaped previously; that's why they put the wander guard on me. The nurses promised my older daughter, Marj, that I would not be discharged over the weekend. He will tell you he's fine, she said, and he will be convincing, but please don't believe him. There's nobody at the house, my mother is exhausted and on the verge of having a nervous breakdown herself (from taking care of me they don't say) and is staying in the city for the weekend. Please don't let him go home.

They promised they wouldn't. In less than an hour I was

out of there.

It didn't turn out well. I don't know exactly what happened or why I have these painful blisters on my feet. Naturally I asked but a well-meaning nurse in training mistook me for a large four-year-old and said, Oh, you've been a busy guy in the last couple of days. Busy, adds a doctor, having a psychotic breakdown. All I knew is that everything blew apart in my brain.

It's extremely difficult to get a straight answer around here. I imagine I walked for several miles before returning to my empty house, or that I returned first and then went for a fifteen-mile walk around and around town, I don't know. I

can't find Elvira. In any case, I'm back in my brother's care for a while and my daughters are very upset that I was allowed to leave in the first place. I suppose they didn't want me to see the blood or to find out the truth about Elvira. I am still not being told where my wife is, other than "in the city, resting," and I suspect she is dead. I suspect I have killed her. A friend came to see me and told me that on the day I was accidentally discharged he had given me a ride for several blocks, and we chatted like old times, but I don't remember that. My brother told my younger daughter, Miriam, that I smell bad. Thankfully I shifted into my catatonic gaze at nothing to save him the embarrassment of thinking I'd heard. Also, I'm not sure why there is blood on my kitchen door, or whose it is. I asked him where Elvira is and he said the girls had told him she was very, very tired. And in the city, resting.

I don't believe him. I don't believe anybody. What I do believe is that I have accomplished nothing in my life, nothing at all. I have neglected my children and I have killed my wife. There is nothing left to do now but record the facts, as I always have.

Lake of the Prairies: A Story of Belonging*

Warren Cariou

ONCE UPON A TOWN

Where do I come from?

The potato patch. God in Heaven.

A falling star.

The stork.

A moonlit night. A hole in the legs. You were named for the doctor who delivered you.

Where, really?

From here. You're from right here. The town of Meadow Lake, the province of Saskatchewan, the country of Canada, the planet of Earth. Just down the street at the Meadow Lake Union Hospital you were born, and we lived in the Carter Apartments until you were one, and then we moved to the house, and you grew like quackgrass in the backyard. And that's the story of you.

Hank and Uncle Vic and Uncle Leo told stories on each other, name out to two syllables—"Ra-av!"—whenever she thought the shenanigans had gone too far, and Dad would say "Hmp. and his brothers told their stories the way they played cards: as if there was a nickel at stake—and that mattered—and as if mystery of origins. Maybe that's why I believed I was not so him long enough. And even without such prompting, Uncle much from a place as from a story — or rather a collection of bedtime, and sometimes during the day too, if we badgered seemed to me, was not to get at the truth but to trump their stories, mutually contradictory and continually evolving in What! It's true!" in a tone that suggested the opposite. Dad the mouths of my many relatives. This was fine with me. I wouldn't know who to believe. Mom would stretch Dad's and then Dad would step in to contradict them all and we the others might very well be cheating. And the point, it We always have to take someone's word for it, that loved all stories. Dad told us new ones every night at opponents with the most outrageous lie at the most opportune moment.

The household could break into these word-wars at the slightest provocation. One brother might say, "Does it seem cool in here to you?" and another would respond, "Naahhh. Not like those times at the farm when the water froze in the wash basin."

And the battle was on.

"Not like when *I* had to tunnel through eight-foot-snowdrifts to get from the house to the chicken coop."

"Bullshit! It wasn't cold then. Snow's an insulator."

"Damn near smothered us though, right along with the chickens. I remember they were all keeled over when I got

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the door open, and the first thing I thought was, that damn weasel's back!"

"Weasel, indeed."

"You never did that tunnelling anyway. Uncle Corentin did — I remember him coming in with the shovel frozen to his mitts."

"I froze my ears in bed once, on the farm. Forgot to wear my toque."

"Remember when the chickadees froze solid on he bobwire fence?"

"That was your noggin that froze solid."

"They did! I plucked them off like apples and Mom baked them in a pie."

"Ra-ay!"

We never knew how these jousts would end—with shouted accusations of bullshit, or laughter, or simmering silences that might evolve into feuds. As a spectator sport, it was better than *Stampede Wrestling*, more suspenseful than *The Edge of Night*.

When it was just the five of us, the immediate family, the stories were not so much a competition as a reward for good behaviour, or at least a diversion from bad.

"Tell us a story, Dad," we pleaded, several times a day.

"We'll see," he said. Once I asked if we could have an elephant to play with in our backyard sandbox and he said, "We'll see." Most of the time we didn't believe he was listening at all. But still we asked our questions, made our

requests. It was part of the game, that we would try to coax him away from his newspaper or his book or his chesterfield snoozes. Usually when we had all but given up, he would turn to Glenn or me and say—as if the idea had just occurred to him—"Ready for a story, Buzz?"

was Raymondum Geraldum Cariouum. That was the funniest but I didn't ask. It seemed appropriate that, just as there were different things? It seemed that names were the briefest, most Man. When Michelle was old enough to be something other He called both of us Buzz, short for Buzzard. Also Little multiple versions of my uncles' stories, there were multiple Cariou to other people, and on the diplomas in his office he English friends she was Melber. How could we be so many Sometimes I wondered where these names had come from, than The Baby, she became Missy or Miss. And Glenn was cryptic kind of stories, and that it would take a lifetime to name of all. Mom was Melba or Mrs. Cariou, and to our versions of me. Even Dad was Ray or Raymond or Mr. Glenn D., and I was Warren G., which became Warren Jeremiah, even though my middle name was Gerald. puzzle out their plots and settings and characters.

Sometimes Dad told us our stories in the living room, or the backyard, or in the car as we drove to Canwood or Leonard's Ranch or the cabin, but the ones we counted on were the bedtime variety. Bedtime was in fact renamed storytime, in a fully successful attempt to quell our rebellions against the early hour (eight-thirty) of our appointed slumbers. For storytime we were willing to go to bed any time after supper.

Glenn and I shared a bedroom, and Dad would come in once we had said our prayers, or claimed to, and we would all climb into one tiny, quivering, plastic-sheeted bed. We lay on our backs, Glenn and I nestling under each of Dad's arms, resting our heads on his shoulders. When Michelle was old enough she joined in too, the three of us Lilliputians on Dad's Gulliverian body. We looked up at the stippled ceiling with its tiny winking sparkles that glimmered like distant stars. Streetlight came in through the window, seeping past the navy blue curtains. In winter the aquamarine of our outside Christmas lights illumined the frost patterns on the glass. Sometimes I would scrape my initials in the frost at night and would wake up the next morning to find the letters transmogrified by cold into curlicued rocco fonts like the ones at the beginnings of fairy tales.

"Okay. Where was I?" Dad would say, and we'd have to remind him, because each night's story was somehow connected to the previous one and there could be no such thing as starting anew.

Sometimes he told us about where *he* was from, the town of Ituna in the southern part of Saskatchewan, where we had never been. He had grown up on a farm near Ituna with his mother and fourteen siblings. His dad had died when he was six or seven but he didn't tell us about that. Instead he described the funny characters in the town and the trouble that he and his brothers got into. There was the story of Handlebar Harry, the Ituna barber who had fallen asleep in his barber's chair one afternoon and awakened to find—eeike!—one half of his handlebar moustache lying on the floor like a turd. (Dad always punctuated his tales with

"eeyaws!" or "eeyikes!" at the many turning points of his plots.) There was the story of Jimmy Kobialchuk the bully, taunting Dad and Uncle Leo from the other side of a fence, watching them through a knothole in the wood. Uncle Leo put a rock in his slingshot and whap! shot Jimmy right through the knothole, gave him a black eye.

they poked a needle hole in each end, then put the eggs up to which had cost Uncle Charles some scars. Dad described the species of duck, two kinds of geese, and a great horned owl, their lips and blew the insides out the far end, as if playing some mucousy musical instrument. They kept the eggs in a raided from the nests of sparrows, magpies, hawks, several collectors was short-lived. At some offence they had given, There were stories about hunting gophers, snaring fish, process of "blowing" the eggs to keep them from spoiling: Uncle Vic raided their collection and played pool with the grabbing partridges out of trees. He told us about the egg collection he and Uncle Charlie had: dozens of bird eggs, straw-lined box, a kind of condominium nest, and they neighbourhood kids asked. But their local fame as egg brought them out for solemn viewings whenever the eggs on the floor of the barn.

Dad also told many stories about Meadow Lake and points north: legends of trappers who sewed themselves into their long underwear for the whole winter; a farmer who hid his money in an old threshing machine; a commercial fisherman who drove so fast on the corduroy roads that every last one of his frozen fish bounced out the back of the truck. We learned about mythical northerners named Rosie Belly and Nelson Cannapotatoes and Banjo Ratt. We heard tales of

the glorious fishing and hunting in the early days, as told to Dad by a trapper named Babe Stonehocker, whom we met a few years later when he hitched a ride with us down to Saskatoon. (I remember being shocked to discover that he was real, and that his favourite drink was cream soda.)

There were also more fanciful animal tales, about foxes, rabbits, and Chippy the chipmunk, who lived in the trees behind our cabin at the lake. My favourites were the ones about Simpleton Simon Sasquatch, who was brought back by popular demand night after night. The first instalment of the Simpleton Saga began something like this:

"Simpleton Simon Sasquatch lived alone as most Sasquatches do. But he wasn't like most Sasquatches, because he didn't enjoy it, being by himself. And from the beginning, even when he was just a little Squatch (that's what they called baby Sasquatches), he was different in another way too: he liked people. Bald-faces is what they were called. And Simpleton Simon liked them. He didn't want to stay hidden in the caves, to sleep in the tallest treetops, to run bounding down the canyon walls as soon as a bald-face came walking or driving or flying along. 'Why do we have to hide?' he asked his parents, and they answered, 'Why do we have to eat? Why do we breathe? Why do we have to be born, and get old, an die?' And for his trouble, he earned the name Simpleton, because they thought only a fool would ask such a question.

"Simpleton Simon left home when he grew up, and wandered in search of a friend. He lived in the mountains, but he had to walk far, far away from them to find a place that looked friendly. Most times, when he tried to introduce

himself to bald-faces, they got out their cameras or their guns. None of them reached out to shake his hand. So he kept wandering, down past the foothills, across the prairie, and even past the edge of a big smoky city. After that he went further north, because he didn't like the smell of the smoke. In the north he liked the trees and the birds and especially the berries. He lived on berries, and loved blueberries the best.

"After crossing fields and swamps and rivers and highways, Simpleton Simon came to a town at the edge of a lake. It was not a grand or famous town, but the people smiled to each other as he watched them from a distance, and the northern lights dazzled him night after night, and everywhere the berries hung from the plants like grapes.

"I like the taste of this place,' said Simpleton Simon, munching on a dewberry. 'I think I'll call it home.' "

I don't remember all of Dad's stories, but what remains in my memory is the magic of lying there in the dark and witnessing the tale as it came into being, out of nothing, at the very moment we heard it. No two were ever the same, even when we asked for repeat performances. Anything could—and did—happen, while Handlebar Harry reached up to feel the stump of his former moustache, while Simpleton Simon Sasquatch fell into the bread-dough machinery at the Meadow Lake Bakery and had to swim the Labrea Dough-Pits, while Uncle Vic cued up an empty great horned owl egg and knocked it to smithereens. I drifted to sleep with Dad's stories parading in my head, and I often dreamed about them too.

Very early, I decided these tales needed to be preserved. I guess even then I understood that Dad wouldn't always be

around to tell them for us. Sometimes Glenn and Michelle and I retold them to each other, or acted them out, or even shared them with the neighbour boys, Roger and Stephen. But these performances, too, disappeared as soon as the words were spoken, and I worried. I didn't have Dad's instinctive trust in the resilience of the story as it passes from mouth to memory and on to other people like a benevolent bacterium, always alive and giving life.

This is how I came to be a writer before I could read. Many evenings I sat on the couch with a Giant scribbler on my knees, serious as a stenographer, inscribing row after row of curlicues, which represented the collected stories of Simpleton Simon Sasquatch and Rosie Belly and all my aunts and uncles.

And now Dad is gone, and I'm still scribbling. Not only to preserve but also to understand those stories and the people and places that inspired them. And to continue on in Dad's tradition, turning life into stories and stories into life. Because if they are where I come from, then maybe they can tell me something about where I belong.

These days I am more concerned than ever about belonging, because I know how fragile it is. There is a crisis of belonging in the world. We are all restless; we are on the move. It is the age of migration and diaspora, the age of commuting, and many of us feel the strain of the contemporary mania for being everywhere at once. But I don't think we need to stay in one place all our lives in order to reconnect with our environments. We need instead to reexamine our stories, to discover a more fluid kind of belonging, one that melds memory and voice and sensation into the complex geometry of our lives.

That's what I have tried to do in this book. It is a story of belonging, an account of my myriad connections to the place I come from and the family that brought me there. Meadow Lake might be an insignificant place in the eyes of the larger world, but it has been crucially important to me, and I want to explore that personal importance. I suspect that most people have a Meadow Lake of their own, a place they can't let go of. They need not have been born in that place, or still live there now, but somehow it has taken hold of them and shaped them so irrevocably that they can't imagine who they would be without it. That's how it is for me. I have lived away from Meadow Lake for almost half my life, and I will probably never live there again, yet it is still unquestionably the place I mean when I say "home."

Sometimes this attachment puzzles me. What is the nature of my connection to this place? Why can't I just get on with the business of adopting a new home wherever I happen to live? Why is my imagination so crowded with the citizens and skies and teeming forests of Meadow Lake?

Whenever I think about belonging—to a community, a place, a family, an assertion—I return to that ubiquitous childhood question: Where do I come from? It has turned out to be one of the most difficult and necessary questions for me, not because origins provide the answers but because origins must be questioned deeply and continually if we are to be at home in the world in a meaningful way. The closer we look at our stories or origin, the more likely we are to find other and sometimes contradictory stories beneath them. And it can be a lifelong task, to learn the many histories of the place and the family you come from. What traditions, what secrets, what subterfuges and wars and inventions and loves were

necessary for me to become the person I am? And am I somehow reponsible for these origins? What sway do they hold over me?

As I have remembered and questioned and imagined the stories of my home, I have learned many things about it. I learned that a rambunctious boy like my schoolmate Clayton Matchee could grow up into a soldier, and that a soldier from Meadow Lake could learn to hate so perfectly that he could be involved in a torture and murder that shocked the world. I discovered that there had been secrets in my family for two generations, and that I wasn't quite who I thought I was. I learned that my own happiness didn't make me innocent. I learned that when people die they leave a space in the world, and that long afterward the living can press their bodies against that space, and listen.

Fix-up Strategies*

(excerpts from I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers)

Cris Tovani

How Do I Know I'm Stuck

Once students acknowledge that they can and should be in control of their reading, they need to know when they are confused. There are indicators that help readers know when confusion or mind wandering is setting in. Many students don't recognize they are confused until it is too late. If students can recognize signals that indicate confusion, they can stop temporarily and decide how to help themselves. When Dan asked how he was supposed to know when he was stuck, he was really asking how he could identify his confusion.

There are six signals I teach my students to look for when they read:

- 1. The voice inside the reader's head isn't interacting with the text. Readers have two types of voices in their head as they read. One is them reciting the text. The other has a conversation with the text, in a sense talking back to the words on the page. Sometimes it asks questions. It can agree or disagree with the content. This voice interacts with the ideas on the page. When readers only hear themselves saying the words, they are confused or bored and won't remember what they have read.
- 2. The camera inside the reader's head shuts off. Good readers have a video camera playing inside their head as they read. When the camera shuts off and the reader can no longer get a visual image from the words, it is an indication that meaning has been interrupted.
- 3. The reader's mind begins to wander. Good readers catch themselves when they are thinking about something unrelated to the text. Thinking about something far removed from the material is a signal that readers must reconnect with their reading.
- 4. The reader can't remember what has been read. Good readers can usually retell some part of what they have read. If they can't remember anything at all, it is a signal they need to go back and repair meaning.
- 5. Clarifying questions asked by the reader are not answered. Good readers ask literal questions to clarify meaning. When these questions don't get answered, it is an indication that the reader needs more background knowledge or is not focused on the text.
- 6. The reader re-encounters a character and has no recollection when that character was introduced. Good readers keep track of characters and know who they are. When a reader re-encounters a character and has no recollection of who that character is, it is a signal that the reader wasn't paying attention and needs to repair something that has caused meaning to break down.

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Strategies to "Fix Up" Confusion

- Make a connection between the text and
 - your life
 - your knowledge of the world
 - another text
- Make a prediction
- Stop and think about what you have already read
- Ask yourself a question and try to answer it
- Reflect in writing on what you have read
- Visualize
- Use print conventions
- Retell what you've read
- Reread
- Notice patterns in text structure
- Adjust your reading rate: slow down or speed up

Make a Connection Between the Text and Your Life, Your Knowledge of the World, or Another Text

Sometimes a reader has information about a topic in his head that isn't being used. When brought to bear, this background knowledge can be a powerful tool, helping the reader repair meaning. Good readers know that using knowledge to make a connection will help them understand their reading better. They use memories, personal experiences, information about the subject, the author's style, and textual organization to help them visualize, predict, ask questions, infer, stay focused, and remember what they have read.

Text connections can give a reader insights into a character's motive. Sometimes recalling factual information helps the reader understand why an event is taking place. Remembering another story with a similar plot enables the reader to anticipate action. Identifying an author's writing style or the organizational pattern of a text helps the reader understand what the author is saying.

Make a Prediction

Good readers anticipate what's coming next. Based on what they've already read, readers expect certain new events to occur. When an event doesn't match a prediction, readers rethink and revise their thinking. More important, they are alerted to possible confusion. Sometimes misreading words throws the prediction off. When readers predict, they are aware meaning is breaking down. Instead of ignoring an incorrect prediction, they get back into the action by making a new guess. Predicting jolts readers back on track. It keeps them involved so they aren't surprised by incorrect conclusions.

Stop and Think About What You Have Already Read

This one is so easy most students ignore it. Yet it is one of the most useful fix-up strategies of all. Good readers ponder what they have read. They connect newly acquired knowledge with information they already have. Stopping and thinking gives readers time to synthesize new information. It allows opportunities to ask questions, visualize, and determine what is important in the text.

Ask a Question

Good readers ask themselves questions when they read. Curious about the answers, they continue reading. Sometimes these questions are answered directly in the text, and meaning is clarified. Typically, clarifying questions are about a character, setting, event, or process: who, what, when, and where questions.

Other times, answers to readers' questions aren't found in the text. These are pondering questions that don't always have simple answers. They ask how and why. In these cases, the reader is forced to go beyond the words to find the answer, either by drawing an inference or by going to another source.

Struggling readers sometimes expect to find all the answers to their questions in the text. These readers often miss test questions like "What's the best title for this piece?" or "What's the main idea?" They don't realize that the answers can be found by using clues from the text and their background knowledge to draw an inference. Many secondary students think this is cheating or wasting time.

Readers who ask questions and know where the answers to their questions are to be found are more likely to have a richer read, to infer, to draw conclusions, and regain control of their reading.

Write About What You've Read

Writing down what they think about what they've read allows readers to clarify their thinking. It is an opportunity to reflect. Readers better understand their reading when they have written about it. The writing may be a summary or a response. Sometimes just jotting down a few notes will clarify meaning.

Visualize

When meaning breaks down, good readers consciously create images in their head to help them make sense of what the words are saying. They use movies, television, and life to help them picture what is happening. When a reader can visualize what is happening, comprehension improves. Secondary students are bombarded with visual images. These images can help readers make a video in their head. If they can "see it," they often understand it.

Last summer, I worked with a young man named Jason, who was soon to be a senior. His mother was concerned that he wouldn't do well in English because he didn't remember what he read. For an hour a week I helped him learn how to use background knowledge and create visual images while he read.

As a homework assignment, I asked him to read a controversial magazine article about Area 51 (a suspected top-secret government research and development site investigating UFOs), thinking he would have no trouble relating it to one of the movies he had seen about UFOs. He came back the next week complaining that he didn't understand what he read because he didn't have any background knowledge about the topic.

I asked if he had seen any television shows or movies that might help him visualize what was happening. Jason looked up from the magazine and said, "Yeah, I saw a movie with Will Smith about aliens that were attacking the earth." Then he said something that really surprised me. "I didn't think I should really use movies when I'm reading. Isn't that cheating?"

"Cheating?" I asked incredulously. "What do you mean?"

Jason explained that his teachers often complained that students watched too much TV and wasted their time at movie theaters. Even though the movie he was remembering featured Area 51, he didn't think he should use it to do "schoolwork." Jason remembered the movie in great detail. He described the desert and the top security surrounding the area. When we went back to reread the article, I asked Jason to use those images to help him visualize the words in the text. Almost automatically, he begin to comprehend parts that were confusing before. He now understood why there was no water in "Groom Lake," that it was so named because it once was a lake during prehistoric times. He could now visualize a top security facility in the middle of nowhere and was even able to infer that it was where it was because of its inaccessibility. Once Jason realized it was all right to use his vast repertoire of video images, he was able to better visualize the words he was reading.

Use Print Conventions

Key words, bold print, italicized words, capital letters, and punctuation are all used to enhance understanding. Conventions of print help the author convey intent. They help the reader determine what is important and what the author values. Conventions of print give the reader insight into voice inflections and how the author wants the piece to sound. Poor readers often ignore conventions because they are unaware of their function. Pointing out conventions will not only improve reading comprehension but also help students use these same conventions to convey meaning when they write.

Retell What You've Read

Taking a moment to retell what has been read helps the reader reflect. It activates background knowledge and also provides a check on whether the reader is understanding. When readers can't retell what they read, it is an indication that their mind has been wandering or confusion has set in. Asking What have I just read? refreshes the reader's memory and prepares her to read the next part. This is a useful strategy when returning to reading after some time has passed. Students frequently read something and then don't pick up the material again for several days. Teaching students to quickly recall what they have already read before starting new material can save time. Readers who

don't recall what they have read before beginning new text end up doing it while they are reading the new material and therefore don't pay attention to it.

Reread

When meaning breaks down, readers can stop and decide whether there is something in the text they can reread that will help them understand the piece better. Since this is the one strategy most readers know automatically, it needs little explaining. An important aspect to remember is that a student doesn't have to reread everything for the strategy to be helpful. Sometimes rereading portions of the text—a sentence, or even just a word—can enhance comprehension. Struggling readers tend to think rereading means they have to reread everything.

Notice Patterns in Text Structure

Genres have specific organizational patterns. Recognizing how a piece is organized helps readers locate information more quickly When my daughters played high school volleyball, I relied on the organizational pattern of the local newspaper to find out quickly whether they were mentioned in an article. I knew the sports section was toward the back of the paper and that every Thursday the paper featured high school athletics after professional and collegiate sports. I didn't have to read the entire newspaper—or the entire sports section—to find out the information I wanted.

Some struggling readers believe that they have to read everything from cover to cover, even nonfiction. Taking time to explain how a piece is organized helps students figure out where information is found. It helps them determine what is important. When meaning breaks down, readers can stop and think how the text is organized and see whether there is something in the organizational pattern that will help them understand the piece.

Adjust Reading Rate: Slow Down or Speed Up

Contrary to what struggling readers think, good readers don't read everything fast. They adjust their rate to meet the demands of the task. Many secondary students read course textbooks at the same rate they read their favorite magazine. Good readers slow down when something is difficult or unfamiliar. They realize that in order to construct meaning, their rate must decrease. They also know that it's okay to read faster when something is familiar or boring. Reading faster sometimes forces the brain to stay engaged. Good readers select a rate based on the difficulty of the material, their purpose in reading it, and their familiarity with the topic.

Not all fix-up strategies will work all the time. Some work better than others depending on the nature of your confusion. It is important that students know that when good readers get stuck, they don't quit. They stop and decide how to repair their confusion. The more plans readers have for reconstructing comprehension, the more likely they are to stick with their reading.

Driving and Reading

My friend and colleague Laura Benson once used a metaphor comparing reading with driving a car. It hit home, and I've embellished it to help students understand how important monitoring comprehension is and how useful fix-up strategies can be.

When I drive, I have a destination in mind. I am very conscious of what is going on around me. I monitor my speed. I compare it with the posted limits. I know to slow down for speed traps, and I know when I can exceed the speed limit without risking danger to myself or others. When a song comes on the radio that I like, I turn it up. When a song comes on that I don't like, I change the station. I watch the gas and oil gauges to make sure they are in acceptable ranges. I look in the mirrors so I know where other cars are around me. As long as I am heading toward my destination, I keep driving.

However, if I encounter difficulty, I stop and try to correct the problem. If I get a flat tire or I am caught speeding I can't keep driving unless I want to make my situation worse. Driving on a flat can bend the rim and foul up the alignment. Ignoring the flashing red lights of a patrol car can land me in jail. There are no two ways around it. I can't keep going. I need to stop and plan what to do next.

This plan doesn't need to be elaborate, but it does have to meet the demands of the situation. My thinking needs to be flexible; I might have to try a few different strategies before I find one that works. I have to do more than sit in the car and cry. Crying won't help me get back on the road. I need to weigh my options and decide which one will help me the most.

If I want to fix the flat tire, the obvious choice would be to change it. Unfortunately, this won't work for me because I don't even know where the spare is, let alone the circular wrench that gets the tire off the car. Changing the tire isn't a plan that will help me. But I can't just sit there. I need to try something else.

I could use the cell phone to call someone, but when I reach into the glove compartment to retrieve it, I realize this plan won't work either. Someone has used the phone and has neglected to return it. I can decide to walk to a gas station, but I notice that it is getting dark and I am in a part of town that isn't safe; walking wouldn't be smart. Finally, I decide to raise the hood of the car, lock the doors, turn on my flashers, and wait for a police officer to come to my aid. The point is, I don't give up. When one plan doesn't work, I try something else.

Monitoring comprehension and using fix-up strategies is a lot like driving. Good readers expect to arrive at meaning, just as good drivers expect to arrive at their destination. A reader's ultimate purpose is to gain meaning. In order to do this, readers must monitor their comprehension, and when meaning breaks down, they need to repair it.

Repairing Confusion

Students need opportunities to select fix-up strategies based on the nature of the problem. Not every fix-up strategy works in every instance. Before students can use fix-up strategies flexibly and automatically, they need to recognize confusion and analyze what is causing the confusion. Only then can readers choose how they will try to repair meaning.

Readers who encounter an unknown word know that rereading the word over and over again isn't going to help. They may ask someone the meaning or look the word up in the dictionary. Circumstances dictate which fix-up strategy to use. If the reader is alone, she can't ask for help. If she doesn't have a dictionary or is too lazy to look up the word, she has to find another way to help herself. Perhaps she reads around the unknown word and tries to make a logical guess about its meaning. She may decide that the word is unimportant and consciously skip it. She may conclude that unless the word reappears, it isn't necessary to the understanding of the piece. If the word does reappear, she may decide it is important. She can flag it so she can talk to her teacher about it the next day. A reader who is aware of all of these options can attack her comprehension problem.

Another day, another class. I refer to the list of fix-up strategies on the board and begin working through several students' comprehension problems.

"Jim's problem is he doesn't know what pariah means. What could he do?" "Just skip it," says Brandon.

"He could just skip it," I say, "but what if it is a word he really needs to know?"

"I could look it up," says Jim. Unfortunately, at the time our room was equipped with third-grade dictionaries that had few polysyllabic words and Jim was unable to find his unknown word.

"Okay, now what do you do?" I ask.

Jim looks at the list of fix-up strategies. "I could ask someone for help, or I could just skip it."

Sensing that Jim is feeling he is working too hard to find the meaning of the word, I tell him, "A pariah is a social outcast." Jim smiles and writes the definition on a sticky note. I don't want to stop here, though. I tell the class that sometimes it is okay to decide to skip the word. However, if the word keeps appearing, it's probably important. Asking someone what a word means is okay too, but if no one is around to ask, it is important to know other ways to figure out unknown words. Here are a few strategies to try:

- 1. Look at the structure of the word. Is there a familiar prefix, root, or suffix? Teachers don't teach structural analysis because it is fun and exhilarating. They teach it because sometimes readers can use this information to crack difficult words and approximate meanings.
- 2. Use the glossary if there is one. Let's be honest. Most people don't look up every unknown word they come to. However, glossaries are handy and much easier to use than an unwieldy dictionary.

- 3. Read the words around the unknown word. Can another word be substituted? Take a guess. What word would make sense there?
- 4. Write the word down on a sticky note. The next day in class, ask the teacher.

Next, Amber reads a paragraph aloud to the class. "When I read this, I was thinking about something else," she says.

"Amber caught herself thinking about something other than the book. I do that too," I confess. "Amber recognizes her mind is wandering and instead of reading on she stops to fix her problem." I ask Amber how she knows she is stuck.

"I was reading about the slaves. The text made me think they were treated like animals. Animals started me thinking about my dog at home, who is about to have puppies. When I realized what I was thinking about, I had read the whole page and didn't remember a thing."

Again, I refer to the list of fix-up strategies on the board. "What can Amber try to get unstuck?"

Kandice says, "Reread."

Even though Amber says, "Good idea," I can tell she's not satisfied with the answer. I ask the class, "What else can she try?"

Curtis suggests that Amber go back to the last part she remembers. As she rereads she should consciously try to make a picture in her head. "Try to visualize what's happening in the book," says Curtis. "It might make it easier to pay attention if you have a picture in your head."

Amber is ready to reread. She has a concrete plan of attack.

Finally DeAndre, who is reading *Nightjohn* (Paulsen 1993), says he is confused by the characters' dialogue. He doesn't know who is talking. His confusion has a lot to do with his inattentiveness to the conventions of print. He is not using punctuation to aid meaning. I point out that quotation marks and new paragraphs are used to help the reader know who is talking without putting *he said*, *she said* in all the time. When a new character talks, a new paragraph begins. Quotation marks separate one person's speeches from another's.

I ask DeAndre to go back to where the book last made sense. I ask him to begin rereading this part out loud. After a sentence or two I stop him and ask, "Who is talking now?" He tells me it is Sarney, a young slave girl. DeAndre continues, but I can tell by the way he is reading that he has no idea who is speaking. I ask him who is talking now.

"I don't know. It is either Nightjohn or Sarney," he answers.

I point out the quotation marks and ask DeAndre to return to the point where Sarney last spoke. I ask him to slow down and look for paragraph changes. DeAndre adjusts his speed and forces himself to notice paragraph changes and quotation marks. He begins rereading, after saying to himself, "Okay Sarney is talking now." He moves on and says, "This is Nightjohn talking." Noticing quotation marks and other print conventions make it easy to tell who is talking.

Elegy in Stone*

Steven Heighton

Steven Heighton was born in Toronto, Ontario, in 1961. Heighton studied at Queen's University in Kingston, Ontario, the city he subsequently made his home. He is a writer of poetry, essays, and fiction. Heighton was awarded the Gerald Lampert Prize and received a gold medal for fiction at the National Magazine Awards. His book of poems *The Ecstasy of Skeptics* (1995) was a finalist for the Governor General's Literary Award. In this selection, Heighton describes his visit to the war memorial at Vimy Ridge in France. Consider the war memorial in your community or another one you have visited. What objects, words, and other features are included in this memorial? If you were designing a war memorial, which features would you include and which would you leave out? What impact would you expect these features to have on visitors to the memorial?

Vimy Ridge, April 1992

The park's entrance—a border crossing, really—was modest enough: a small sign you could easily miss if you were driving past. But we were on foot. And though it turned out to be a much longer walk than we'd expected, it was a good place to walk, the fields along the road billowing with mustard, wheat, and poppies, the oaks and maples fragrant with new growth. We could be in Canada, I thought—then remembered that, for official purposes, we were.

The wind as we neared the ridge grew chilly, the sky grey.

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Before long the road passed through a forest of natural growth and entered an old plantation of white pines, thick and towering, a spacious colonnade receding in the gloom. Fences appeared along the road, then signs warning us not to walk among the trees where sheep foraged above grassed-in trenches, shell holes, unexploded mines. In the blue-green, stained-glass light of the forest, the near-silence was eerie, solemn, as in the cathedral at Arras.

Finally we heard voices, saw a file of parked cars ahead through the trees, and came out at the main exhibit site of the park, some distance below the monument that crowns Vimy Ridge. Here, in 1917, from a line of trenches now preserved in concrete and filled daily with French tourists, the Canadian troops had launched their attack. Preserved likewise is the first obstacle they had met: the front-line German trench, barely a grenade's throw away. This whites-of-their-eyes proximity surprised us and made stories of verbal fraternization between the lines—of back and forth banter in broken English and German—all the more plausible, and poignant.

A few years after the end of the First World War the government of France gave Canada a sizable chunk of the cratered, barren terrain around Vimy Ridge, where 20,000 Canadians fell before the ridge was finally taken on 12 April 1917. Today many Canadian visitors to France pass the memorial park en route to Arras or Lille without realizing the site is officially a small piece of Canada. Though "plot" might be a better word, for although the trenches where Canadian and Allied soldiers lived and died during their siege have healed over, the fields are scarred with cemeteries and the woodlots filled with unmarked graves.

We'd arrived the night before in nearby Arras, finding a hotel and visiting the town's medieval cathedral. The hotel manager had elaborately regretted that we hadn't come two weeks earlier, on Easter Monday, when French President François Mitterrand, and Prime Minister Brian Mulroney and a handful of Vimy veterans had arrived for the seventy-fifth anniversary of the ridge's fall. I told the manager that I'd read about the ceremony back home, but felt the park was probably best experienced without the crowds and fanfare of an official visit. I could have said more but didn't trust my French enough to try explaining how disturbed

I'd been by photographs of those heads of state and their aides beaming glibly among the hunched veterans, whose nation-building sacrifice was clearly far from the politicians' minds.

Nation-building sacrifice sounds far too much like the kind of pious, pushy rhetoric I've learned to mistrust and fear, yet for years the bloody achievement of the Canadians on Vimy Ridge did stand, like the ridge itself, as a landmark, a high point around which the idea of a distinct Canadian identity could form.

"C'est magnifique," the manager told us when we explained we wanted to go. "Magnifique."

At the park's main exhibit site we went into a small, undistinguished brick building to see about a tour of the tunnel system under the trenches. The young guides, in Parks Canada uniforms, explained that we'd just missed the tour and unfortunately would have to wait for the next. But as we turned and went outside to confer, they must have noticed the small Canadian flag sewn onto my backpack, because one of them came out after us and beckoned us toward the tunnels. "You should have told us you're Canadian," he said with a soft Manitoba-French accent. "We don't get all that many."

The low-ceilinged, labyrinthine "subways" — where men ate and slept before the attack and couriers ran with their messages and sappers set charges under the German lines — have been carefully restored, but more or less unembellished. The impression, as above in the trenches, was sobering. I was relieved that this sad, clammy underworld had not been brightened up into some gaudy monument to Our Glorious Past; I was relieved that it still looked, and felt, like a tomb. It reminded me of the tunnels of the besieged Huguenots under the cathedral of Arras.

It was good to get back up into the daylight. We agreed to meet Mario and the other guides for a beer that night in town.

We followed the road up the last part of the ridge to the monument, wind blowing over the bare fields in a steady barrage. Seventy-five years before, the Canadians had advanced at dawn through driving sleet and snow, and now, nearing the exposed crown of the ridge, we could see how weather of that intensity must be quite common. The monument stands atop Hill 145, the Canadians' final objective and the highest

point for miles around—but on the morning of the attack it must have been invisible through the snow and the timed barrage behind which the men were advancing.

Before the hilltop and the monument came in sight I'd felt uneasy, recalling the many monuments I had seen that stylized or made over the true face of war so as to safeguard an ideology, to comply with aesthetic conventions, or to make life easier for the recruiters of future wars. But as we neared the monument—two enormous white limestone pillars that meet at the base to form a kind of elongated U—I was impressed. And, as before, relieved. I'd first become anxious when the hotel keeper had told us to expect something "magnifique," but now I saw that in a sense he was right, for here was something magnificent in its simplicity, its solemnity, its understatement. And brilliant in its implication, because the pillars did not quite form a triumphant V, as you might expect, but a shape uncannily resembling the sights mounted on machine guns of the First World War—the kind that claimed tens of thousands of Canadian lives in the war and several thousand on the morning of the attack.

I don't believe such resemblances can be assigned to chance. An artist's hand is always guided in large part by the subconscious. I don't know whether the architect of the Vimy monument was ever asked about his intentions, conscious or subconscious, but in a sense they're no longer the point; unlike so many other old monuments, Walter Seymour Allward's is strikingly modern because of the way it surpasses, or second-guesses, all conventional intent.

We drew closer. Our feeling that this monolith was more a cenotaph, a vast elegy in stone instead of petrified hot air, grew stronger. And with it a feeling of pride. But a kind of pride very different, I think, from the tribal, intolerant swagger so many monuments have been built to inspire. A shy pride in our country's awkwardness at blowing its own horn—because sooner or later every country that does blow its own horn, with flamboyance, starts looking for somebody else to outblow. A pride in our reluctance—our seeming inability—to canonize brave, scared, betrayed adolescents as bearded heroes of mythic dimension, larger than life. Unreal.

And the monument is a cenotaph: we find its base inscribed with the names of the 11,285 Canadians whose final resting place is unknown. Blown to pieces. Lost in the mud, or buried anonymously in the grave-yards below the ridge. The parade of names marches on and on, a kind of elegy whose heartbreaking syllables are English- and French-Canadian, Ojibway, Ukrainian, Dutch, German, Italian, Japanese...

Many are the names of our own distant relations.

The figures carved on and around the monument, though dated in style, are not blowing trumpets or beating breasts or drums. They seem instead to grieve. We round the monument and the Douai Plain fans out below us: another figure, much larger, cloaked, stands apart at the edge of the monument overlooking the plain. Behind her a sparely worded inscription, in English and French, tells of the ridge's fall.

The figure, we will learn later that night, is Canada, "mourning her lost sons."

Tonight in Arras we'll learn other things as well from the Canadian guides we meet for a beer. That the whole park is planted with shrubs and trees from Canada. That 11,285 pines were planted after the war for every lost man whose name appears on the monument. That the prime minister's Easter visit was indeed a grand and lavish affair—everything the monument itself is not—but that the old soldiers on display carried themselves with dignity and a quiet, inconspicuous pride. And it's that feeling we end up coming back to toward the end of the night when the drinks have made us a bit more open and, I suppose, sentimental. Because we learn that these young expatriates have all felt just as we have about the austerity of the Vimy monument—and, by implication, the Canadian tendency to downplay the "heroism" of our achievements, to refuse to idealize, poeticize, and thus censor an obscene, man-made reality.

Or am I wrong to offer Canada these drunken toasts on a virtue that's largely a matter of historical and political necessity? Perhaps what I'm trying to say is that Canadians are lucky to have been spared, so far, that sense of collective power combined with intense tribal identity that makes every imperial nation so arrogant, competitive, and brutal. And as our friends guide us back to our hotel, I wonder if Canadians will

ever stop berating themselves for not believing—as too many other nations have believed, and keep on believing—that they're better than others, that they're the chosen, the elect, the Greatest Nation on Earth, with God on their side.

"Make sure to let people back home know about the memorial," Mario calls out as we enter our hotel. And I reflect that a visit to the monument and the many battlefields around it might help convince some Canadians that there are worse things than uncertainty and understatement.

And if the monument doesn't convince them, or the battlefields, then surely the graveyards will. In the park or within walking distance lie thirty cemeteries where the remains of over 7,000 Canadians are buried. They are peaceful places, conscientiously tended. Flowers bloom over every grave. Many are poppies. The paint on the crosses is fresh, a dazzling white in the April sun. Here, no doubt, many of the boys whose names appear on the monument are actually buried, beneath long files of anonymous crosses, or stones ranked like chairs in a vast, deserted cathedral. Another endless parade, this time of the nameless – though here and there we do find stones inscribed with a name, an age. David Mahon, 1901-1917. IN MEMORY OF OUR DEAR AND ONLY CHILD.

We recite the words aloud, but this time the feeling they inspire has little to do with pride. The huge limestone gunsight looms above us on the ridge as we enter yet another aisle, and read, yet again:

A SOLDIER OF THE GREAT WAR

A Canadian Regiment Known Unto God

Notes

Huguenots: French Protestants who, during the sixteenth and seventeenth centuries, were in frequent conflict with French Catholics. Because of continued persecution, many Huguenots immigrated to foreign countries, including Canada; from a combination of the Old High German word *eid*, meaning "oath" and *ginoz*, meaning "companion."

The Death of the Moth*

Virginia Woolf

Virginia Woolf, one of the most important writers of the twentieth century, was born in London, England, in 1882. Woolf received little formal education. However, she had an inquiring mind and educated herself by reading from her father's library. After his death, she moved to the London neighbourhood known as Bloomsbury and was part of a brilliant circle of writers and intellectuals known as the Bloomsbury Group. Woolf's best-known novels include *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927). Together with her husband, Leonard Woolf, she established and ran Hogarth Press, which published some of the most innovative literature of the day. Virginia Woolf died in 1941. In some religious or ethical systems, the death of a creature such as a moth is considered to be as significant as the death of a person. What is your response to this idea?

Moths that fly by day are not properly to be called moths; they do not excite that pleasant sense of dark autumn nights and ivy-blossom which the commonest yellow-underwing asleep in the shadow of the curtain never fails to rouse in us. They are hybrid creatures, neither gay like butterflies nor sombre like their own species. Nevertheless the present specimen, with his narrow hay-coloured wings, fringed with a tassel of the same colour, seemed to be content with life. It was a pleasant morning, mid-September, mild, benignant, yet with a keener breath than that of the summer months. The plow was already scoring the field opposite

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the window, and where the share had been, the earth was pressed flat and gleamed with moisture. Such vigour came rolling in from the fields and the down beyond that it was difficult to keep the eyes strictly turned upon the book. The rooks too were keeping one of their annual festivities; soaring round the treetops until it looked as if a vast net with thousands of black knots in it had been cast up into the air; which, after a few moments, sank slowly down upon the trees until every twig seemed to have a knot at the end of it. Then, suddenly, the net would be thrown into the air again in a wider circle this time, with the utmost clamour and vociferation, as though to be thrown into the air and settle lowly down upon the treetops were a tremendously exciting experience.

The same energy which inspired the rooks, the ploughman, the horses, and even, it seemed, the lean bare-backed downs, sent the moth fluttering from side to side of his square of the windowpane. One could not help watching him. One was, indeed, conscious of a queer feeling of pity for him. The possibilities of pleasure seemed that morning so enormous and so various that to have only a moth's part in life, and a day moth's at that, appeared a hard fate, and his zest in enjoying his meagre opportunities to the full, pathetic. He flew vigorously to one corner of his compartment, and, after waiting there a second, flew across to the other. What remained for him but to fly to a third corner and then to a fourth? That was all he could do, in spite of the size of the downs, the width of the sky, the far-off smoke of houses, and the romantic voice, now and then, of a steamer out at sea. What he could do he did. Watching him, it seemed as if a fibre, very thin but pure, of the enormous energy of the world had been thrust into his frail and diminutive body. As often as he crossed the pane, I could fancy that a thread of vital light became visible. He was little or nothing but life.

Yet, because he was so small, and so simple a form of the energy that was rolling in at the open window and driving its way through so many narrow and intricate corridors in my own brain and in those of other human beings, there was something marvellous as well as pathetic about him. It was as if someone had taken a tiny bead of pure life and decking it as lightly as possible with down and feathers, had set it dancing and zigzagging to show us the true nature of life. Thus displayed one could

not get over the strangeness of it. One is apt to forget all about life, seeing it humped and bossed and garnished and cumbered so that it has to move with the greatest circumspection and dignity. Again, the thought of all that life might have been had he been born in any other shape caused one to view his simple activities with a kind of pity.

After a time, tired by his dancing apparently, he settled on the window ledge in the sun, and, the queer spectacle being at an end, I forgot about him. Then, looking up, my eye was caught by him. He was trying to resume his dancing, but seemed either so stiff or so awkward that he could only flutter to the bottom of the windowpane; and when he tried to fly across it he failed. Being intent on other matters I watched these futile attempts for a time without thinking, unconsciously waiting for him to resume his flight, as one waits for a machine, that has stopped momentarily to start again without considering the reason of its failure. After perhaps a seventh attempt he slipped from the wooden ledge and fell, fluttering his wings, on to his back on the windowsill. The helplessness of his attitude roused me. It flashed upon me that he was in difficulties; he could no longer raise himself; his legs struggled vainly. But, as I stretched out a pencil, meaning to help him to right himself, it came over me that the failure and awkwardness were the approach of death. I laid the pencil down again.

The legs agitated themselves once more. I looked as if for the enemy against which he struggled. I looked out of doors. What had happened there? Presumably it was midday, and work in the fields had stopped. Stillness and quiet had replaced the previous animation. The birds had taken themselves off to feed in the brooks. The horses stood still. Yet the power was there all the same, massed outside, indifferent, impersonal, not attending to anything in particular. Somehow it was opposed to the little hay-coloured moth. It was useless to try to do anything. One could only watch the extraordinary efforts made by those tiny legs against an oncoming doom which could, had it chosen, have submerged an entire city, not merely a city, but masses of human beings; nothing, I knew, had any chance against death. Nevertheless after a pause of exhaustion the legs fluttered again. It was superb, this last protest, and so frantic that he succeeded at last in righting himself. One's sympathies, of

course, were all on the side of life. Also, when there was nobody to care or to know, this gigantic effort on the part of an insignificant little moth, against a power of such magnitude, to retain what no one else valued or desired to keep, moved one strangely. Again, somehow, one saw life, a pure bead. I lifted the pencil again, useless though I knew it to be. But even as I did so, the unmistakable tokens of death showed themselves. The body relaxed, and instantly grew stiff. The struggle was over. The insignificant little creature now knew death. As I looked at the dead moth, this minute wayside triumph of so great a force over so mean an antagonist filled me with wonder. Just as life had been strange a few minutes before, so death was now as strange. The moth having righted himself now lay most decently and uncomplainingly composed. O yes, he seemed to say, death is stronger than I am.

Notes

benignant mild and serene
share in this instance, the blade of a plough
down in this instance, an undulating, treeless upland
rooks European and Asiatic crows with a hoarse chirp
vociferation loud, insistent, unpleasant noise
bossed embossed, ornamented
garnished decorated, embellished
cumbered hindered, burdened
circumspection cautiousness, prudence
wayside along the way
mean in this instance, unimposing or insignificant

A Place to Stand On*

Margaret Laurence

Margaret Laurence was born in Neepawa, Manitoba, in 1926. After studying English literature at Winnipeg's United College, she worked as a reporter for the *Winnipeg Citizen*. She lived the beginning of her adult life in England and Africa, eventually settling in Lakefield, Ontario. Laurence is best known for her Manawaka series of books which includes *The Stone Angel* (1964) and *The Diviners* (1974). She also published children's stories, essays, and memoirs. Laurence received many honours, including two Governor General's Literary Awards for Fiction. She was also a fervent social activist. She died in 1987. Laurence's experiences of growing up in Manitoba and living in Africa are important elements in her writing. . . . In what ways have the places where you grew up influenced your development?

The creative writer perceives his world once and for all in childhood and adolescence, and his whole career is an effort to illustrate his private world in terms of the great public world we all share.

—Graham Greene, Collected Essays

I believe that Graham Greene is right in this statement. It does not mean that the individual does not change after adolescence. On the contrary, it underlines the necessity for change. For the writer, one way of

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discovering oneself, of changing from the patterns of childhood and adolescence to those of adulthood, is through the explorations inherent in the writing itself. In the case of a great many writers, this exploration at some point—and perhaps at all points—involves an attempt to understand one's background and one's past, sometimes even a more distant past which one has not personally experienced.

This sort of exploration can be clearly seen in the works of contemporary African writers, many of whom recreate their people's past in novels and plays in order to recover a sense of themselves, an identity and a feeling of value from which they were separated by two or three generations of colonialism and missionizing. They have found it necessary, in other words, to come to terms with their ancestors and their gods in order to be able to accept the past and be at peace with the dead, without being stifled or threatened by that past.

Oddly enough, it was only several years ago, when I began doing some research into contemporary Nigerian writing and its background, that I began to see how much my own writing had followed the same pattern—the attempt to assimilate the past, partly in order to be freed from it, partly in order to try to understand myself and perhaps others of my generation, through seeing where we had come from.

I was fortunate in going to Africa when I did—in my early twenties—because for some years I was so fascinated by the African scene that I was prevented from writing an autobiographical first novel. I don't say there is anything wrong in autobiographical novels, but it would not have been the right thing for me—my view of the prairie town from which I had come was still too prejudiced and distorted by closeness. I had to get farther away from it before I could begin to see it. Also, as it turned out ultimately, the kind of novel which I can best handle is one in which the fictional characters are very definitely themselves, not me, the kind of novel in which I can feel a deep sense of connection with the main character without a total identification which for me would prevent a necessary distancing.

I always knew that one day I would have to stop writing about Africa and go back to my own people, my own place of belonging, but when I began to do this, I was extremely nervous about the outcome. I

did not consciously choose any particular time in history, or any particular characters. The reverse seemed to be true. The character of Hagar in *The Stone Angel* seemed almost to choose me. Later, though, I recognized that in some way, not at all consciously understood by me at the time, I had had to begin approaching my background and my past through my grandparents' generation, the generation of pioneers of Scots-Presbyterian origin, who had been among the first to people the town I called Manawaka. This was where my own roots began. Other past generations of my father's family had lived in Scotland, but for me, my people's real past—my own real past—was not connected except distantly with Scotland; indeed, this was true for Hagar as well, for she was born in Manawaka.

The name Manawaka is an invented one, but it had been in my mind since I was about seventeen or eighteen, when I first began to think about writing something set in a prairie town. Manawaka is not my hometown of Neepawa—it has elements of Neepawa, especially in some of the descriptions of places, such as the cemetery on the hill or the Wachakwa valley through which ran the small brown river which was the river of my childhood. In almost every way, however, Manawaka was not so much any one prairie town as an amalgam of many prairie towns. Most of all, I like to think, it is simply itself, a town of the mind, my own private world, as Graham Greene says, which one hopes will ultimately relate to the outer world which we all share.

When one thinks of the influence of a place on one's writing, two aspects come to mind. First, the physical presence of the place itself—its geography, its appearance. Second, the people. For me, the second aspect of environment is the most important, although in everything I have written which is set in Canada, whether or not actually set in Manitoba, somewhere some of my memories of the physical appearance of the prairies come in. I had, as a child and as an adolescent, ambiguous feelings about the prairies. I still have them, although they no longer bother me. I wanted then to get out of the small town and go far away, and yet I felt the protectiveness of that atmosphere, too. I felt the loneliness and the isolation of the land itself, and yet I always considered southern Manitoba to be very beautiful, and I still do. I doubt if I will

ever live there again, but those poplar bluffs and the blackness of that soil and the way in which the sky is open from one side of the horizon to the other—these are things I will carry inside my skull for as long as I live, with the vividness of recall that only our first home can have for us.

Nevertheless, the people were more important than the place. Hagar in *The Stone Angel* was not drawn from life, but she incorporates many of the qualities of my grandparents' generation. Her speech is their speech and her gods their gods. I think I never recognized until I wrote that novel just how mixed my own feelings were toward that whole generation of pioneers—how difficult they were to live with, how authoritarian, how unbending, how afraid to show love, many of them, and how willing to show anger. And yet, they had inhabited a wilderness and made it faithful. They were, in the end, great survivors, and for that I love and value them.

The final exploration of this aspect of my background came when I wrote—over the past six or seven years—*A Bird in the House*, a number of short stories set in Manawaka and based upon my childhood and my childhood family, the only semi-autobiographical fiction I have ever written. I did not realize until I had finished the final story in the series how much all these stories are dominated by the figure of my maternal grandfather, who came of Irish Protestant stock. Perhaps it was through writing these stories that I finally came to see my grandfather not only as the repressive authoritarian figure from my childhood, but also as a boy who had to leave school in Ontario when he was about twelve, after his father's death, and who as a young man went to Manitoba by sternwheeler and walked the fifty miles from Winnipeg to Portage la Prairie, where he settled for some years before moving to Neepawa. He was a very hard man in many ways, but he had had a very hard life. I don't think I knew any of this, really knew it, until I had finished those stories. I don't think I ever knew, either, until that moment how much I owed to him. One sentence, near the end of the final story, may show what I mean: "I had feared and fought the old man, yet he proclaimed himself in my veins."

My writing, then, has been my own attempt to come to terms with the past. I see this process as the gradual one of freeing oneself from the

stultifying aspect of the past, while at the same time beginning to see its true value—which, in the case of my own people (by which I mean the total community, not just my particular family), was a determination to survive against whatever odds.

The theme of survival—not just physical survival, but the preservation of some human dignity and in the end some human warmth and ability to reach out and touch others—this is, I have come to think, an almost inevitable theme for a writer such as I, who came from a Scots-Irish background of stern values and hard work and puritanism, and who grew up during the drought and depression of the thirties and then the war.

This theme runs through two of my novels other than *The Stone Angel* (in which it is, of course, the dominant theme). In *A Jest of God* and *The Fire-Dwellers*, both Rachel and Stacey are in their very different ways threatened by the past and by the various inadequacies each feels in herself. In the end, and again in their very different ways and out of their very different dilemmas, each finds within herself an ability to survive—not just to go on living, but to change and to move into new areas of life. Neither book is optimistic. Optimism in this world seems impossible to me. But in each novel there is some hope, and that is a different thing entirely.

If Graham Greene is right—as I think he is—in his belief that a writer's career is "an effort to illustrate his private world in terms of the great public world we all share," then I think it is understandable that so much of my writing relates to the kind of prairie town in which I was born and in which I first began to be aware of myself. Writing, for me, has to be set firmly in some soil, some place, some outer and inner territory which might be described in anthropological terms as "cultural background." But I do not believe that this kind of writing needs therefore to be parochial. If Hagar in *The Stone Angel* has any meaning, it is the same as that of an old woman anywhere, having to deal with the reality of dying. On the other hand, she is not an old woman anywhere. She is very much a person who belongs in the same kind of prairie Scots-Presbyterian background as I do, and it was, of course, people like Hagar who created that background, with all its flaws and its strengths. In a poem entitled *Roblin Mills*, *Circa* 1842, Al Purdy said:

They had their being once and left a place to stand on

They did indeed, and this is the place we are standing on, for better and for worse.

I remember saying once, three or four years ago, that I felt I had written myself out of that prairie town. I know better now. My future writing may not be set in that town—and indeed, my novel, *The Fire-Dwellers*, was set in Vancouver. I may not always write fiction set in Canada. But somewhere, perhaps in the memories of some characters, Manawaka will probably always be there, simply because whatever I am was shaped and formed in that sort of place, and my way of seeing, however much it may have changed over the years, remains in some enduring way that of a small-town prairie person.

Notes

Graham Greene renowned English novelist (1904-1991), who explored social and moral issues in novels often set in foreign countries research into contemporary Nigerian writing a reference to Long Drums and Cannons (1968), Laurence's study of Nigerian literature Roblin Mills, circa 1842 a reference to Al Purdy's poem about a pioneer settlement near Belleville in southern Ontario

E.B. White

A Boy 1 Knew*

In writing about your own childhood, it is evidently a difficult task to step outside the first person and to resee the world with any detachment at all. In "A Boy I Knew," E. B. White tries, and (we believe) succeeds beautifully. This remarkable essay, touching on White's childhood struggles with fear and melancholy, was contributed to the series "My Most Unforgettable Character" in the *Reader's Digest* (June 1940). White never reprinted it in book form, and we are happy and proud to blow the dust off it.

I am quite sure that the character I'm least likely to forget is a boy I grew up with and nowadays see little of. I keep thinking about him. Once in a while I catch sight of him—down a lane, or just coming out of a men's washroom. Sometimes I will be gazing absently, at my own son, now nine years old, and there in his stead this other boy will be, blindingly familiar yet wholly dreamlike and unapproachable. Although he enjoys a somewhat doubtful corporality, and occurs only occasionally, like a stitch in the side, without him I should indeed be lost. He is the boy that once was me.

The most memorable character in any man's life, and often the most inspiring, is the lad that once he was. I certainly can never forget him, and, at rare intervals when his trail crosses mine, the conjunction fills me with elation. Once, quite a while ago, I wrote a few verses which I put away in a folder to ripen. With the reader's kind permission I will exhume these lines now, because they explain briefly what I am getting at:

In the sudden mirror in the hall I saw not my own self at all,

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I saw a most familiar face: My father stood there in my place, Returning, in the hall lamp's glare, My own surprised and watery stare. In thirty years my son shall see Not himself standing there, but me.

This bitter substitution, or transmigration, one generation with another, must be an experience which has disturbed men from the beginning of time. There comes a moment when you discover yourself in your father's shoes, saying his say, putting on his act, even looking as he looked; and in that moment everything is changed, because if you are your father, then your son must be you. Or something like that—it's never quite clear. But anyway you begin to think of this early or original self as someone apart, a separate character, not someone you once were but someone you once knew.

I remember once taking an overnight journey with my son in a Pullman compartment. He slept in the lower berth, handy to the instrument panel containing fan and light controls; I slept in the upper. Early in the morning I awoke and from my vantage point looked down. My boy had raised the shade a few inches and was ingesting the moving world. In that instant I encountered my unforgettable former self: It seemed as though it were I who was down there in the lower berth looking out of the train window just as the sky was growing light, absorbing the incredible wonder of fields, houses, bakery trucks, the beforebreakfast world, tasting the sweetness and scariness of things seen and only half understood – the train penetrating the morning, the child penetrating the meaning of the morning and of the future. To this child the future was always like a high pasture, a little frightening, full of herds of steers and of intimations of wider prospects, of trysts with fate, of vague passionate culminations and the nearness to sky and to groves, of juniper smells and sweet-fern in a broiling noon sun. The future was one devil of a fine place, but it was a long while on the way.

This boy (I mean the one I can't forget) had a good effect on me. He was a cyclist and an early riser. Although grotesque in action, he was of noble design. He lived a life of enchantment;

virtually everything he saw and heard was being seen and heard by him for the first time, so he gave it his whole attention. He took advantage of any slight elevation of ground or of spirit, and if there was a fence going his way, he mounted it and escaped the commonplace by a matter of four feet. I discovered in his company the satisfactions of life's interminable quest; he was always looking for something that had no name and no whereabouts, and not finding it. He either knew instinctively or he soon found out that seeking was more instructive than finding, that journeys were more rewarding than destinations. (I picked up a little of that from him, and have found it of some use.)

He was saddled with an unusual number of worries, it seems to me, but faith underlay them—a faith nourished by the natural world rather than by the supernatural or the spiritual. There was a lake, and at the water's edge a granite rock upholstered with lichen. This was his pew, and the sermon went on forever. He traveled light, so that he was always ready for a change of pace or of direction and was in a position to explore any opportunity and become a part of any situation, unhampered. He spent an appalling amount of time in a semi-dormant state on curbstones, pier-heads, moles, stringpieces, carriage blocks, and porch steps, absorbing the anecdotes, logic, and technique of artisans. He would travel miles to oversee a new piece of construction.

I remember this boy with affection, and feel no embarrassment in idealizing him. He himself was an idealist of shocking proportions. He had a fine capacity for melancholy and the gift of sadness. I never knew anybody on whose spirit the weather had such a devastating effect. A shift of wind, or of mood, could wither him. There would be times when a dismal sky conspired with a forlorn side street to create a moment of such profound bitterness that the world's accumulated sorrow seemed to gather in a solid lump in his heart. The appearance of a coasting hill softening in a thaw, the look of backyards along the railroad tracks on hot afternoons, the faces of people in trolley cars on Sunday—these could and did engulf him in a vast wave of depression. He dreaded Sunday afternoon because it had been deliberately written in a minor key.

He dreaded Sunday also because it was the day he spent worrying about going back to school on Monday. School was consistently frightening, not so much in realization as in anticipation. He went to school for sixteen years and was uneasy and full of dread the entire time—sixteen years of worrying that he would be called upon to speak a piece in the assembly hall. It was an amazing test of human fortitude. Every term was a nightmare of suspense.

The fear he had of making a public appearance on a platform seemed to find a perverse compensation, for he made frequent voluntary appearances in natural amphitheaters before hostile audiences, addressing himself to squalls and thunderstorms, rain and darkness, alone in rented canoes. His survival is something of a mystery, as he was neither very expert nor very strong. Fighting natural disturbances was the only sort of fighting he enjoyed. He would run five blocks to escape a boy who was after him, but he would stand up to any amount of punishment from the elements. He swam from the rocks of Hunter's Island, often at night, making his way there alone and afraid along the rough, dark trail from the end of the bridge (where the house was where they sold pie) up the hill and through the silent woods and across the marsh to the rocks. He hated bathing beaches and the smell of bathhouses, and would go to any amount of trouble to avoid the pollution of undressing in a stall.

This boy felt for animals a kinship he never felt for people. Against considerable opposition and with woefully inadequate equipment, he managed to provide himself with animals, so that he would never be without something to tend. He kept pigeons, dogs, snakes, polliwogs, turtles, rabbits, lizards, singing birds, chameleons, caterpillars, and mice. The total number of hours he spent just standing watching animals, or refilling their water pans, would be impossible to estimate; and it would be hard to say what he got out of it. In spring he felt a sympathetic vibration with earth's renascence, and set a hen. He always seemed to be under some strange compulsion to assist the processes of incubation and germination, as though without him they might fail and the earth grow old and die. To him a miracle was essentially egg-shaped. (It occurs to me that his faith in animals has

been justified by events of recent years: Animals, by comparison with men, seem to have been conducting themselves with poise and dignity.)

In love he was unexcelled. His whole existence was a poem of tender and heroic adoration. He harbored delusions of perfection, and with consummate skill managed to weave the opposite sex into them, while keeping his distance. His search for beauty was always vaguely identified with his search for the ideal of love, and took him into districts which he would otherwise never have visited. Though I seldom see him these days, when I do I notice he still wears that grave inquiring expression as he peers into the faces of passersby, convinced that some day he will find there the answer to his insistent question.

As I say, I feel no embarrassment in describing this character, because there is nothing personal in it—I have rather lost track of him and he has escaped me and is just a strange haunting memory, like the memory of love. I do not consider him in any way unusual or special; he was quite ordinary and had all the standard defects. They seem unimportant. It was his splendor that matters—the unforgettable splendor. No wonder I feel queer when I run into him. I guess all men do.

George Orwell

Shooting an Elephant*

betel juice over her dress. As a police officer I was an obvious have anything to do except stand on street corners and jeer at numbers of people - the only time in my life that I have been than once. In the end the sneering yellow faces of young men divisional police officer of the town, and in an aimless, petty that met me everywhere, the insults hooted after me when I thousands of them in the town and none of them seemed to and the referee (another Burman) looked the other way, the When a nimble Burman tripped me up on the football field kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went was at a safe distance, got badly on my nerves. The young through the bazaars alone somebody would probably spit crowd yelled with hideous laughter. This happened more Buddhist priests were the worst of all. There were several target and was baited whenever it seemed safe to do so. In Moulmein, in lower Burma, I was hated by large important enough for this to happen to me. I was sub-Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British.

of Empire at close quarters. The wretched prisoners huddling with an intolerable sense of guilt. But I could get nothing into in the stinking cages of the lock-ups, the grey, cowed faces of think out my problems in the utter silence that is imposed on unbreakable tyranny, as something clamped down, in saecula As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work the long-term convicts, the scarred buttocks of the men who British Empire is dying, still less did I know that it is a great part I thought that the greatest joy in the world would be to saeculorum, upon the will of prostrate peoples; with another perspective. I was young and ill-educated and I had had to every Englishman in the East. I did not even know that the With one part of my mind I thought of the British Raj as an hatred of the empire I served and my rage against the evilspirited little beasts who tried to make my job impossible. drive a bayonet into a Buddhist priest's guts. Feelings like had been flogged with bamboos – all these oppressed me these are the normal byproducts of imperialism; ask any supplant it. All I knew was that I was stuck between my deal better than the younger empires that are going to Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism—the real motives for which despotic governments act. Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an

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up, as tame elephants always are when their attack of "must" ourney away, and in the morning the elephant had suddenly municipal rubbish van and, when the driver jumped out and Various Burmans stopped me on the way and told me about destroyed somebody's bamboo hut, killed a cow, and raided but a tame one which had gone "must." It had been chained the elephant's doings. It was not, of course, a wild elephant, is due, but on the previous night it had broken its chain and some fruit-stalls and devoured the stock; also it had met the elephant, but I thought the noise might be useful in terrorem. escaped. Its mahout, the only person who could manage it weapons and were quite helpless against it. It had already reappeared in the town. The Burmese population had no when it was in that state, had set out in pursuit, but had took to his heels, had turned the van over and inflicted taken the wrong direction and was now twelve hours' violences upon it.

morning at the beginning of the rains. We began questioning story was a pack of lies, when we heard yells a little distance vaguer it becomes. Some of the people said that the elephant away. There was a loud, scandalized cry of "Go away, child! been seen. It was a very poor quarter, a labyrinth of squalid the people as to where the elephant had gone and, as usual, failed to get any definite information. That is invariably the The Burmese sub-inspector and some Indian constables were waiting for me in the quarter where the elephant had Go away this instant!" and an old woman with a switch in bamboo huts, thatched with palm-leaf, winding all over a distance, but the nearer you get to the scene of events the had gone in one direction, some said that he had gone in case in the East; a story always sounds clear enough at a elephant. I had almost made up my mind that the whole another, some professed not even to have heard of any steep hillside. I remember that it was a cloudy, stuffy

there was something that the children ought not to have seen. round the corner of the hut, caught him with its trunk, put its the skin from his back as neatly as one skins a rabbit. As soon foot on his back, and ground him into the earth. This was the the pony, not wanting it to go mad with fright and throw me the mud. He was an Indian, a black Dravidian coolie, almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him wide open, the teeth bared and grinning with an expression I rounded the hut and saw a man's dead body sprawling in twisted to one side. His face was coated with mud, the eyes was lying on his belly with arms crucified and head sharply her hand came round the corner of a hut, violently shooing of unendurable agony. (Never tell me, by the way, that the devilish.) The friction of the great beast's foot had stripped nearby to borrow an elephant rifle. I had already sent back scored a trench a foot deep and a couple of yards long. He as I saw the dead man I sent an orderly to a friend's house followed, clicking their tongues and exclaiming; evidently dead look peaceful. Most of the corpses I have seen looked rainy season and the ground was soft, and his face had away a crowd of naked children. Some more women if it smelt the elephant.

The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields below, only a few hundred yards away. As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they

wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant—I had merely sent for the rifle to defend myself if necessary—and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metalled road and beyond that a miry waste of paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant it is comparable to destroying a huge and costly piece of machinery—and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of "must" was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not in the least want to shoot him. I decided that I would watch him for a little while to make sure that he did not turn savage again, and then go home.

But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the garish clothes—faces all happy and excited over this bit of fun, all certain that the elephant was going to

sort of hollow, posing dummy, the conventionalized figure of things. To come all that way, rifle in hand, with two thousand as I stood there with the rifle in my hands, that I first grasped the East. Here was I, the white man with his gun, standing in shoot the elephant after all. The people expected it of me and pressing me forward, irresistibly. And it was at this moment, actor of the piece; but in reality I was only an absurd puppet the elephant. I had committed myself to doing it when I sent with the magical rifle in my hands I was momentarily worth pushed to and fro by the will of those yellow faces behind. I a sahib. For it is the condition of his rule that he shall spend for the rifle. A sahib has got to act like a sahib; he has got to crisis he has got to do what the "natives" expect of him. He wears a mask, and his face grows to fit it. I had got to shoot conjurer about to perform a trick. They did not like me, but tyrant it is his own freedom that he destroys. He becomes a people marching at my heels, and then to trail feebly away, the hollowness, the futility of the white man's dominion in front of the unarmed native crowd - seemingly the leading having done nothing—no, that was impossible. The crowd would laugh at me. And my whole life, every white man's life in the East, was one long struggle not to be laughed at. his life in trying to impress the "natives," and so in every perceived in this moment that when the white man turns watching. And suddenly I realized that I should have to be shot. They were watching me as they would watch a appear resolute, to know his own mind and do definite I had got to do it; I could feel their two thousand wills

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it

Continued

always seems worse to kill a large animal.) Besides, there was the beast's owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

crowd watching me, I was not afraid in the ordinary sense, as be frightened in front of "natives"; and so, in general, he isn't frightened. The sole thought in my mind was that if anything would never do. There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get walk up to within, say, twenty-five yards of the elephant and mud into which one would sink at every step. If the elephant It was perfectly clear to me what I ought to do. I ought to I would have been if I had been alone. A white man mustn't thing. I was a poor shot with a rifle and the ground was soft notice of me, it would be safe to leave him until the mahout watchful yellow faces behind. For at that moment, with the test his behavior. If he charged, I could shoot; if he took no chance as a toad under a steam-roller. But even then I was came back. But also I knew that I was going to do no such corpse like that Indian up the hill. And if that happened it pursued, caught, trampled on, and reduced to a grinning was quite probable that some of them would laugh. That went wrong those two thousand Burmans would see me charged and I missed him, I should have about as much not thinking particularly of my own skin, only of the a better aim.

The crowd grew very still, and a deep, low, happy sigh, as of people who see the theatre curtain go up at last, breathed from innumerable throats. They were going to have

their bit of fun after all. The rifle was a beautiful German thing with cross-hair sights. I did not then know that in shooting an elephant one would shoot to cut an imaginary bar running from ear-hole to ear-hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole; actually I aimed several inches in front of this, thinking the brain would be further forward.

impact of the bullet had paralysed him without knocking him head drooping. I fired a third time. That was the shot that did been five seconds, I dare say – he sagged flabbily to his knees. shot he did not collapse but climbed with desperate slowness He trumpeted, for the first and only time. And then down he down. At last, after what seemed a long time – it might have heard the devilish roar of glee that went up from the crowd. even for the bullet to get there, a mysterious, terrible change His mouth slobbered. An enormous senility seemed to have In that instant, in too short a time, one would have thought, settled upon him. One could have imagined him thousands to his feet and stood weakly upright, with legs sagging and it for him. You could see the agony of it jolt his whole body huge rock toppling, his trunk reaching skywards like a tree. and knock the last remnant of strength from his legs. But in When I pulled the trigger I did not hear the bang or feel had come over the elephant. He neither stirred nor fell, but of years old. I fired again into the same spot. At the second falling he seemed for a moment to rise, for as his hind legs stricken, shrunken immensely old, as though the frightful collapsed beneath him he seemed to tower upward like a the kick—one never does when a shot goes home—but I came, his belly towards me, with a crash that seemed to every line of his body had altered. He looked suddenly shake the ground even where I lay.

I got up. The Burmans were already racing past me across the mud. It was obvious that the elephant would never rise

I could see far down into caverns of pale pink throat. I waited like red velvet, but still he did not die. His body did not even thought his heart must be. The thick blood welled out of him jerk when the shots hit him, the tortured breathing continued great beast lying there, powerless to move and yet powerless a long time for him to die, but his breathing did not weaken. cortured gasps continued as steadily as the ticking of a clock. Finally I fired my two remaining shots into the spot where I side painfully rising and falling. His mouth was wide openagony, but in some world remote from me where not even a rhythmically with long rattling gasps, his great mound of a bullet could damage him further. I felt that I had got to put my small rifle and poured shot after shot into his heart and an end to that dreadful noise. It seemed dreadful to see the to die, and not even to be able to finish him. I sent back for down his throat. They seemed to make no impression. The without a pause. He was dying, very slowly and in great again, but he was not dead. He was breathing very

In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans

were bringing dahs¹ and baskets even before I left, and I was told they had stripped his body almost to the bones by the afternoon.

Afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans opinion was divided. The older men said I was right, the younger men said it was a damn shame to shoot an elephant for killing a coolie, because an elephant was worth more than any damn Coringhee coolie. And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a

¹ Large knives.

April Fools on Polar Circus*

Janet Roddan

Polar Circus is a long, alpine climb, 457 metres of vertical gain, involving both snow and ice pitches on Cirrus Mountain in the Athabascan Icefields of the Canadian Rockies. Janet Roddan's story relates female ascent of this route on April Fool's Day, 1988.

The dance with fear fascinates me. Learning to accept fear, to take it in without letting it take over is one of the challenges of climbing ice. Climbing leads me into myself, through my hidden doors, into corners and attics. The doorway through fear always appears ominous, locked shut, insurmountable, impossible. Fear talks to me, whispers my weakness; it speaks of conditions, of my own mortality—it whispers "hubris." Fear sharpens my senses. It dances through my body. It tunes me. It wraps its fingers around my heart and squeezes gently. I learn to welcome fear and the edge it brings me, the whispered warnings, the adrenaline. The tango with fear makes me wise.

Two fireflies glimmer in the darkness. The tiny puffs of light float slowly upward and burn deeper into a maze of ice, snow, and rock. Snatches of our conversation drift up. We are on a quest, in search of ice. A note of opera breaks the white silence. We are singing as we approach the climb.

I learn the language; I articulate the right series of moves, body positions, ice axe and crampon placements to dance with a frozen tongue of ice. To talk with the mountain is strong medicine. Ice climbing allows me the privilege of witnessing the world. The couloir leads us into the mountain, up there to wild, silent places that wait, unconcerned with whether we view them or not.

An initial pitch of ice, steep enough to burn our calves, increases the intensity with which we communicate with this frozen world. This pitch is followed by a long, rambling walk, past the Pencil, a once free-standing pillar of ice that now lies broken and crushed in a heap. Then on up to the knoll, where we look out from the dark, claustrophobic couloir to see

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April Fools on Polar Circus

sun on the peaks. We continue to snake along a snowfield and arrive at last at the base of the route proper, six long pitches of undulating ice . . . varied, interesting, alpine.

Kafka said, "The words of literature are an ice axe to break the sea frozen inside us." We use our ice axes to shatter our frozen worlds into crystals of ice and fear. One of the strong pulls of ice climbing is the tremendous range of feelings one is forced to endure—tingling, shivering pain . . . bubbling, shining elation. We hold on, struggling to control the fear that pounds through our veins and capillaries. But just as fear begins to steal into the soul, a good axe placement thunks into the ice. This solid, physical connection to the world causes the fear to recede . . . first from the arms, then from the mind . . . then even more gradually fear's fingers release the heart, which eventually slows and quiets. The intensity is replaced with warm, smooth, flowing beats. The rhythm takes hold, and the dance begins again.

The last two pitches of the climb cascade out of the notch like an enormous wedding gown. Today's brides approach slowly, touched by the mystery and majesty of the place. We are filled with our fear and our audacity. We encourage each other; we push each other. Our vows are strong, but it is April, late in the season for ice climbing. The ice is rotten; the climb is falling down. Time melts and falls away along with great chunks of ice as I rail and pound against it. The dance becomes a struggle.

The entire world shrinks to a section of frozen water in front of my face. The ice is dripping wet and soggy. The rhythm has been broken. I force myself to breathe, to generate my own flow, to create my own beat. But nothing feels right. A chasm fifteen feet [4.5 m] wide opens up between Barb, my partner, and me. Impossible to return. I fight. I hit hard to get good placements. A big block of ice disengages itself; my tool is embedded in it. Time stops, and in slow motion I swing onto my other ice axe. I "barndoor" open and the block of ice topples over my shoulder. I look down to see the ice explode beside Barb, who suddenly looks tiny and hunched in her small belay stance.

"I don't know about this, Barb," I shout down, hoping she will offer an easy way out. I reason to come down. But she calls back, "It depends on how much you want it." Indeed. How much do I want it? Doubt slides in with spaghetti arms and little shivers that evaporate my courage.

Ycontin edы

April Fools on Polar Circus

But desire, commitment, and an incredible dislike for down climbing drive me. Up. One move at a time. Filled with solemn focus, I proceed. The final veil is gently torn away. The great Goddess reveals her face of frozen water. I witness her dark, foreboding pinnacles, her places of silent, quiet peace, her vistas too vast to contain in a single glance. Tingling, shivering, we arrive at the summit notch at 4 p.m., a happy marriage of fear, sweat, intelligent strength, and smiles.

The vast mystery that spreads out before us causes us to stop and look and take it in for heartbeats of silence. Endless jagged peaks. The silent contract, the ceremony is almost complete. We rappel down the climb. The ropes pull, snagging a few times just to remind us that it's not over yet. A climb is never over until you are back in the car. And even then, the journey that we are all on keeps going. As we descend, night overtakes us. We turn on our headlamps, tiny pins of light in a blanket of darkness.

The April fools, married with fear and laughter on Polar Circus, return to the car, smiling in the darkness, two tiny fireflies humming and buzzing softly.

Reflective Writing: Exploring and Speculating*

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To illustrate the word "alienation," student writer Mike Varveris shared a story about a classmate who had trouble fitting in. To examine the problem of teenage drinking, Jeff Koczwara focused on four main causes. To sort out her feelings about her boyfriend, Sue Chong presented opposing points of view (her own and her steady's) related to an important issue.

All three examples are forms of reflective writing, writing that examines or comments upon some part of the writer's experience. Think of this type of writing as a form of self-study in which the writer "reflects" upon different aspects of life (experiences, beliefs, current events, etc.) to better understand what they mean and why they might be important.

338 The Writer's Stance

The writer of a reflective essay says: I've written about a subject that I find important, interesting, or just plain fun. You might not agree with what I say about this subject, but that's okay. We are all entitled to our opinions. What matters to me is that you find my essay interesting, that it gets you thinking about my subject, and that it helps you understand me a little better.

What's ahead?



Read the quick guide on the next page and the writing examples in this section to learn more about reflective writing. You'll find a wide variety of essays included here, each one providing a little different slant on reflective writing. Then refer to the writing guidelines (340) to help you get started on your own essays.

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REFLECTIVE WRITING



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Quick Guide

All reflective writing—no matter if it examines a past experience, comments upon the present state of things, or explores the future – shares the following characteristics:

Starting Point: Reflective writing begins with a personal question, a personal need to examine some part of your experience. ("Why all this fuss about virtual reality?")

Purpose: The purpose is to examine, explain, or comment upon some part of life. (On another level, the purpose is to inform readers and to get them thinking.)

Form: What your writing looks like—its beginning, middle, and end depends upon your thoughts about your subject. Your writing may simply reflect your thoughts about a subject as they naturally come to mind. Or your writing may be more tightly structured with a thesis statement, supporting paragraphs, and so on.

Audience: When writing reflectively, you are usually speaking to your classmates and peers. (They are the ones who can most directly relate to your experiences and comments.)

Voice: Speak openly and honestly in reflective writing. It should sincerely "reflect" your thoughts and feelings.

Point of View: In most cases you should use the first-person (I) point of view in reflective writing. (No surprise here. Reflective writing is based on *personal* exploration and discovery.)

The Big Picture

Reflective writing is really thinking on paper – the process of searching for meaning and value in experience.

Writing Reminiscences	Here's what I remember
Subject Writing	Here's what I learned about
Creative Writing	Here's what I imagine
Reflective Writing	Here's what I think

REFLECTIVE WRITING

Guidelines for Reflective Writing

From My Point of View

Discussion: When you write reflectively, you tap into (and clarify) your feelings, concerns, and beliefs about subjects of personal importance. In one case, you may explore the value of one of your experiences; in another case, you may examine or comment upon something that you have witnessed or read. Use the guidelines below and the models that follow to help you get started on your writing.

Searching and Selecting

- **1. Reviewing** Anything that is part of your life—questions, problems, experiences, or observations—is a potential writing idea. (Many of the ideas you write about in your journal can serve as starting points for reflective essays.)
- **2. Searching** Leave no scrap of paper unturned for ideas. Think of letters and notes to friends. Study issues of local and national importance in the newspaper. Consider books you have read as well as common or uncommon sights in your community.

Generating the Text

- **3. Collecting** Free-write about a potential subject, letting your ideas take you where they will. (Write for at least 10–15 minutes.)
- **4. Assessing** Carefully study your free writing. Look for parts that you like and want to explore further. Also look for any emerging idea that could serve as the focus for your essay. Continue gathering, focusing, and organizing your thoughts as needed.

Generating the Text

- **<u>5.</u> Writing** Write your first draft freely, allowing your own personality to come through in your writing. Use any planning and organizing you have done as a general guide for your writing.
- **6. Revising** Read through your first draft two or three times. Ask a classmate to read it as well. Make sure to add information if your subject is not completely developed; also make sure that all of the parts are arranged in the best order.

Evaluating



Is the writing focused around one idea?

Does the writing sound honest and sincere?

Does the writing form an effective whole, moving smoothly and clearly from one point to the next?

Will readers appreciate the treatment of the subject?

Garrison Keillor In Praise of Laziness*

Sure, summer is over, but that's no reason to become a working stiff again

I DON'T OPINE ON
MATTERS BEYOND my
personal experience
because when I do I am
wrong approximately
two-thirds of the time, a
poor average, worse
than the President's, but
now, after five weeks of doing
nothing, I am an authority on the

nothing, I am an authority on the subject of indolence and glad to share my views with you.

First of all, the way to get five weeks of vacation is to have open-heart surgery. It is the perfect cover. Bipolar depression is a downer and TB makes your friends nervous and a hip replacement is terribly inconvenient, but cardiac surgery poses few risks, is mostly painless and has a grandeur about it that erases all obligations, social and professional. It is the Get Out of Work card. All you do is put a hand to your chest, and people hold the door open for you and help you into a rocker.

So here I sit on my sunny terrace. There's a soda-water fountain and the buzzing of the bees in the cigarette trees, just like in the song. I sit in my pajamas and work the *Times* crossword and sip peppermint tea and, it being almost Labor Day, I sit and think about work. And then I write a limerick. Of all the useless things a person can do, limerick writing is right up there with golf and fishing.

There was a young lady of D.C.
Who was liberal and tasteful and p.c.
Except now and then
She enjoyed redneck men
Who didn't know A.D. from B.C.
"When it comes to the masculine specie,"
She said, "I like vulgar and greasy.
Sensitive guys
Tend to theologize
And I am not St. Clare of Assisi."

It takes half an hour to write this. It is useless work. But I'm quite happy about rhyming greasy with Assisi. Happiness is in the details. An indolent man awakes in the morning and thinks, "Wow. A shower with shampoo with aloe in it. Then orange juice not made from concentrate. Seven-grain toast with butter. Jamaican coffee. One Across: A waitress (slang)," and he gets all giddy and happy.

Back when I was a kid, I spent a summer picking potatoes at a neighbor's farm. Slouched up and down the rows, stooped over, dragging a burlap bag full of

spuds, dust in my nostrils, body all aching and racked with pain and it seems to me that I have been picking potatoes in one form or another ever since. The boss man, Mr. Marse, kept telling me that potato picking is a great challenge and a boon to civilization and the manly thing to do and that if I quit working, my life would

lose purpose and meaning

and I would be unable to bear the shame.

You were wrong about that, Mr. Marse. It is a lovely life, doing nothing. God never intended for me to work hard. I can see that now. My true calling is to live unencumbered and follow the fleeting impulses of my heart and take a nap around 2 p.m. whether I want to or not. I worked hard for years out of plain fear and ignorance and also to impress women and have the funds to take them to restaurants that serve poached salmon with a light saffron sauce on a bed of roses and then bring them home to Tara and when they say, "Wow! What a big house you have!" to say, "Come in and let

me show you my art."

Lying Around

Work is what sets us apart. You are what you do. People ask, "What line of work did you say you're in?" and if you say, "I am a brain surgeon" to someone who washes dishes professionally, he backs up, bowing. But a man who spends five weeks lounging in his pajamas is a plain old bum like the ones at the bus depot. There are not varieties of bumhood, some more creative or distinguished than others. Indolence is, like all religious experiences, totally self-effacing.

You efface the self you've worked hard to assemble over the years and you feel a new you emerge, a nicer you, calmer, cooler, easier-going. The you you really are and not the guy you constructed at the U and from Gary Cooper movies and tailored to the needs of Hubbard, Buttrick, Bickford & Barnes and re-tuned in therapy with Dr. Koren. Now you become the you you were afraid the world would find out about. Goombah, homeboy, cowpoke or hobo. Or, in my case, a limericist. But the sun shines on me still, and like any other poet I am gathering rosebuds while I may, for the glory of flowers too soon is past and summer hath too short a lease and here it is, already gone, alas, alas.

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Ann Dowsett Johnston Notes from a Novice*

As the mother of a single son, I've spent the better part of the past 17 years as a novice parent, mastering a long series of skills that I'm certain never to need again. Unlike my sister, who has three boys and is about to enter her third decade of throwing birthday parties, I've been through it all only once. Got the hang of toilet training, learned the finer points of loot-bag etiquette, broke the code on report-card jargon, learned to decipher adolescent grunts. No dress rehearsals, no repeat performances: just one perpetual learning curve.

Of course, there are perks to being the eternal novice. Unlike my sister, a veteran of both the Cabbage Patch craze and Tickle Me Elmo, I've been hostage to only one trashy toy trend, the Teenage Mutant Ninja Turtles. (A good thing, too: you have to wonder how many otherwise useful brain cells are being hogged by such essential turtle trivia as the colour of Donatello's bandana and his weapon of choice.)

And, of course, I've weathered only one pregnancy. Years ago, after our dog had a particularly gruesome run-in with a porcupine, my son asked me if it hurt to give birth. "Yes," I said, "it hurts." "How much?" he asked. "Like porcupine quills up your nose?" "No," I ventured. "Not quite."

Truth is, I'm not sure if childbirth hurts more or less than porcupine quills up the nose. All I know is that those childhood conversations were too brief, and those moments passed too quickly. On this, I'm an expert: when a stage passes in my son's life, for me it's gone for good. For that reason, I try to anticipate the moment when my son will cross over, permanently, from one stage to another. I scout the horizon for early warning signals, a clue to changing weather.

Sometimes, it's hard to read the horizon. Certain stages look like they just might last forever. Boys teeter between childhood and manhood much longer than I would have imagined. For the past few years, my son's bedroom has featured what I politely refer to as his "Wall of Women" — a collage tribute to the likes of Gwyneth Paltrow and Jennifer Aniston, with cameo appearances by Will Ferrell and Tiger Woods. At their feet lies some pretty contradictory evidence: a well-thumbed copy of Turgenev's Fathers and Sons, three boxes of Mad magazines, a Fender electric guitar, one broken whoopee cushion, The Art of Alex Colville and a battered headlight. I could go on.

Right or wrong, that motley collection lulled me into believing that this stage would never pass. Last fall, I missed the warning signals when my son announced that he was joining the school rowing team, signing on for four months of winter training followed by a four-month season on the water—a season of rising daily before dawn. It

seemed unlikely. Here was a 16-year-old who needed four nudges before he heard his alarm. Someone, in his own words, "as relaxed as an untucked shirt." A specialist in just-in-time studying, for whom I had played Sherpa woman, lugging more forgotten books and lunches than I care to remember. But my son was determined: he would become "a novice rower," and I was due at a meeting for "novice parents." The title seemed to fit.

And so began our initiation into the world of rowing, and the slow transformation of my son. At first, the changes were merely physical: his shoulders squared, his stomach turned concave, his thighs morphed into tree trunks.

Then, one frigid morning in March, we set the alarm for 5 a.m. and joined a cavalcade of cars heading down to the lake. The stars were still out, and there was frost on the ground. One by one, as parents huddled on

the shore, the long, sleek vessels slipped away from the dock and disappeared into the dark. For an hour, we waited for the boats to return. An just after sunrise, they did: a

pageant of symmetry rounding the corner, oars sparkling in the morning light.

And so it went all spring, with the sun rising earlier each day and my son rising, too. By May, he was sleek and disciplined, ready to race in the Mother's Day regatta, the bowman in a novice senior heavyweight men's quad. For luck, his team placed a plastic Yoda in the bow: the force would be with them. Actually, the force was against them: their competition looked like grown men, guys built like Douglas firs.

That afternoon, my son took home his first medal, a bronze. Yes, there were only three boats in the race. But for novices, it was a victory. For the first time, they had pulled together as a team. As for Yoda, he made it to the finish line and then plunged to the bottom of the lake where he now belonged.

This week, my son is leaving home—for the summer. I see it as a dress rehearsal for what lies ahead. For two long months, he'll sleep in a tent by a northern lake, far from the Wall of Women. By day, you'll find him on the waterfront, teaching the youngest campers. By night, he'll be reading *Serious Training for Endurance Athletes*. Boy or man? It's hard to tell.

Come fall, he'll return home for one last year of high school. Once again, we'll rise before dawn and head down to the lake in the dark. This time, we know what to expect: we're no longer novices. He'll head away from the dock in his boat, and I'll stand by the shore, watching as he navigates around the comet. And within minutes, his boat will disappear.

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Design Principles*

The four basic principles

The following is a brief overview of the principles. Keep in mind they are really interconnected. Rarely will you apply only one principle.

Contrast

The idea behind contrast is to avoid elements on the page that are merely *similar*. If the elements (type, color, size, line thickness, shape, space, etc.) are not the *same*, then make them **very different**. Contrast is often the most important visual attraction on a page.

Repetition

Repeat visual elements of the design throughout the piece. You can repeat color, shape, texture, spatial relationships, line thicknesses, sizes, etc. This helps develop the organization and strengthens the unity.

Alignment

Nothing should be placed on the page arbitrarily. Every element should have some visual connection with another element on the page. This creates a clean, sophisticated, fresh look.

Proximity

Items relating to each other should be grouped close together. When several items are in close proximity to each other, they become one visual unit rather than several separate units. This helps organize information and reduces clutter.

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There is one more general guiding principle of Design (and of Life):

Don't be a wimp.

Don't be afraid to create your Design (or your Life) with plenty of blank space—it's rest for the eyes and the soul.

Don't be afraid to be assymetrical, to uncentre your format—it often makes the effect stronger. It's okay to do the unexpected.

Don't be afraid to make words very large or very small; don't be afraid to speak loudly or to speak in a whisper. Both can be effective in the right place.

Don't be afraid to make your graphics very bold or very minimal, as long as the result complements or reinforces your design or your attitude.

The following pages sum up the four principles outlined in the first half of this book. Let's take this rather dull report cover and apply each principle to it in turn.

What Goes Around

Comes Around

Lessons from hitchhiking

across the country

Robin Williams

January 1, 2001

 ■ A rather dull but typical report cover: centered, evenly spaced to fill the page. If you didn't read English, you might think there are six separate topics on this page. Each line seems an element unto itself.

Proximity

If items are related to each other, group them into closer proximity. Separate items that are *not* directly related to each other. Vary the space between to indicate the closeness or the importance of the relationship.

What Goes Around Comes Around

Lessons from hitchhiking across the country

Robin Williams January 1, 2001



By putting the title and subtitle close to each other, we now have one well-defined unit rather than six apparently unrelated units. It is now clear that those two topics are closely related to each other.

By moving the byline and date farther away, it becomes instantly clear that although this is related information and possibly important, it is not part of the title.

Alignment

Be conscious about every element you place on the page. To keep the entire page unified, align every object with an edge of some other object. If your alignments are strong, *then* you can *choose* to break an alignment occasionally and it won't look like a mistake.

Even though the author's name is far from the title, there is a visual connection between the two elements because of their alignment.

The example on the previous page is also aligned—a centered alignment. As you can see, though, a flush left or right alignment (as shown in the example on this page) gives a stronger edge, a stronger line for your eye to follow. A flush left or flush right alignment also tends to impart a more sophisticated look than does a centered alignment.

What Goes Around Comes Around

Lessons from hitchhiking across the country

Robin Williams January 1, 2001

Repetition

Repetition is a stronger form of being consistent. Look at the elements you already repeat (bullets, typefaces, lines, colors, etc.); see if it might be appropriate to make one of these elements stronger and use it as a repetitive element.

What Goes Around Domes Around

Lessons from hitchhiking across the country

4

The distinctive typeface in the title is repeated in the author's name, which strengthens their connection even though they are physically far apart on the page.

The small triangles were added specifically to create a repetition. Although they each point in a different direction, the triangular shape is distinct enough to be recognized each time.

The "color" of the triangles is also a repeated element. Repetition helps tie separate parts of a design together.

A

Robin Williams

Contrast

Would you agree that the example on this page attracts your eye more than the example on the previous page? It's the contrast here, the strong black versus white, that does it. You can add contrast in many ways—rules (lines), typefaces, colors, spatial relationships, directions, etc. The second half of this book discusses the specific topic of contrasting type.

Adding contrast to this was simply a matter of adding the black box.

I added a bit of contrast in the type by making the subtitle italic vs. the roman of the title and by-line. (The title is Bodoni Poster Compressed: the subtitle is Bodoni Italic.)

Can you describe where the principles of proximity, alignment, and repetition are also being used in this example?

What Goes Around Comes Around

Lessons from hitchhiking across the country

Robin Williams

Proofreading Symbols and Examples*

Symbol	Meaning	Example	Correction
95	delete, take out	Take out out \$	Take out
٨	insert	is This my best writing.	This is my best writing
#	insert space	# pictureframe	picture frame
^	insert a comma	A polished publishable	A polished, publishable
v	insert an apostrophe	teacher's guide	teacher's guide
**	insert a quotation mark	"Out! he shouted	"Out!" he shouted
0	insert period	Regina, Sasko	Regina, Sask.
\sim	transpose letter or word	trastipose word this	transpose this word
=	use a capital letter	<u>a</u> lberta	Alberta
	use a lower-case letter	Northern Saskatchewan	northern Saskatchewan
9	begin a new paragraph do not start a new paragraph	Even though an only occasionally. Once we started	Even though an only occasionally. Once we started
.	join	he was out spoken	he was outspoken
5p	spelling error	5p misteak	mistake
t	tense	† I have went	I have gone
D	diction	D he said, "Wow!"	he exclaimed, "Wow!"
WW	wrong word	ww its now or never	it's now or never
и	usage	U I did good	I did well
Ro	run-on sentence	It was my first RO day even I was happy.	It was my first day; even I was happy.
C5	comma splice	It was my last day, I was sad.	It was my last day; I was sad.
F	fragment	F Because I went.	I went because I wanted to.
MM	misplaced modifier	MM I came sadly in.	Sadly I came in. (continued)

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Symbol	Meaning		Example	Correction
DM	dangling modifier		Running down the	Running down the
		DM	street, the	street, I saw
			burning house	the burning house
			came into view.	
agr	agreement		Every person in	Every person in the
		agr	the stands are	stands is dressed warmly
			dressed warmly.	
P	pronoun reference		Henry and Bill	Both Henry and Bill
		P	gave me his drink.	gave me their drinks.
2	unclear	?	This is the	Your spelling is a
•		,	problem.	problem
SS	subject shift		One should do his	He should do his
			best.	best.
TS	tense shift		He gives while I	He gives while I
		TS	took.	take.
V5	voice shift		I gave it to him	I gave it to him and
			and suddenly it	suddenly he ate it.
	;	V5	was eaten.	
R	repetitive (redundant)		She rushed	She rushed.
		R	quickly.	
T	stronger transition needed		He came into the	He came into the room
-			room. He looked	looked at the mess, and
			at the mess. He	cleaned it up.
			cleaned it up.	
11	lacks parallelism		He was strong and of a	He was strong and tall.
•		- II	tall stature.	

As you edit and polish, you may discover other useful symbols to speed the process.

^{5.} What you should try to create through the polishing process is a paper with an appropriate title that is as correctly set up and written as you can make it. Only then is your work ready to be presented to your final reader.

Sequence 4 Forms

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Checklist for Sequence 4: Reflecting on Influences of People, Events, and Places

C = Completed
I = Incomplete

Date	For Student	For Tutor/Marker
be sure	to submit t	the following
e sure to	submit the	e following
	be sure	

Checklist for Sequence 4: Reflecting on Influences of People, Events, and Places (continued)

C = Completed
I = Incomplete

Lesson 5 (continued)	Date	For Student	For Tutor/Marker
Steps 5 and 6 (Three openings and first draft of essay) and "Reflection on the Process" (Part C)			
Step 7 (Voice revisions marked on draft) and "Reflection on the Process" (Part D)			
Step 8 (Title and title page) and "Reflection on the Process" (Part D)			
Steps 9 and 10 (Revisions marked on draft, second draft, and final copy) and "Reflection on the Process" (Part D)			
Final Thoughts, Reflections, and Feedback (Part E)			
Assessment of Assignment 4-1: Response Journal			
Assessment of Assignment 4-2: Reflective Essay			
Checklist for Sequence 4			
Cover Sheet			

Note: Although no lesson work from Lessons 1, 2, and 4 needs to be submitted at this time, be sure to save this work so that you can consider including it in your portfolio at the end of the course.

	Memoir: Initial Res	Memoir: Initial Response and Analysis	
Background of the Main Character and Other Major Characters (include page numbers)	Place/Time of the Memoir (include page numbers)	Evidence of Influence on the Main Character (include page numbers)	Perspective of the Writer: Positive/Negative/ Neutral (include page numbers)
	Personal Response to the Beginning: Positive/Negative/Neutral	e to the Beginning: ative/Neutral	

	Iemoir: Initial Res	Memoir: Initial Response and Analysis	
Background of the Main Character and Other Major Characters (include page numbers)	Place/Time of the Memoir (include page numbers)	Evidence of Influence on the Main Character (include page numbers)	Perspective of the Writer: Positive/Negative/ Neutral (include page numbers)
	Personal Response to the Beginning: Positive/Negative/Neutral	to the Beginning: ative/Neutral	

Personal Response to the Beginning: Positive/Negative/Neutral
Personal Response to the Beginning: Positive/Negative/Neutral

of the Memoir (include page numbers) (include page numbers)		Memoir: Initial Res	Memoir: Initial Response and Analysis	
	Background of the Main Character and Other Major Characters (include page numbers)	Place/Time of the Memoir (include page numbers)	Evidence of Influence on the Main Character (include page numbers)	Perspective of the Writer: Positive/Negative/ Neutral (include page numbers)

Memoir:	Initial Resp	Memoir: Initial Response and Analysis	
Background of the MainPlace/TimeCharacter and Otherof theMajor CharactersMemoir(include page numbers)(include page numbers)	/Time the noir e numbers)	Evidence of Influence on the Main Character (include page numbers)	Perspective of the Writer: Positive/Negative/ Neutral (include page numbers)
Perso	nal Response to the Begin Positive/Negative/Neutral	Personal Response to the Beginning: Positive/Negative/Neutral	
Perso	nal Response Positive/Negat	to the Beginning: ive/Neutral	

N.	Perspective of the Writer: Positive/Negative/ Neutral (include page numbers)	
ponse and Analysi	Evidence of Influence on the Main Character (include page numbers)	to the Beginning: ıtive/Neutral
Memoir: Initial Response and Analysis	Place/Time of the Memoir (include page numbers)	Personal Response to the Beginning: Positive/Negative/Neutral
	Background of the Main Character and Other Major Characters (include page numbers)	

The Reflective Essay				
Characteristics	Examples			

Communication Variables and Information Needs

My topic is
My purpose is to
My target audience is
and characteristics of this audience are
My form of communication is
Wy form of communication is
The context of this communication is

Assessment of Assignment 4-1: Response Journal					
Specific Student Learning Outcomes	Pe	rforr	nance	Rati	ng
How effectively did you	0	1	2	3	4
connect your own experiences, your knowledge of the memoir form, and your general prior knowledge with the content (characters, events, settings, insights, etc.) of the book you are reading in order to make meaning (2.1.1)					
use or apply a variety of comprehension strategies to monitor your understanding and to develop your understanding of your memoir (2.1.2)					
use textual cues and prominent organizational patterns (such as chapter headings, sections, photographs, etc.) to interpret your memoir (2.1.3)					
examine how the writer's use of language in the memoir communicates meaning and creates an effect (2.2.3)					
make a plan for reading and responding to your memoir in the time you had available (3.1.4)					
use your knowledge of text cues and organizational patterns to make inferences about, to synthesize, and to organize ideas about the influences affecting individuals in the book-length memoir (3.2.5)					

Specific Student Learning Outcomes	Pe	rforn	nance	Rati	ng
How effectively did you	0	1	2	3	4
vary your use of language to discover how it affects your purpose and your audience (Part C, Steps 5–6 and Reflection on the Process) (1.1.3)					
analyze how the language and stylistic choices you made (such as your choice of words, colour and shape of visual elements, etc.) communicate your intended meaning and create the effect you want (Part D, Step 8 and Reflection on the Process) (2.2.3)					
analyze how various techniques and elements (such as a catchy opening, an evocative ending, a conversational tone, personal experiences as support for points, exploration of thoughts and feelings, etc.) are used in reflective essays to accomplish particular purposes (Part E) (2.3.2)					
examine how language and vocabulary are used to communicate a particular voice (Part D, Steps 7 and 8 and both Reflections on the Process) (2.3.3)					
experiment with and use language and visuals to determine what works best for your audience, purpose, and form (Part D, Step 7 and Reflection on the Process) (2.3.4)					
explain how you improved your understanding of the form and techniques of the reflective essay by creating one (Part E) (2.3.5)					
select ideas and information from your prior knowledge that are appropriate for your audience's characteristics and needs, your purpose, and the form of the reflective essay (Part B, Steps 1–3 and Reflection on the Process) (3.2.1)					

Assessment of Assignment 4-2: Reflective Essay (continued)					
Specific Student Learning Outcomes	Pe	rforn	nance	Rati	ng
How effectively did you	0	1	2	3	4
organize and reorganize your main ideas and supporting information to evoke a particular response from your audience (Part C, Step 4 and Reflection on the Process) (3.3.1)					
evaluate the appropriateness of your information, taking into account the values and beliefs of your audience (Part B, Steps 1–3 and Reflection on the Process) (3.3.3)					
generate, evaluate, and select ideas to identify the focus of your essay for a particular audience and purpose in a specific context (Part A strategies and Reflection on the Process) (4.1.1)					
adapt and use the reflective essay form as appropriate for your content, audience, and purpose (Part B, Steps 1–3 and Reflection on the Process) (4.1.2)					
evaluate the potential impact of various organizational structures, techniques, and transitions in your reflective essay to ensure unity and coherence (Part C, Step 4 and Reflection on the Process) (4.1.3)					
consider your audience's needs and characteristics as you evaluate and discuss the effectiveness of your ideas, style, form, and presentation (Part C, Steps 5–6 and Reflection on the Process; Part D, Step 7, Steps 9 and 10, and both Reflections on the Process; Part E) (4.2.1)					
consider audience, purpose, and context in revising drafts to ensure appropriate content and language and to enhance precision, unity, and coherence (Part D, Steps 9 and 10 and Reflection on the Process) (4.2.2)					

Assessment of Assignment 4-2: Reflective l	Essa	y (c	onti	nue	d)
Specific Student Learning Outcomes	Pe	rforr	nance	Rati	ng
How effectively did you	0	1	2	3	4
use effective language and arrange ideas for balance, impact, and originality, considering audience characteristics and needs (Part D, Steps 9 and 10 and Reflection on the Process) (4.2.4)					
consider your audience's characteristics and needs when you choose visual elements (pictures, designs, layout) and your title to enhance the impact of your reflective essay (Part D, Step 8 and Reflection on the Process) (4.2.5)					
edit texts for word choice and grammar to make your essay clear, appealing, and effective (Part D, Steps 9 and 10 and Reflection on the Process) (4.3.1)					
apply Canadian spelling conventions (Part D, Steps 9 and 10 and Reflection on the Process) (4.3.2)					
apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading your reflective essay (Part D, Steps 9 and 10 and Reflection on the Process) (4.3.3)					
discuss ways in which your cultural background helped to shape the ideas of your reflective essay, and how your essay communicates aspects of your culture (Part E) (5.2.2)					

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Sequence 4 Cover Sheet

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

Drop-off/Courier Address

Distance Learning Unit 555 Main Street Winkler MB R6W 1C4

Mailing Address

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

Contact Information

Legal Name: Preferred Name:							
Phone:	Email:						
Mailing Address:							
City/Town:	_ Postal Code:						
Attending School:							
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 Us							
Sequence 4 Assignments		Attempt 1	Attempt 2				
Which of the following are completed and enclosed Please check (1) all applicable boxes below.							
Please check (*) all applicable boxes below.		Date Received	Date Received				
Process Work (as listed on the Checklist for Sec (pp. 71–72)	quence 4)	□ CO / □ INC	□ CO / □ INC				
Assignment 4.1: Response Journal		/24	/24				
☐ Assessment of Assignment 4.1: Response Journ	nal (p. 89)	☐ CO / ☐ INC	□ CO / □ INC				
Assignment 4.2: Reflective Essay		/80	/80				
Assessment of Assignment 4.2: Reflective Essa	y (pp. 91–93)	□ CO / □ INC	□ CO / □ INC				
Sequence 4 Percentage Mark /104 x 100 = %							
For Tutor/Marker Use							
Remarks:							

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

Assessment Process

You must submit your assignment(s) for assessment and your self-assessment(s) for comment by the tutor/marker. In addition, the tutor/marker may request to review certain pieces of your process work to help with assessing your assignment(s). You may also choose to submit some or all of your process work to obtain feedback.

You will need to save and date all your work (process work and assignments) throughout the course for possible inclusion in your portfolio, which you will submit in Sequence 5.

You will receive a percentage mark for each sequence and for your progress test. When you have completed all five sequences and your test, your tutor/marker will analyze the results of the assignments (including your portfolio), the self-assessments of the assignments, and the progress test to determine your summative or final mark for the course.

Checklist for Sequence 4: Reflecting on Influences of People, Events, and Places

C = Completed
I = Incomplete

	I - Incomplete			
Date	For Student	For Tutor/Marker		
be sure	to submit t	he following		
e sure to	submit the	e following		
	be sure			

Checklist for Sequence 4: Reflecting on Influences of People, Events, and Places (continued)

C = Completed
I = Incomplete

Lesson 5 (continued)	Date	For Student	For Tutor/Marker
Steps 5 and 6 (Three openings and first draft of essay) and "Reflection on the Process" (Part C)			
Step 7 (Voice revisions marked on draft) and "Reflection on the Process" (Part D)			
Step 8 (Title and title page) and "Reflection on the Process" (Part D)			
Steps 9 and 10 (Revisions marked on draft, second draft, and final copy) and "Reflection on the Process" (Part D)			
Final Thoughts, Reflections, and Feedback (Part E)			
Assessment of Assignment 4-1: Response Journal			
Assessment of Assignment 4-2: Reflective Essay			
Checklist for Sequence 4			
Cover Sheet			

Note: Although no lesson work from Lessons 1, 2, and 4 needs to be submitted at this time, be sure to save this work so that you can consider including it in your portfolio at the end of the course.

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Sequence 5
Share and Celebrate
(Portfolio)

Sequence 5

Share and Celebrate (Portfolio)

Introduction

In this final sequence there are six lessons. These lessons will walk you through the stages of creating a portfolio (Assignment 5-1: Portfolio). In creating your portfolio you will select examples of your work in the course, reflect upon your learning by writing and speaking, and share and celebrate your success.

Review the specific learning outcomes to be assessed by both you and your tutor/marker in **Assessment of Assignment 5-1: Portfolio** included in the *Forms* section at the end of this sequence.

Sequence 5 focuses on the following general learning outcomes:

- General Learning Outcome 1: Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.
- General Learning Outcome 2: Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts.
- General Learning Outcome 3: Students will listen, speak, read, write, view, and represent to manage ideas and information.
- General Learning Outcome 4: Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.
- General Learning Outcome 5: Students will listen, speak, read, write, view, and represent to celebrate and build community.

The specific student learning outcomes that you will be working to achieve are stated in the context of each part of your portfolio assignment throughout this sequence. The "work to be submitted" icon in the sidebar will remind you to save your work for submission to the Distance Learning Unit.

The suggested time allotment for Sequence 5 is approximately 12 hours.





Sequence 5 consists of six lessons and one assignment.

Lesson 1: Reviewing the Variety of Your Responses

In this lesson, you review the work you have completed in this course, specifically the variety of texts to which you have responded. You complete a **Reading-Viewing-Listening Grid** to demonstrate that variety, and you reflect on any connections you can now see among the texts and on how the variety of texts reflects a variety of cultural traditions.

Lesson 2: Selecting Examples and Reflecting on Achievements

In this lesson, you review the texts you have produced in the course, and select your "best performance" as well as two other noteworthy examples of your work to include in your portfolio. You also reflect on the learning demonstrated by these pieces.

Lesson 3: Discussing Collaboration

In this lesson, you audiotape a discussion between you and your learning partner about your collaboration throughout the course. This will give you the opportunity to demonstrate all of your collaborative skills in action.

Lesson 4: Writing Your Portfolio Introduction

In this lesson, you write an introduction for your portfolio.

Lesson 5: Organizing and Packaging Your Portfolio

In this lesson, you assemble your portfolio, create a cover, and generate a table of contents.

Lesson 6: Celebrating Your Success

In this lesson, you celebrate your achievements by sharing your portfolio with others.

Lesson 1

Reviewing the Variety of Your Responses

Throughout this course, you have read, listened to, and viewed a variety of different types of texts on a variety of topics and from a variety of cultural traditions. You have responded to these texts in many different ways, demonstrating your use of a range of comprehension strategies.

Your portfolio should demonstrate this variety of response and by doing so, show your achievement of the specific learning outcomes identified in the box below:

- 2.2.1 You will experience texts from a variety of perspectives, disciplines, and cultural traditions.
- 2.2.2 You will respond to the perspectives and styles of a variety of texts by Canadian and international communicators.
- 1. Remove the **Reading-Viewing-Listening Grid** from the *Forms* section of this sequence.
- 2. Review the texts that you have read, viewed, and listened to throughout this course.
- 3. Analyze the variety of forms/genres and cultural traditions/perspectives that you have experienced in your work in this course. Complete the **Reading-Viewing-Listening Grid** by filling in various titles of texts as shown on the following page. **Note:** You do not need to include every text that you have read, viewed, or listened to, but you should include samples of the range of forms/genres and cultural traditions/perspectives that you have experienced.

Suggested time allotment: approximately 2 hours





Reading-Viewing-Listening Grid							
Cultural Tradition/ Perspective Form/ Genre	Manitoban	Canadian	Canadian Aboriginal	American	British	Irish	Other
Memoir		Notes from the Hyena's Belly					
Play			Man Standing Above Ground				

Try to find a least one title for each row and one for each column, to give a visual picture of the variety of forms and traditions you have experienced.

Now that you have refreshed your memory about the variety of texts that you have experienced, you will see what kinds of connections you can make among them. You will also reflect on the variety of cultural traditions or perspectives that you have experienced, and comment on how the different texts portray the lifestyles of diverse communities. Doing this will demonstrate your achievement of the specific learning outcomes identified in the box below:

- 1.2.3 You will combine and respond to ideas from various texts to decide on their value or importance to you.
- 5.2.3 You will analyze ways in which texts portray the lifestyles of diverse communities.







- 4. Write a reflection (approximately one page long) to accompany your **Reading-Viewing-Listening Grid**. In your reflection, make connections among texts and communities and comment on what you've learned about various communities from the texts that you've read. Use the following questions/prompts to generate ideas:
 - Look down the columns—what connections can you make among works from similar perspectives or cultural traditions? Are there definite similarities, or are the differences more striking?
 - Look diagonally across the grid to make more random connections. For example, how can you connect a Manitoba Theatre Centre survey with Virginia Woolf's "The Death of a Moth"? "The Green Roses Kerchief" with a tribute to the late Queen Mother?
 - What have you learned about the diversity of communities? Of what value is reading, viewing, or listening to texts from the perspectives of communities other than your own?
 - Which of the texts you experienced portrayed a community most different, most far removed, and/or most distant in time and/or place from your own? How did exposure to this culture change your way of thinking or of seeing the world?
 - Which of these texts and in what combinations would you recommend to your friends and colleagues? Explain your reasons.

Notes

Lesson 2

Selecting Examples and Reflecting on Achievements

Suggested time allotment: approximately 2 hours

In this lesson, you will select examples from the work that you have completed in the course to demonstrate the variety of learning that you have accomplished. You will also reflect on how well these examples illustrate your learning.

You also have the option of including a revised assignment to replace one of your assignments from Sequences 1 to 4. If you were not satisfied with your marks on an earlier assignment and feel that you can do a much better job now, you can include a new version of Assignment 1-1, 2-1, 3-1, 3-2, 4-1, or 4-2. Clearly label it and indicate that it is a revised assignment that you would like to have reassessed. Your portfolio is your final opportunity to demonstrate your achievement of specific learning outcomes.

You will choose three examples of different pieces you have produced to show your achievement of the specific learning outcomes identified in the box below:



- 1.1.3 You will vary language uses and forms to discover their impact on an audience and their effect on your purpose.
- 2.3.4 You will experiment with and use language, visuals, and sounds as appropriate for your audience, purpose, and form.

"Personal Best"

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" performance in this course.

Review all of the texts (assignments, lesson work, etc.) that you have created in the course, and identify one piece that you are particularly proud of and would like to share with your tutor/marker, as well as with others who are important to you. This will be your "personal best."



Two Other "Noteworthy" Pieces

We do not learn only from our successes—most of our learning takes place in trying (and often failing) to achieve new goals and challenges. So together with your "personal best" piece, you should choose two other pieces that show how you have tried new techniques and new forms, even if you did not entirely succeed. Remember that, overall, your three pieces should show a variety of forms and styles, so don't choose three very similar pieces. Don't restrict your choices to assignments that have already been assessed—often you may have experimented the most in lesson work that was not submitted, such as work where you created something new like a mind map, or tried out a variety of angles and distances in a series of photographs.



Reflection

You will now write a reflection in which you comment on your learning as it is demonstrated in these three pieces. You will also reflect on your role as a producer of texts, and say how you interact with the wider world of texts. In this reflection, you will demonstrate your achievement of the specific learning outcomes identified in the box below:

- 3.3.4 You will assess or evaluate the effect of the new understanding you have gained as a result of producing a variety of forms of communication.
- 5.2.2 You will analyze ways in which your culture and society have helped to shape the texts you've created.



- 1. Write a reflection explaining why you consider the first selection you made to be your "best performance." Identify the specific learning outcomes it illustrates and explain why you consider it a good example of these learning outcomes.
- 2. Add to your reflection, commenting on why you chose the other two pieces. What did you learn through creating each of them? How valuable is this learning? What (in terms of form, techniques, processes) was new to you? What risks did you take? What did you discover about how you work? What would you like to change in either of the pieces?
- 3. Conclude your reflection with some commentary about how all three pieces show the variety of work you have done and how they reflect you and your culture. What is distinctively "you" about these pieces? What people or texts influenced you the most during your creation of these texts?

Option: Revised Assignment

Presumably you have made progress throughout this course and have learned how to respond to and produce texts in ways that you didn't know how to do earlier in the course. You have probably learned how to improve on much of the work you have done. In order to give a clear idea of what you are capable of producing at the end of the course (which is more important than what you could do at the beginning), you are now being given a final opportunity to show what you can do.

If you were not satisfied with your performance on any one of the assignments in Sequences 1 to 4 (1-1, 2-1, 3-1, 3-2, 4-1, and 4-2), you can revise that assignment and include it in your portfolio. Be sure to label it as "Revised Assignment ____," and your tutor/marker will reassess it. Your new marks will then replace the marks you originally received for that sequence.

To accompany your revised assignment, write a description of the changes you made and your reasons for making them. Be specific about how you are showing a greater achievement of certain specific learning outcomes than you demonstrated in your first try at the assignment. This is entirely optional—if you are satisfied with your performance on all of the assignments, you do not have to include an extra piece in your portfolio.

Note: Only **one** assignment can be revised and reassessed at this point.



Lesson 3

Discussing Collaboration

Much of your work in this course involved working with others as sources of information (in Sequences 2 and 3) or as learning partners (in all of Sequences 1 to 4). In this part of your portfolio, you will demonstrate your collaborative skills by discussing them with your learning partner.

To provide evidence of your skills in working with others (collaboration), you will look back on the variety of collaborative learning activities in which you engaged, and at the same time, you will engage in one more collaborative experience—an audiotaped discussion with your learning partner.

Throughout this discussion, you will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 3.1.3 You will collaborate with your learning partner in defining the focus of your discussion, adapting roles and procedures as required.
- 5.1.1 You will use language to demonstrate openness and flexibility in working with your learning partner; you will listen attentively and encourage different viewpoints.
- 5.1.2 You will demonstrate flexibility, support your learning partner's participation, and adjust your roles and responsibilities (i.e., express ideas or provide information, ask questions, support the ideas of your learning partner, listen, refer to your coursework, etc.) as required.

- 1. Arrange to meet with your learning partner for this discussion. Tell him or her that the broad topic to be discussed is "Collaboration between Student and Learning Partner." Your learning partner will certainly be somewhat of an expert on this topic at this point.
- 2. At your discussion, test your recording equipment, and introduce yourself and your learning partner. You should say a few words about your learning partner—how helpful he or she has been throughout the course, how much fun, etc.
- 3. Begin your discussion with the broad topic of "Collaboration between Student and Learning Partner." Together with your learning partner, determine how you will focus this topic. For example, you might try any of the following ways:
 - Compare and contrast the learning partner-student relationship with the tutor/marker-student relationship.
 - Focus on the high points, the interactions where the help of your learning partner was especially useful.
 - Focus on the variety of ways that your learning partner worked with you—give specific examples.
 - Focus on how your relationship with your learning partner changed as you worked together.
 - Focus on particular skills you developed through working with your learning partner—are you better at expressing your ideas, asking questions, listening attentively, supporting others' ideas, etc.?

Be sure to actually explore and discuss various ways to focus your discussion—don't simply choose one of the above suggestions without looking at what that will mean as far as what you'll talk about.







- 4. Once you have agreed on your focus, discuss your topic. Be sure to be flexible about the group roles you take on—offer ideas and examples, ask questions to encourage your learning partner to offer ideas, listen carefully, speak respectfully, and demonstrate your ability to work together. Don't stick to just one role (i.e., don't only ask questions)—be flexible. Demonstrate your listening skills by connecting to and expanding on the ideas of your learning partner.
- 5. When you have finished discussing the topic, thank your learning partner for his or her time and effort during this discussion and during the whole course.

Reflection

You will now look at the overall development of your collaboration skills throughout this course, and at the role your learning partner played in that development. A written reflection about your collaboration with your learning partner and others will give you the chance to demonstrate your achievement of the specific learning outcomes identified in the box below:



- 1.1.5 You will set goals for the future development of your collaborative skills, as they relate to your daily life, employment, and further learning.
- 5.1.4 You will determine how appropriate the role of a learning partner is to a distance education situation.



1. Listen to the tape of your discussion, and write a reflection on the success of the discussion. Point out examples of the various group roles you took on (e.g., spots where you switched from questioning to offering ideas to listening, etc.).



2. Think back over the course and the times your learning partner worked with you. How useful was your partnership? How did this partnership contribute to your success in the course? Give specific examples to support your points.

3. What areas or skills in collaboration do you still need to improve? Think about your everyday life as well as your future school and/or work plans—with whom and in what situations will you have to collaborate? How well prepared are you for such collaboration? Has the work with your learning partner and others in this course helped to prepare you? Again, give specific examples wherever possible.

Lesson 4

Writing Your Portfolio Introduction

Suggested time allotment: approximately 2 hours

Later in this sequence, you will be sharing your portfolio, and the whole experience of this course, with your chosen audience. Your audience will be curious about what you've accomplished in this course, and so you will want to not only show them concrete examples of your work, but also to explain how this work has changed you and the way you see the world. In this lesson, you will reflect on your portfolio as a whole by completing an introduction to it.

Writing an introduction to your portfolio will demonstrate your achievement of the specific learning outcomes identified in the box below:



- 1.1.5 You will set goals to direct your future language learning in the areas of your daily life, education, employment, and citizenship.
- 3.3.4 You will assess or evaluate the effect of your learning throughout this course on your understanding of yourself and how you learn.
- 5.2.2 You will analyze ways in which your culture and society have influenced or shaped your portfolio, and how your portfolio might influence others.
- 5.2.4 You will use this introduction and your portfolio to mark your accomplishments in this course.

In this lesson, you will plan, draft, revise, edit, and proofread an introduction to your portfolio.

Your introduction should

- make reference to the items you've included in your portfolio and explain what you've learned from creating them (SLO 3.3.4)
- discuss where you were when you started this course, where you are now, and where you would like to go in the future in your English language arts studies (SLO 1.15)
- provide a broad perspective by looking at the role your work in English language arts plays in your community and surrounding culture (SLO 5.2.2)
- present your portfolio as a collection that is relevant to the interests and lives of your community members (SLO 5.2.2)
- express your pride and satisfaction in your accomplishments throughout this course (SLO 5.2.4)

Use the following questions to generate ideas for your introduction. These questions are not organized into any particular order, so do not simply answer each in order—craft your responses into a coherent introductory essay that will explain to your audience what this portfolio is, what it shows or demonstrates, and why it is important.

- What have you accomplished and learned throughout this course? How does your portfolio demonstrate this accomplishment and learning? Be specific, referring to particular assignments and activities.
- How did various members of your community support and/or challenge your development of and thinking about texts?
 Who had the greatest influence on the work you did in this course?
- How does your portfolio either reinforce or challenge the values of your community?
- In what ways are your community and culture reflected in your work? How did popular culture affect or influence the content and/or style of the texts you created in this course and are including in your portfolio?



- How will the work shown here in this portfolio lead you on to further learning in areas of English language arts? Will you create more of certain kinds of texts? Will you read, view, or listen to a wider variety of texts as a result of being exposed to them in this course? Do you have more confidence in your ability to try new forms?
- Overall, how does this portfolio show what you have done well in this course? What could you have done better?
- How has this course changed you and how you see and interact with the world? How does your portfolio demonstrate this?



Your introduction to your portfolio should be approximately one to two pages long.

Notes

Lesson 5

Organizing and Packaging Your Portfolio

In this lesson, you will organize and package your portfolio selections, adding your own personal touches.

Part A: Order and Organize

In this part of the lesson, you will organize and format your portfolio to make it attractive and legible for your audience. As a result of your work in this lesson, your entire portfolio product will demonstrate your achievement of the specific learning outcomes identified in the box below:

- 4.2.3 You will analyze the needs of your audience when you select text features (such as headings, table of contents, borders, consistency of font, etc.) to enhance legibility and artistry.
- 4.4.1 You will anticipate your audience's needs by providing appropriate and concise information in short introductions to the works included.
- 1. Take all of your selections, and order them in the way you consider most effective. You do not have to follow the order given in this sequence, but you do need to begin with your introduction.
- 2. Title or label each piece clearly.
- 3. Write a brief, one-sentence introduction to each of the pieces you have included, explaining to your audience just what the piece is and why it is included. For example, you might say, "The following **Reading-Viewing-Listening Grid** maps out the titles of some of the texts I read in the course to show the variety of forms and cultural traditions that I experienced."
- 4. Once you have ordered your selections, create a **Table of Contents** to include at the front of the portfolio.

Suggested time allotment: approximately 2 hours





- 5. Consider the formatting of your portfolio in terms of page layout and font size, alignments, spacing, and font styles of headings and subheadings. Can you find ways to enhance the legibility of the portfolio as a whole? You could consider enhancing your page design with abstract graphics or decorative designs that connect various pieces into particular groupings. You can also use page dividers or title pages to group pieces.
- 6. Decide what you will use to hold your materials. Options include
 - a three-ring binder
 - a box
 - a folder
 - any other kind of container

Part B: Cover Design

Designing the cover for your portfolio is your last opportunity to show off your skill in working with visual elements. Your cover will give you the chance to demonstrate your achievement of the specific learning outcome identified in the box below:

4.4.2 You will select appropriate visual production factors (colour, images, shapes, variety, arrangement, etc.) to enhance the understanding of your audience.

Design a cover that reflects your personality and creativity. It should include your name and possibly

- · a collage
- a drawing
- a poem
- a written comment
- a personal photo(s)
- an abstract pattern design(s)
- a combination of the above







Part C: Perfect the Final Copy

Now that your 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 and usage, spelling, capitalization, and punctuation. Check especially for things like page numbers matching the **Table of Contents**, consistent size and arrangement of headings and labels, and anything else that could have crept in during the assembly of your portfolio.

Notes

Lesson 6

Celebrating Your Success

In this final lesson, you will celebrate your accomplishments by sharing your portfolio and assessing its impact on an audience.

Part A: Share

By sharing your portfolio with your chosen audience, you will demonstrate your achievement of the specific learning outcomes identified in the box below:

- 4.4.1 You will react to your audience's needs by adjusting your presentation plan and pace to accommodate your audience.
- 5.2.4 You will use your portfolio to mark the accomplishment of completing this course and to create a shared sense of community among your audience members.

Now it is time to share your portfolio. If at all possible, plan an event to celebrate with your community. You may want to ask for the help of your learning partner and/or other friends.

Follow these steps:

- 1. Book a space. You can hold your event in a local library, school, bookstore, community centre, or coffee shop (as long as you receive permission), or in your own home. Choose a time convenient for you, your intended audience, and your space.
- 2. Extend invitations. You can send personal invitations to people whom you'd like to attend and/or post a public announcement so that anyone interested can attend.
- 3. Plan the program. You can include a short speech where you introduce your portfolio and thank your supporters, or you can hold a more casual event where you mingle with the audience and answer questions. You may want to provide light refreshments. You may also want to set up an audio or video presentation of certain texts included in your portfolio.

Suggested time allotment: approximately 2 hours





- 4. Prepare for responses. In order to find out what your audience thinks of your work, make copies of the **Audience Response to Portfolio** form included in the *Forms* section at the end of this sequence. Five forms are provided—make as many copies as you think that you will need. Make these forms available along with your portfolio display, and ask the audience members to respond by filling them out. You should also add to these forms any questions of your own—what impact on the audience are you particularly interested in?
- 5. Enjoy the event and your success!

If your circumstances do not allow for a community celebration, share your portfolio with at least five friends or family members. Give each person time to peruse your portfolio carefully, and answer any questions that they may have. Ask each person to fill in an **Audience Response to Portfolio** form. Again, add questions of your own to ask your audience about particular aspects of your portfolio.

Part B: Assess Impact on Audience

Now that you have basked in the glory of your success, you can take a step back to look at what you did especially well and what you could improve on at another opportunity.

By assessing or evaluating the impact your portfolio presentation had on your audience, you will be demonstrating your achievement of the specific learning outcomes identified in the box below:

- 4.2.1 You will consider your audience's feedback when you appraise and discuss the effectiveness of your choices relative to content (selections), style (tone, voice, etc.), and presentation (organization and use of text features).
- 4.4.1 You will react to audience needs by adjusting your presentation plan and pace.
- 5.2.1 You will evaluate diverse ideas and viewpoints to develop your understanding about your audience and about yourself as a learner.
- 1. Read through the completed Audience Response to







Portfolio forms and consider the comments carefully. Determine the strengths and weaknesses of your portfolio according to how well it achieved the effects that you intended.

- 2. Write a one-page self-assessment describing the experience of sharing your portfolio and what you learned from that experience. Use the following questions as a guide:
 - How well did you achieve what you had intended to achieve, based on your audience's response?
 - What aspects of your portfolio especially impressed your audience?
 - What changes would you make in a "second edition" of your portfolio?
 - How did different people respond differently to your portfolio? Did some notice one aspect while others were more impressed with another? What could account for these differences?
 - How were you expecting your audience to respond? Did any responses surprise you?
 - What did you learn about your audience and/or yourself as a result of sharing your portfolio?

Include the completed **Audience Response to Portfolio** forms and your written self-assessment at the end of your portfolio to submit at the end of this sequence. Add them to your Table of Contents if still possible.



Notes

Suggested time allotment: approximately

30 minutes

Sequence 5

Assessment: Preparation for Submission

Congratulations! You have completed Sequence 5 and have nearly completed the entire course.

Before you submit Sequence 5, you must

- complete a self-assessment of Assignment 5-1: Portfolio
- complete a cover sheet
- complete a checklist to make sure you have completed all of the required work in this sequence
- submit all required work from this sequence to the Distance Learning Unit. The staff will forward your work to your tutor/marker.

Assessment of Assignment 5-1: Portfolio

Remove **Assessment of Assignment 5-1: Portfolio** from the *Forms* section at the end of this sequence. This assessment form corresponds to the one your tutor/marker will use. You will assess your achievement of the targeted specific learning outcomes identified in relation to this final assignment.

To assess these specific learning outcomes, use the following five-point scale.

	Rating Scale	Percentage
0	Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.	0%
1	Work does not meet the expectations identified in the specific learning outcome for Grade 12; work is below the range of expectations for Grade 12.	25%
2	Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.	50%
3	Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.	75%
4	Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.	100%

Checklist for Sequence 5

Remove the **Checklist for Sequence 5: Share and Celebrate (Portfolio)** from the *Forms* section at the end of this sequence. Complete the checklist to make sure you have completed all the work required for Sequence 5.

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 5

Steps:

☐ Complete the checklist to make sure all of your work is complete.



☐ Assemble your work as follows:

(top) Cover Sheet

Checklist for Sequence 5 Assignment 5-1: Portfolio

(bottom) Assessment of Assignment 5-1: Portfolio

Place all materials in order in an envelope for mailing. Mail to:

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



Congratulations! You have completed *Grade 12 English* Language Arts: Transactional Focus.

Sequence 5 Forms

Checklist for Sequence 5: Share and Celebrate (Portfolio) 33
Reading-Viewing-Listening Grid 35
Audience Response to Portfolio 37
Assessment of Assignment 5-1: Portfolio 57
Cover Sheet for Sequence 5 59

Checklist for Sequence 5: Share and Celebrate (Portfolio)

C = Completed
I = Incomplete

As part of your **Assignment 5-1: Portfolio**, be sure to submit the following work:

Lesson 1	Date	For Student	For Tutor/Marker
Reading-Viewing-Listening Grid and a reflection			
Lesson 2			
"Best Performance" piece			
Two other noteworthy pieces			
Reflection on all three			
Optional: Revised assignment			
Lesson 3			
Audiotape of discussion with learning partner about collaboration			
Reflection on collaboration in the course			
Lesson 4			
Introduction to portfolio			
Lesson 5			
Cover for portfolio			
Lesson 6			
At least five completed Audience Response to Portfolio forms			
Self-assessment of portfolio presentation			

(continued)

Checklist for Sequence 5: Share and Celebrate (Portfolio) (continued)

C = Completed
I = Incomplete

As part of your **Assignment 5-1: Portfolio**, be sure to submit the following work:

	Date	For Student	For Tutor/Marker
Assessment of Assignment 5-1: Portfolio			
Checklist for Sequence 5			
Cover Sheet			

Other								
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Haitira								
пвэічэтА								
nsibsnsJ IsnigirodA								
nsibsns								
nsdotinsM								
Cultural Tradition/ Perspective Form/ Genre	lemoir	lay	oem	eflective Essay	peech/Talk	eature Article	ewspaper Column	Audiotaped Story
	Cultural Tradition/ Perspective Canadian Aboriginal American Aritish Irish	Cultural Tradition/ Tradition/ Canadian Canadian Aboriginal American British Irish	Cultural Tradition/ Perspective Canadian Canadian Aboriginal Aboriginal British Irish Irish	Cultural Tradition/ Tradition/ Perspective Manitoban Canadian Aboriginal American British Irish	Canadian Perspective Perspective Perspective Annitoban Canadian Aboriginal Anitish British Irish Irish	Cultural Tradition/ Perspective Perspective Oanadian Canadian Aborriginal American Crive Essay Crive Essay	Cultural Tradition/Perspective Perspective Oanadian Oir Ctive Essay American British British Irish American	Cultural Tradition/Perspective Perspective Oamadian Oir Ctive Essay Ctive Essay Tradition/Aborriginal American British British Ire Article

Formy Forms Formation Canadian American Interview (IV) Interview (IV) Survey Survey Survey Survey Ethnographic Study Survey Formation Other Desay		Readin	ing-Viewir	g-Viewing-Listening Grid (continued)	g Grid (co	ntinued)		
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lew (TV) lew (print) syraphic Study Article Series								
iew (TV) iew (print) y graphic Study Article Series	Tribute							
graphic Study Article Series	Interview (TV)							
graphic Study Article Series	Interview (print)							
graphic Study Article Series	Survey							
Article Series	Ethnographic Study							
	News Article Series							
	Essay							

Audience Response to Portfolio

Na	ıme	of Responder:
Da	ıte:_	
Po	rtfol	io Artist:
1.	Wh	nat really impressed you?
		Presentation (cover, design, organization)
		Comments:
		Range and Variety of Selections
	_	Comments:
	Ч	Student Progress Demonstrated
		Comments:
		Depth of Student Reflection
		Comments:

(continued)

2.

Audience Response to Portfolio (continued)

Artistry of Particular Pieces (State which pieces.)
Comments:
Risks Taken in Terms of Experimentation and New Achievements
Comments:
Amount of Time and Effort/Enthusiasm and Pride Shown Comments:
at questions did you ask or would you like to ask the student about the tfolio?

Audience Response to Portfolio (continued)

1	Where would you like to see the student go from here?
_	
_	
_	
(General Comments:

Audience Response to Portfolio

Date:	
Portfolio Artist:	
1. What really impressed you?	
☐ Presentation (cover, design, organization)	
Comments:	
☐ Range and Variety of Selections	
Comments:	
Comments.	
☐ Student Progress Demonstrated	
Comments:	
☐ Depth of Student Reflection	
Comments:	

(continued)

2.

Audience Response to Portfolio (continued)

	Artistry of Particular Pieces (State which pieces.)
	Comments:
	Risks Taken in Terms of Experimentation and New Achievements
	Comments:
	Amount of Time and Effort/Enthusiasm and Pride Shown
	Comments:
Wł	at questions did you ask or would you like to ask the student about the
por	rtfolio?

Audience Response to Portfolio (continued)

Where	e would you like	to see the	student g	o from hei	re?	
Gener	al Comments:					

Audience Response to Portfolio

Na	me	of Responder:
Da	te:_	
Por	rtfol	io Artist:
1.	Wł	nat really impressed you?
		Presentation (cover, design, organization)
		Comments:
		Range and Variety of Selections
		Comments:
	_	
	Ч	Student Progress Demonstrated
		Comments:
		Depth of Student Reflection
		Comments:

2.

Artistry of Particular Pieces (State which pieces.)
Comments:
Risks Taken in Terms of Experimentation and New Achievements Comments:
Amount of Time and Effort/Enthusiasm and Pride Shown Comments:
nat questions did you ask or would you like to ask the student about the otfolio?

Sequence 5, Forms

THOIC WOULD Y	ou like to see the	Stadelli go IIO	
General Commo	ents:		

Audience Response to Portfolio

Na	me	of Responder:
Da	te:_	
Por	rtfol	io Artist:
1.	Wł	nat really impressed you?
		Presentation (cover, design, organization) Comments:
		Range and Variety of Selections Comments:
		Student Progress Demonstrated Comments:
		Depth of Student Reflection Comments:

2.

	Artistry of Particular Pieces (State which pieces.)
	Comments:
	Risks Taken in Terms of Experimentation and New Achievements
	Comments:
	Amount of Time and Effort/Enthusiasm and Pride Shown
	Comments:
Wł	nat questions did you ask or would you like to ask the student about the
	rtfolio?

VV 11	nere would you like to see the student g	o from nere?
Ger	neral Comments:	

Audience Response to Portfolio

Na	me	of Responder:
Da	te:_	
Por	rtfol	io Artist:
1.	Wh	nat really impressed you?
		Presentation (cover, design, organization)
		Comments:
		Devene and Westigner of Colortina
		Range and Variety of Selections
		Comments:
		Student Progress Demonstrated
		Comments:
		Depth of Student Reflection
		Comments:

2.

Artistry of Particular Pieces (State which pieces.)
Comments:
Risks Taken in Terms of Experimentation and New Achievements
Comments:
Amount of Time and Effort/Enthusiasm and Pride Shown
Comments:
nat questions did you ask or would you like to ask the student about the etfolio?

VV	There would you like to see the student go from here?
G	eneral Comments:

Assessment of Assignment 5-1: Portfolio					
Specific Student Learning Outcomes	Pe	rforn	nance	Rati	ng
How effectively did you	0	1	2	3	4
vary your use of language to discover how it affects your purpose and your audience (1.1.3)					
set goals for the future development of your collaborative and language skills, as they relate to your daily life, employment, and further learning (1.1.5)					
combine and respond to ideas from various texts to decide on their value or importance to you (1.2.3)					
experience texts from a variety of perspectives, disciplines, and cultural traditions (2.2.1)					
respond to the perspectives and styles of a variety of texts by Canadian and international communicators (2.2.2)					
experiment with and use language, visuals, and sounds as appropriate for your audience, purpose, and form (2.3.4)					
collaborate with your learning partner in defining the focus of your discussion, adapting roles and procedures as required (3.1.3)					
assess or evaluate the effect of the new understanding you have gained as a result of producing a variety of forms of communication as shown in your portfolio (3.3.4)					
consider your audience's feedback when you appraise and discuss the effectiveness of your choices relative to content (selections), style (tone, voice, etc.), and presentation (organization and use of text features) (4.2.1)					
analyze the needs of your audience when you select text features (such as headings, table of contents, borders, consistency of font, etc.) to enhance legibility and artistry (4.2.3)					

Assessment of Assignment 5-1: Portfolio (continued)						
Specific Student Learning Outcomes			Performance Rating			
How effectively did you	0	1	2	3	4	
anticipate and react to your audience's needs by providing appropriate information and adjusting your presentation plan and pace (4.4.1)						
select appropriate visual production factors (colour, images, shapes, variety, arrangement, etc.) to enhance the understanding of your audience (4.4.2)						
use language to demonstrate openness and flexibility in working with your learning partner; listen attentively and encourage different viewpoints (5.1.1)						
demonstrate flexibility, support your learning partner's participation, and adjust your roles and responsibilities (i.e., express ideas or provide information, ask questions, support the ideas of your learning partner, listen, refer to your coursework, etc.) as required (5.1.2)						
determine how appropriate the role of a learning partner is to a distance education situation (5.1.4)						
evaluate diverse ideas and viewpoints to develop your understanding about your audience and about yourself as a learner (5.2.1)						
analyze ways in which your culture and society have helped to shape the texts you've created (5.2.2)						
analyze ways in which texts portray the lifestyles of diverse communities (5.2.3)						
use this your portfolio to mark your accomplishments in this course and to create a shared sense of community among your audience members (5.2.4)						

Grade 12 English Language Arts: Transactional Focus (40S)

Sequence 5 Cover Sheet

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

Drop-off/Courier Address

Distance Learning Unit 555 Main Street Winkler MB R6W 1C4

Mailing Address

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

Contact Information

Legal Name: Preferred Name:				
Pho	one: Em	ail:		
Mai	ling Address:			
City	City/Town: Postal Code:			
Atte	ending School: 🔲 No 🔲 Yes			
Sch	ool Name:			
	s your contact information changed since you e: Please keep a copy of your assignments so that you can refer	_		
	For Student Use		For Office	Use Only
Se	quence 5 Assignments		Attempt 1	Attempt 2
	sich of the following are completed and enclosed? ase check (\checkmark) all applicable boxes below.		 Date Received	Date Received
	Process Work (as listed on the Checklist for Sequence (pp. 33–34)	ce 5)	□ CO / □ INC	□ CO / □ INC
	Assignment 5.1: Portfolio		/76	/76
	Assessment of Assignment 5.1: Portfolio (pp. 57-58)	☐ CO / ☐ INC	☐ CO / ☐ INC
	Sequence 5 Percentage Mark	/76 x 1	00 = %	
	Full Summative Mark for ELA Transactional Fo	cus (40S) _	/224 x 100 =	%
	For Tutor/Mar	ker Use		
Re	marks:			

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 or all of your process work to obtain feedback.

You will need to save and date all your work (process work and assignments) throughout the course for possible inclusion in your portfolio, which you will submit in Sequence 5.

You will receive a percentage mark for each sequence and for your progress test. When you have completed all five sequences and your test, your tutor/marker will analyze the results of the assignments (including your portfolio), the self-assessments of the assignments, and the progress test to determine your summative or final mark for the course.

Checklist for Sequence 5: Share and Celebrate (Portfolio)

C = Completed
I = Incomplete

As part of your **Assignment 5-1: Portfolio**, be sure to submit the following work:

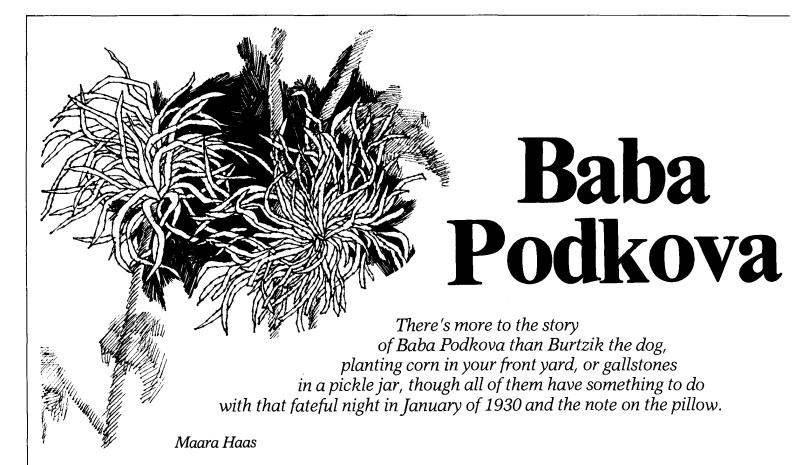
Lesson 1	Date	For Student	For Tutor/Marker
Reading-Viewing-Listening Grid and a reflection			
Lesson 2			
"Best Performance" piece			
Two other noteworthy pieces			
Reflection on all three			
Optional: Revised assignment			
Lesson 3			
Audiotape of discussion with learning partner about collaboration			
Reflection on collaboration in the course			
Lesson 4			
Introduction to portfolio			
Lesson 5			
Cover for portfolio			
Lesson 6			
At least five completed Audience Response to Portfolio forms			
Self-assessment of portfolio presentation			

Checklist for Sequence 5: Share and Celebrate (Portfolio) (continued)

C = Completed
I = Incomplete

As part of your **Assignment 5-1: Portfolio**, be sure to submit the following work:

	Date	For Student	For Tutor/Marker
Assessment of Assignment 5-1: Portfolio			
Checklist for Sequence 5			
Cover Sheet			



he whole of north-end Winnipeg went out in search of Baba Podkova. Burtzik the old, blind collie sniffing for clues — much good that was. You could put a raw steak or a sliver of turnip on his nose; he couldn't tell which was which.

How it all turned out goes back to where it really began, which has to be the green-roses kerchief and hoity-toity Anastasia, Baba Podkova's only child, who married upper-crust River Heights, the army bigshot Corporal General Reginald Fortescue Brown, Esquire.

Baba Podkova was happy enough to live with herself and the dog Burtzik, better company than Mr. Podkova, her cold-storage husband, an egg candler with cold-cement feet and the habit of spitting up phlegm in the kitchen sink.

When God in His mercy shortened her husband's miserable life with killing gallstones, she respectfully placed the gallstones in a pickle jar on the oak sideboard under the calendar picture of the crucifixion and went on living.

Haggling for sour salt at the Main Street market, smoking her garlic sausage in the backyard kiln, or moving between the stalks of corn on the house side facing the sunny street, there was no mistaking Baba Podkova's knobby head in the green-roses kerchief tied under her chin.

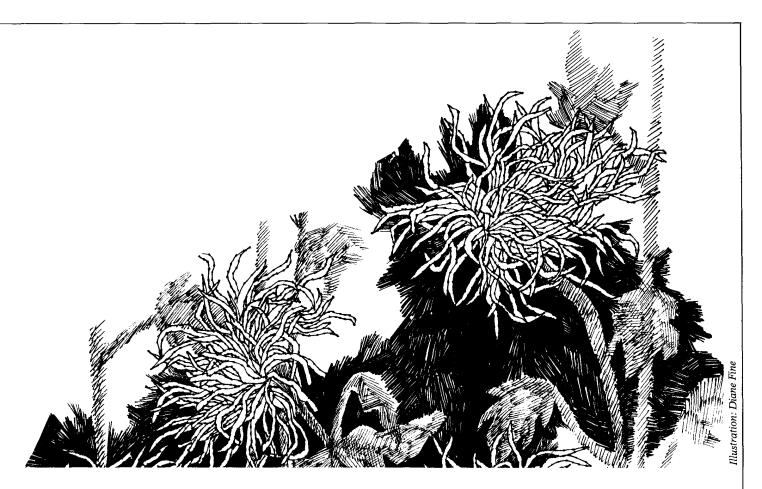
Late into the night Baba and Burtzik sat together, sharing the earphone plugged to the crystal radio set, holding their breath as the creaking door opened and closed on a ghoulish mystery.

The fly in the butter was Anastasia, who wanted her mother upper crust, even wanted her to change her name.

"You simply have to change with the times," her daughter scolded. "You know Woyblansky, our garbage man? He changed his name to Mr. Webb and what do you think? He's running for mayor. Why do you have to live alone in this rotten shanty? You could live like a lady in River Heights. Learn to play bridge, meet cultured people. You really should think of getting yourself an English hat instead of that immigrant babushka. You look as if you just got off the boat from Europe. Neighbours are saying your daughter is neglecting you, leaving you here unprotected, all alone. Suppose a thief, an escaped convict, a strangler even, from Stony Mountain was on the loose."

Baba Podkova usually closed the doors in her ears to anything Anastasia said, but she got to worrying about the thief who might break into the house one night and steal the gallstones in the pickle jar, the last remains of her suffering husband.

So the next fine day Baba packed her things and left her house in the care of a neighbour who promised to bank the boxstove with a shovel of coal once a day to



keep the water pipes from bursting.

What little I learned of the time that Baba Podkova spent in her daughter's house isn't good. The River Heights bylaw stopped her from smoking garlic sausage in the back garage. When she hit the health inspector with the leg of a chair, her son-in-law, Corporal General Reginald Fortescue Brown, Esquire, threatened to drum her out of the district with a bloody show of artillery and the Union Jack in flying colours.

River Heights is different, all right. It's hard to believe that the people out there grow nothing but grass on their property, just to watch it grow and cut it down till it grows again, but it's not a story that Baba Podkova could invent. Or could she? Another thing: the colonel's hound, German Shepherd Somerset Wagstaffe Masefield Reginald Brown, retired from the British Intelligence Secret Service, would have nothing to do with a commoner civilian like Burtzik the dog.

From her daughter's side, life with Baba Podkova was even worse. Rattling around in the upper-crust mansion like a dried-out pumpkin seed in a pumpkin shell, Baba took up smoking Old Chum tobacco, rolling her own. Anastasia hid the Chanticleer papers for the cigarettes, but being Ukrainian, always resourceful, Baba tore out the onionskin papers from the first editions in the colonel's den, smoking her way through all of Dickens and Thackeray.

Introduced by her daughter as Mrs. Cove, Baba Podkova brought out the stones in the pickle jar: "And this is my husband. How do you do."

Or she came to tea in her green-roses kerchief and black felt boots, acting like a dummy, pointing to herself: "Me Ukrainian off da boat." She whispered aside to a horrified guest, "I'm a prisoner here." Anastasia finally laid down the law. Tomorrow Baba would have to renounce her green-roses rag, she would have her hair cut and frizzled at the Tip-Top Beauty Parlour, and be Canadian.

The rest you know, aside from the note her daughter found pinned to her pillow:

Dear Anastasia and Mr. Colonel. I am not hiding my green-roses kerchief. I am not hiding anymore, who I am. I am going by foot to Czechoslovakia. Don't try to follow me.

And where do you think they found her? In the most expected place, of course. Clutching her ancient wicker suitcase containing the two-ton family Bible, three dozen hard-boiled eggs for the journey, there she was, on the steps of the old St. Nicholas Church three blocks from home — the miracle of the greenroses kerchief blooming like a spring garden in the midst of the swirling winter snow.

This short story was broadcast on the CBC show "Identities."

GRADE 12 ENGLISH LANGUAGE ARTS: TRANSACTIONAL FOCUS (40S)

Appendices

Appendix A

Analyzing Learning Outcomes

As explained in the **Introduction**, this course is outcome-based, which means you are expected to achieve the specific learning outcomes set for this course. The original specific learning outcomes (SLOs) are mapped out for you in this appendix. To make these SLOs more understandable and relevant to your purposes, throughout the course each SLO that is targeted for a particular activity is customized to fit that particular learning experience or assignment. This was done by leaving out parts of the SLO that don't apply to the particular task, giving specific examples of texts, forms, techniques, etc., and generally simplifying the language wherever possible.

For example, in this part of Appendix A, you will be learning to analyze or break down specific learning outcomes. While doing this, you will demonstrate SLO 2.1.4—Use syntactic, semantic, graphophonic, and pragmatic cueing systems to make and confirm the meaning of this specific learning outcome.

Although the language wasn't changed a great deal in this customized version (you may want to look at the original version in the second map of Appendix A), the generic "texts" was replaced with "this specific learning outcome" because the particular text you are going to be working with in this part of the lesson is SLO 2.1.4.

You read in the **Introduction** that cueing systems are systems we use to read texts. SLO 2.1.4 is a short text, and to read it effectively, you use all four cueing systems—syntactic, semantic, graphophonic, and pragmatic.

You use the **syntactic** cueing system when you draw on your knowledge of sentence structure to figure out how the different parts of the sentence are related. Sentence structure knowledge includes knowing that items in a list that are separated by commas and the word "and" are all equally important. Therefore, you know that you need to be able to use each and every one of the four cueing systems in order to demonstrate SLO 2.1.4.

You also use the **semantic** cueing system to read this SLO, and this may be the one that causes you the most trouble when reading this particular text. The semantic cueing system draws on your knowledge of the meanings of words, and you may very well be unfamiliar with such specialized vocabulary as *syntactic*, *semantic*, *graphophonic*, *pragmatic*, and even *cueing systems*. Even so, you may be able to construct at least a partial meaning for a word like *graphophonic* by looking at the parts of the word.

Read "Using Word Parts" in *Writers INC* (sections 448–452 of the 1996 edition; page 371 of the 2001 edition) and scan through the lists of word parts and their meanings (sections 453–464 in the 1996 edition; pages 372–381 in the 2001

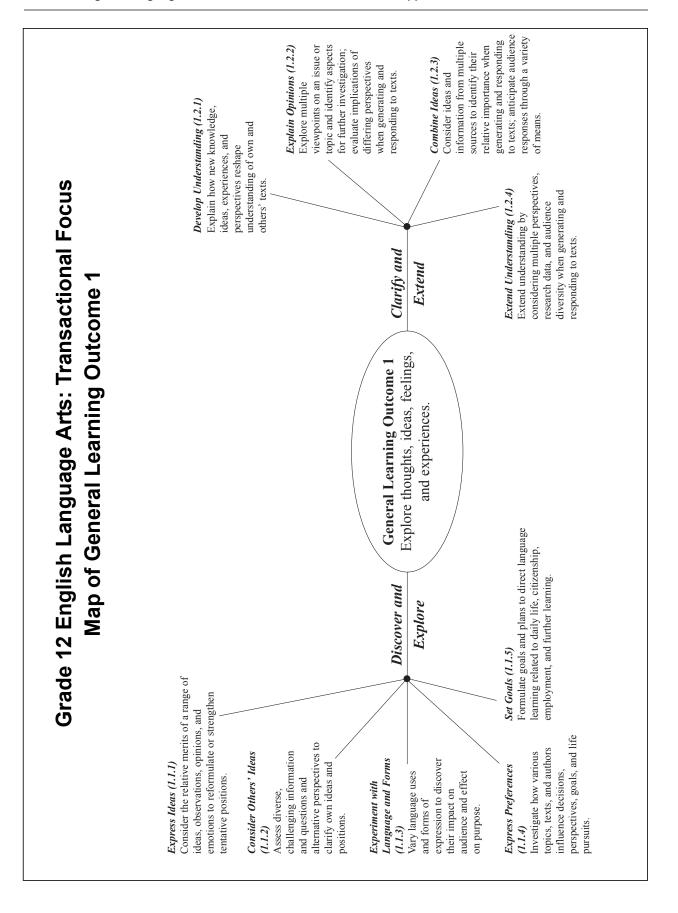
edition). You may have noticed that *graph*— is a word part that typically means something to do with writing and —*phon* is a word part that means sound. Therefore, using your knowledge of word parts you can figure out that *graphophonic* has to do with the relationship between writing and sound.

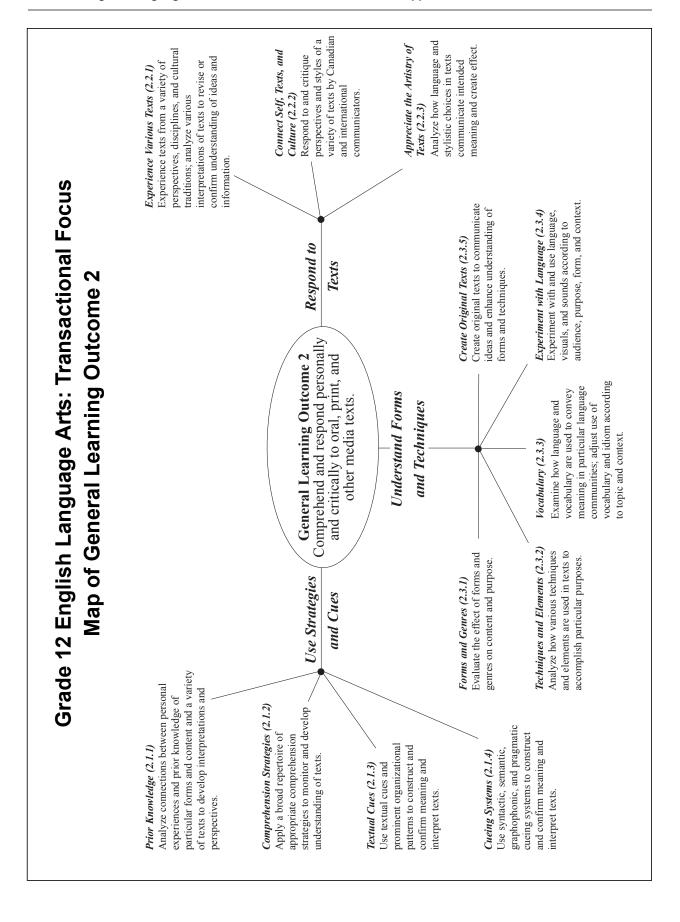
This relationship is what the **graphophonic** cueing system is all about—to use this system, you draw on your knowledge of how particular sounds are represented in writing, that is, how sounds are spelled. Often while reading you may come across a word you've never seen in print before, and you think you don't "know" the word. However, once you've "sounded it out" and maybe tried out a few possible pronunciations, you may recognize the word as one you've heard often and understand easily. For example, perhaps the word *syntactic* struck you as totally unfamiliar, but once you pronounced it, you noticed a similarity to the word *syntax*, which you recognize as meaning sentence structure (using your semantic cueing system). As you see here, these cueing systems are most effectively used in conjunction with each other.

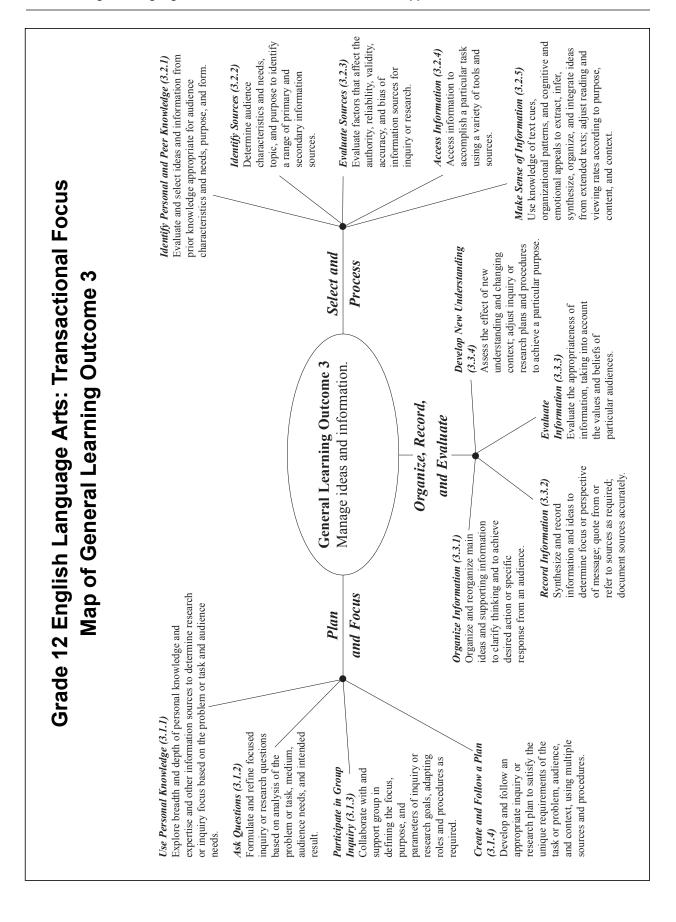
Finally, you use the **pragmatic** cueing system whenever you take into account the context, situation, or purpose for reading. For example, you may notice that SLO 2.1.4 is part of General Learning Outcome 2, which has to do with understanding and responding to texts, or reading. Therefore, you could figure out that this specific learning outcome will be all about reading and/or responding. Your purpose for reading this SLO is to understand what will be expected of you whenever you are asked to analyze or look closely at an SLO (or any other text). You will have to understand specific learning outcomes throughout this course in order to understand the point of a particular task, to assess your achievements in a certain task, and to understand your tutor/marker's assessment of your achievements.

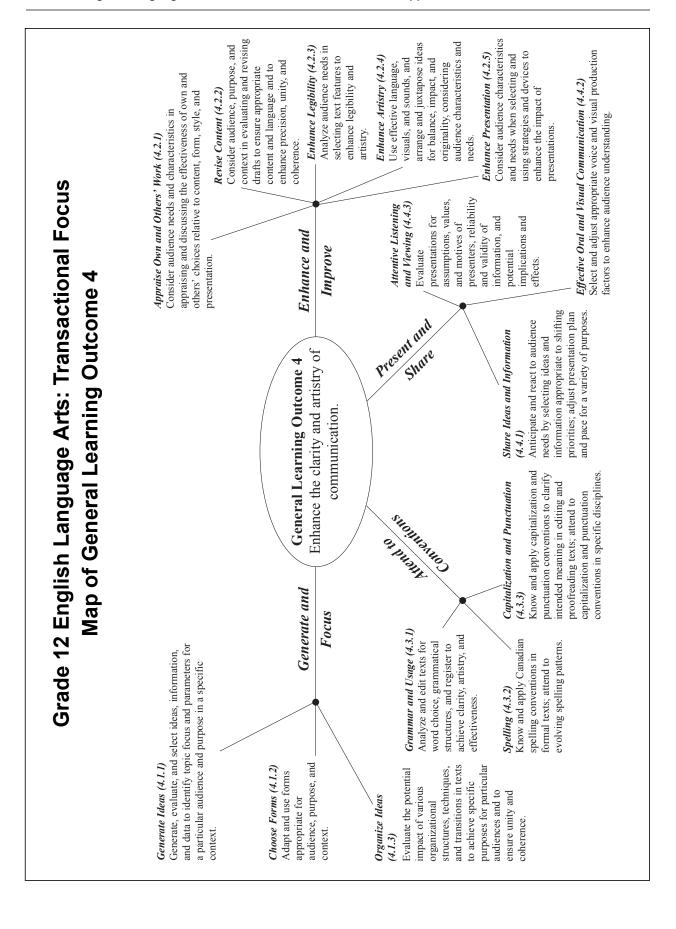
Basically then, a process you can follow to analyze specific learning outcomes on your own will include using these cueing systems:

- **Syntactic**—Break the specific learning outcome statement into parts or phrases and determine which are main parts, which add details to the main parts, and how they connect to each other.
- **Semantic**—Use your knowledge of other word meanings and word parts to determine or at least guess at meanings of unfamiliar words. Also build your semantic knowledge by looking up unfamiliar words in the dictionary.
- **Graphophonic**—Again, you unconsciously use this whenever you read, but using your knowledge of how sounds are spelled is particularly helpful when pronouncing unfamiliar words, and pronouncing them may very well lead to recognizing them.
- **Pragmatic**—Always look at a specific learning outcome in context—note what general learning outcome it falls under, note the headings above it, look at the other related learning outcomes, and so on. Also try to connect it to the learning activity in which you are to demonstrate it.









Relate Texts to Culture Analyze ways in which Analyze ways in which lifestyles of people and Evaluate diverse ideas, factual evidence, and viewpoints to develop informed understanding factors shape texts and define, and transmit contemporary culture. Appreciate Diversity diverse communities. portray, explain, and influence the values, cultural and societal how texts influence, languages and texts behaviours, and Share and Compare Responses (5.2.1) (5.2.2)Use language and texts to and significant occasions of texts, others, and self. mark accomplishments and to create a shared sense of community. Celebrate Special Occasions (5.2.4) Develop and Celebrate Grade 12 English Language Arts: Transactional Focus Community Map of General Learning Outcome 5 General Learning Outcome 5 Celebrate and build community. and Work with Others Encourage, Support, Evaluate Group Process (5.1.4) particular goal, considering the task variables. Determine the appropriateness specific problem or achieve a of group process to solve a listen attentively and encourage differing Use language to demonstrate openness and flexibility in working with others; viewpoints, using tactful language to Cooperate with Others (5.1.1) disagree and solve problems. non-verbal language and participation, and adjust language choice and use Work in Groups (5.1.2) context; recognize how Use Language to Show may sustain or counter respectful verbal and register according to Recognize inclusive, appropriate tone and flexibility in groups, commitment and according to task responsibilities Respect (5.1.3) exploitative or discriminatory support others' requirements. Demonstrate situations. roles and

Appendix B Comprehension Strategies Overview

Specific Learning Outcome 2.1.2

Strategy +	Choosing Text	Making Connections	Asking Questions
Corresponding Learning Outcomes	1.1.4, 2.1.4, 2.2.1	1.2.3, 2.1.1, 2.3.1	2.1.2, 2.2.2
Knowledge	of various purposes for reading, of personal interests, of text cues, and of readability levels	of a variety of themes, genres, styles, plots, authors, characters, and issues	of various types of questions—global (moving out) and clarifying (moving in)
Skills	• to match text to purpose • to match text to personal interest • to match text to readability level	 to activate background knowledge/prior experience to build background knowledge to make text-to-self, text-to-text, and text-to-world connections to identify misconceptions and prejudices that might work as filters to new information 	• to distinguish types of questions • to find answers — in text — by inference — through discussion — through inquiry
Attitudes	 willing to try new genres, authors, subjects, readability levels, etc. willing to consider peer recommendations 	 willing to learn about and experience a variety of things—add new information willing to think creatively— "outside the box" 	 curious believe that all questions are valid understand that not all questions have answers
Ways to Demonstrate*	make independent choices that result in successful reading experiences	code responses 2-column form—Text/Reminds Me of	question webs, discussion, journal entries, coding text, 2- and 3-column forms (Questions/Facts, KWL)

* Descriptions of the various forms, codes, and other ways to demonstrate your use of comprehension strategies are discussed later in this appendix.

Strategy +	Creating Mental Images	Making Inferences	Determining Important Ideas
Corresponding Learning Outcomes	2.1.2, 2.1.4, 2.3.3	2.1.3, 2.1.4, 2.2.3, 2.3.3	2.1.3, 2.1.4, 3.2.5, 3.3.2
Knowledge	of various types of mental images, both sensory and emotional	of a variety of themes and issues, cueing systems, general knowledge of other texts and the world, purposes for reading	of various textual cues and organizational structures
Skills	• to create sensory images (sights, sounds, smells, tastes, touches) • to create emotional images—feelings, mood, atmosphere • to fill in gaps imaginatively	 to notice and use clues to make, confirm, and reject predictions to combine clues from text with background knowledge to define words in context to bring out underlying themes 	 to distinguish details from main ideas to distinguish important from interesting ideas to distinguish global from clarifying questions
Attitudes	• trust in imagination and be willing to go where it takes	 willing to ask and answer questions—willing to guess accept that support is needed for opinions, ideas, interpretations 	• willing to determine importance based on purpose, subject, and prior knowledge, not simply interest
Ways to Demonstrate*	sketches and other visual representations, 2- and 3- column forms (Quote/Mental Image/Response), code sensory images in text	2- and 3-column forms (Facts/ Questions/Inference, Themes/ Response, Plot/Themes)	Think-alouds, graphic organizers, outlines, 2- and 3-column forms (Topic/Details/Response, Interesting/Important, Evidence For/Evidence Against/Personal Opinion), coding text

* Descriptions of the various forms, codes, and other ways to demonstrate your use of comprehension strategies are discussed later in this appendix.

Strategy +	Synthesizing Ideas	Monitoring and Fixing-up	Reading to Write
Corresponding Learning Outcomes	2.2.2, 3.2.5	2.1.2, 2.3.3	2.3.2, 2.3.3, 2.3.4, 2.3.5
Knowledge	of general and diverse facts and issues	of various fix-up strategies such as rereading, conducting research, reading ahead, questioning to keep focus, etc.	of various techniques and devices used in various forms and media
Skills	• to recall, review, and sort ideas • to sift important from unimportant • to summarize • to stop and collect thoughts • to combine ideas into larger concepts, make generalizations and judgments • to transfer knowledge to a new context • to integrate new with prior knowledge to create a new idea, opinion, or perspective	 to track thinking by coding, writing, and/or discussing to recognize when misreading or confused to select and adjust strategies to recognize type of text, degree of prior knowledge of subject, and reading purpose to build background knowledge 	 to ask questions to focus research to recognize powerful examples of techniques to imitate text models to make associations in diverse directions to compare similar topics in various forms and styles to create original texts
Attitudes	 willing to ask unanswerable questions willing to take risks 	 willing to change directions willing to ask questions 	 willing to play, experiment willing to let ideas take off, go with the flow
Ways to Demonstrate*	3-column forms (Content/Process/Craft and Thinking/New Info/New Thinking)	Journal responses, Think-alouds, 2-column protocol, timeline of thinking process	original texts in a variety of forms, 2- and 3-column forms (Content/Process/Craft)

* Descriptions of the various forms, codes, and other ways to demonstrate your use of comprehension strategies are discussed later in this appendix.

Notes

Ways to Demonstrate Your Use of Comprehension Strategies

You may not be familiar with all of the methods for demonstrating your use of various comprehension strategies that are charted above. It is important, not only that you use comprehension strategies when reading, viewing, or listening to texts, but also that you are conscious or aware that you are using them and when. The more you understand and can articulate what you are doing and learning, the easier it is to figure out how you may have gone wrong or could do better.

Therefore, in order to do your own accurate self-assessments, and to facilitate your tutor/marker's assessment of specific learning outcomes related to your comprehension of texts, you need to be able to demonstrate that you are using various comprehension strategies. Some possible ways to demonstrate this are described below:

All-Purpose Methods

These methods are useful for demonstrating a wide variety of strategies. You can show how you explore a new idea, share an image you pictured, reflect on the kinds of connections you made, and track and monitor your reading by noting or discussing questions and where you went for answers.

- *Think-alouds:* In the "think-aloud," you describe your reading process aloud, saying your comments and questions into a tape recorder as you read. Keep the recorder running while you read so that you can speak freely and frequently. This requires you to be consciously aware of the knowledge you draw on and the skills and strategies you use when reading. It also encourages you to practise new strategies and apply new knowledge.
 - 1. Look over the text and make whatever comments you can about what you expect it to be, based on what you know of the subject, genre, author, and so on.
 - 2. Begin to read. As you read, interject your understanding and comments and questions in a stream-of-consciousness fashion whenever you notice something about how you are reading.
 - 3. When you are done reading, make a final comment about how effectively you read this text.
- *Discussions with Learning Partner or Others:* This one is pretty self-explanatory, but it is included here to ensure that you do not overlook the value of simply talking about how and what you read, view, and listen to. Discussions can be audiotaped if you want your tutor/marker to assess your learning outcomes based on them.

- *Two-Column Written Protocol:* This is a written version of a think-aloud. Texts are copied so that they take up only half of a sheet of paper, leaving the other half blank for you to write your comments, observations, and questions alongside the words that stimulate them, thereby recording your reading experience on paper. You may also draw arrows to the parts of the text you are referring to, and use sketches or drawings to represent your imaginings. (Wilhelm 42)
- Response Journal: A Double-Entry Response Journal is described and modelled in Sequence 4, Lesson 3. Other types of response journals include
 - dialogue journals, where two or more people write responses back and forth
 - impersonation journals, where the reader writes in the voice of one or more of the characters of the text
 - author journals, where the reader assumes the role of the author and writes about the creative process

Other Methods

These methods are useful for both exploring your thoughts and reflecting on your comprehension process in detail.

- *Graphic Organizers:* Examples are included in Sequence 1, Lessons 1 and 2 and Sequence 3, Lesson 1. These are especially useful in examining the structure of a text and determining which ideas are key and which are supporting.
- Webs or Maps: These are helpful for exploring ideas, questions, and connections. See Sequence 1 (Lesson 1, Part C) and/or sections 433 and 017 of Writers INC (1996 edition) or pages 43 and 359 (2001 edition) for descriptions and models.
- *Two- or Three-Column Forms:* Examples and models of some possible two- and three-column forms are provided here, mainly to give you a general idea of how they work. You can feel free to use whatever headings you think will be most useful in whatever combination best suits your purpose.

Text	Reminds Me Of
p. 13-14 Emmanuel Goldstein introduced	He reminds me a lot of John Milton's Satan in Paradise Lost, the way he's fallen from a high position and is responsible for all the evil in the world.

Questions	Facts
When exactly did Orwell write this novel?	Orwell published it in 1949.

I Know	I Learned	I Wonder
Orwell lived in England.	Socialism was popular in some circles in England at the time.	Did Orwell support Socialism or was he concerned about its influence?

Content	Process (Thinking)	Craft
p. 34 "When there were no external records you could refer to, even the outline of your own life lost its sharpness."	This line really makes me think about the whole nature of reality—if something didn't get written down, then in some sense it didn't happen?	I love the sound of this line—all the r's and l's and s's make the words so soft, sort of blurry like a picture of yourself without written record.

Facts	Questions	Inferences
p. 62 "Was he, then, alone in the possession of a memory?"	Why is Winston the only one who can remember things from the past?	Maybe it's a combination of his job, constantly dealing with the changing of history, and his distrust of the Party.

Methods for Tracking

There are various ways to track your reading, such as making brief notes or questions or codes whenever you notice you've made a connection, or asked a question, or come up with a new idea, etc. You can write these on sticky notes (which are especially useful if you don't own the book) right where it happens in your reading; in the margins of the text (but only if you own it); or you can highlight or underline (again, only if you own the text).

Coding your reading simply means to write one-, two- or three-letter codes, or pictures, or symbols to indicate which strategy you used at the marked spot. A chart of possible codes follows (taken from Harvey and Goudvis):

Strategy	Possible Codes
Making Connections	R (reminds me), T-S (text-to-self), T-T (text-to-text), T-W (text-to-world), BK (background knowledge), PE (prior experience)
Asking Questions	?, C (confused), Huh? (confused)
Creating Mental Images	V (visualized), P or drawing of an eye (pictured), T (taste), Sm or drawing of a nose (smell), tch or drawing of a hand (touch), H or drawing of an ear (hear)
Making Inferences	I (inference), P (prediction), + (inference or prediction is confirmed), – (inference or prediction is contradicted), TH (theme)
Determining Important Ideas	I (important), L (learned something new), * (interesting or important fact), Aha! (big idea), S (surprising), !!! (exciting)
Synthesizing Ideas	SZ (synthesize), 2 + 2 (put it together, makes sense), drawing of a lightbulb (new idea, confusion cleared up)

Note: Obviously, you'll have to choose your codes so that they are distinguishable from each other, i.e., you can't use **I** to code both inference and important, or **P** for both pictured and predicted.

Generic Questions

Finally, here are a set of generic questions for each comprehension strategy charted in this appendix (adapted from Harvey and Goudvis 191, who adapted from Keene and Zimmermann):

- *Connections*. Is there a part of this story or piece that reminds you of something in your own life? Of something that's happened to you?
- *Questions*. Show a part of the text where you have a question. What were you wondering about as you read this part? Can you show a part where you were confused? What was confusing about it?
- Visualizing (creating mental images). Were there places in the text where you made a picture in your mind? What images or pictures did you see? What specific words helped you create that picture in your mind?
- *Inferring*. What do you predict will happen in this piece? Show a place in the text where you found yourself making an inference. What do you think were the themes of this text?
- Determining importance in text. What is this piece mostly about? Tell about some of the important ideas that struck you. Any important themes you noticed? What do you think is most important to remember about this text?
- *Synthesizing*. Tell what the piece is about in just a few sentences. Where is a place in the text where your thinking changed? How did your thinking change? Do you have some new ideas or information?

Appendix C

How to Read Visuals

Editorial Cartoons

Editorial cartoons are a form of satire. They usually appear in newspapers and magazines. Their purpose is to affect how people think and feel about issues. With a simple sketch, most often in the form of a caricature, and a few words (or sometimes with no words at all), a talented cartoonist can convey a great deal of information about a complex topic.

How to View an Editorial Cartoon

Strategy 1: Use Prior Knowledge to Identify the Subject

Like all satire, an editorial cartoon works because the viewer understands what is being discussed. This means that you need up-to-date knowledge of news events and issues to understand the message.

Common subjects of an editorial cartoon are

- political, entertainment, or sports figures
- public affairs or political decisions
- social customs, fashions, or habits

A good indication of the subject of an editorial cartoon can be people or things that are caricatured or exaggerated.



Editorial cartoon by Dave Elston, published in the *Calgary Sun* in January 2001.

Strategy 2: Look for Symbolism

Editorial cartoons can deal with specific ideas or general issues. Often the cartoonist will use symbolism to make the issue appeal to a wider audience. Objects in the cartoon can stand for countries, political groups, attitudes toward war, poverty, personality traits, and so on. Again, note any objects that are exaggerated. These are often symbolic objects.

Strategy 3: Read the Caption and Any Text

Not all editorial cartoons contain words, but if they do, they will help to reveal the subject or purpose of the work.

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Strategy 4: Consider All the Elements Together

Ask yourself:

- What do the drawing, words, and captions add up to?
- What point is being made about the object of criticism or subject of comment?
- Did the cartoonist achieve his or her purpose by making me laugh? How?
- Has the cartoon affected my opinions or feelings in any way? Has it made me look at the topic in a new way?

Apply it!

- 1. In a small group, answer the following questions about Dave Elston's cartoon.
 - Who or what is being criticized? How do you know? List the details that helped you to reach this conclusion.
 - List any part of the cartoon you do not understand.
 - Is this cartoon humorous? Is the humour successful? How do you know?
 - Could the cartoonist have made the same point using different details? Which ones?
- Over the next few months, note in your journal how two editorial cartoonists treat a high-profile person or event. Then note whether this treatment changes over time. Share your findings with the class.

Checklist

- Did I conclude what the cartoon was about? Did I consider all the details in the cartoon?
- Did I identify the person or group shown in the cartoon?
- Did I look for symbolism?
- Did I research any element that I did not understand?
- Did I respond to the humour in the cartoon? If not, do I know why?
- Did I list other details about the person or event that could have been used to make the same point?

Think about It: How will the process you just learned help you to interpret editorial cartoons in the future? Write down some notes.

Troubleshooting: Finding the Subject

If you have trouble identifying the subject of the editorial cartoon, try reading the section of the newspaper that is likely to deal with the subject. If you still have trouble, use the cartoon as part of a discussion with friends or family.

Photographs

In 1839, Louis Daguerre created a new way of presenting information when he invented the camera. Since then, photographs have become popular in all types of media.

Photography is a great way to sell products and express ideas. However, photographs are no more "real" than paintings. Remember that the photographer chooses exactly what you get to see. He or she uses images to convey a message much like a writer uses words. As an effective viewer, you need to be able to "read" this message critically.



Can you imagine life without photographs?

How to View a Photograph

Strategy 1: Identify the Subject

- Is the picture of a person, place, thing, or event?
- Has the photographer used action, colour, pattern, or focus to move your eye to a particular object or person?
- Try to make a personal connection with the subjects in the photograph and the caption.

Strategy 2: Describe How the Subject Is Framed

- What is in or out of focus? Does this create emphasis? Does it create relationships?
- What surrounds the subject? What is in the foreground or background? This is called "context."
- What are the suggested relationships between different objects and/or people in the picture? Consider the direction the subjects are facing. Why are they facing that way?
- What is beyond the edges of the photo? Has the photographer chosen not to show you something?

Strategy 3: Consider the Angle of the Shot

The positioning of the camera has a great effect on how you feel about the subject.

 A low-angle shot, looking up at the subject, often emphasizes its size, strength, or power. A high-angle shot, aiming down, can suggest smallness, weakness, and vulnerability.



The Walk to Paradise Garden by W. Eugene Smith. Smith once said of his photos: "I like the light coming from the dark. I like pictures that surmount the darkness."

- A shot from above can also provide a sense of power.
- Close-ups suggest a more intimate relationship between the subject and the camera (audience).
- A long shot suggests being distanced from the subject, and so gives a sense of objectivity.

Strategy 4: Consider How the Photographer Creates Mood and Atmosphere

- How much colour and light is in the photo? Lighting and colour allow us to "feel" the picture rather than just see it.
- Is there action or movement in the photo or is there stillness? How does this movement or stillness make you feel?

Apply it!

- 1. Using the strategies outlined in How to View a Photograph, analyze the photograph on the previous page. What thoughts, feelings, or impressions does the photograph convey to you? Support your response with specific reference to details in the photograph.
- 2. Does this photograph move you to words? Create a poem or short story to accompany it. Be sure to include the title of the photograph in your work.

Checklist

- Did I determine the subject of the photo?
- Did I identify things that stood out in the photograph and determine how these things are related?
- Did I consider the positioning and context of the subjects?
- Did I think about why this particular angle was used?
- Did I consider the mood and atmosphere of the photograph?
- Did I consider the emotion the photograph evoked in me?
- Did I use the title of the photograph in my poem or short story?

Think about It: When you first pick up a book or open a newspaper, is your eye drawn to pictures or photographs first? Explore some reasons this might be the case, based on what you have learned in this section.

Advertising

Advertising has become so much a part of our daily lives that it is almost impossible to imagine life without it. Everywhere we look, there is advertising. It used to arrive mostly by print, radio, and TV. Today it comes through fax machines, electronic scoreboards, email, and the Internet.

Advertising affects much more than just our spending. It often influences what we consider important, and even how we live our lives. Advertisers are geniuses at combining words and images to spark interest and action in the viewer. Since advertising has this power, it is important that we understand how it works and how it affects us.

Posters

Posters come in all shapes and sizes. They can be handmade and mounted on a bulletin board with thumbtacks. Or they can be posted on billboards and viewed from the street. Posters are effective in delivering their message when they combine aggressive colours, attractive or appealing models, eye-catching artwork, and clever slogans.

How to View a Poster

Strategy 1: Determine What Attracted Your Attention

What first drew your attention to the poster? Was it

- the bright colour(s)?
- the artwork?
- the model?
- the words or slogan?

Strategy 2: Identify the Emotion Created

To work, advertising must create an emotional response in the viewer. The advertisement's job is to link the product with the fulfillment of a human need. Consider how

- the poster makes you feel
- the image helps create this emotion
- the caption creates emotion



Where would you see a poster like this one?

Strategy 3: Consider the Location

Posters are placed in strategic locations. Consider why a particular poster is found where it is. Is the poster placed so that it

- is exposed to a particular audience?
- is seen at a particular time of day?
- gives easy access to the product or service?

Strategy 4: Consider the Desired Action

Ask yourself:

- How do the emotions and the message come together to create action in the viewer?
- What does the advertiser hope you will do as a result of reading the poster?
- Is the poster effective? Does it make you feel like taking a particular action?

Apply it!

Study the StudentCounsellor.com poster and then write your reaction to it in your notebook. Reflect on

- what first attracted your attention
- what you found appealing or clever about the poster
- how the poster made you feel
- whether you were affected by the poster
- whether you found anything wrong with the way the poster presents its message

Checklist

- Did I determine why the poster drew my attention?
- Did I decide what was appealing or clever about the poster?
- Did I explain how the poster made me feel?
- Did I determine if this poster influenced me?
- Did I analyze the poster and decide if it was effective in the way it presented the message?

Think about It: Reflect on the process of critically examining a poster. How might these steps help you become more skilled at interpreting a poster's unspoken message as well as its obvious message? Jot down a few ideas.

Print Advertisements

Generally, print advertisements work in much the same way as posters. The people who create print advertising have more control over who views their material. If their advertisement will appear in a magazine, they can "pitch" the message to the audience of that magazine.

Like posters, print advertisements must work fast—within seconds—to grab the viewer's attention. An advertiser's message can be lost in the flip of the page.

How to View a Print Advertisement

Strategy 1: Determine What Attracted Your Attention

Which feature of the ad first captured your attention?

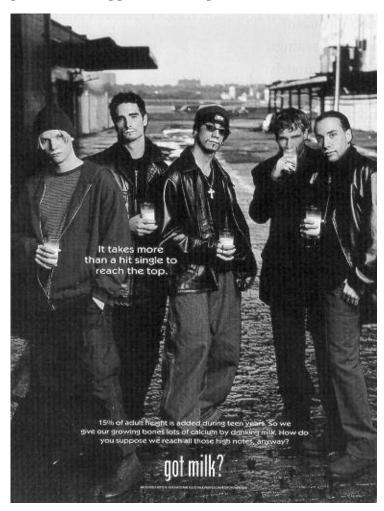
- the caption or slogan?
- the colours and settings?
- the artwork and models?
- the text?
- the brand name and logo?

Strategy 2: Focus on the Visual Appeal

- What was your first response to the ad?
- What is the main colour in the ad? Colours affect our moods and even our behaviour. Some colours have a calming effect while others make us feel uneasy. What mood do you think the colours in the ad evoke?
- What effect does the artwork have on you? Does it shock or surprise you? Does it give you pleasure or make you feel anxious?
- People in ads are carefully selected. They are chosen based on who the advertiser thinks will have an effect on the audience.
 Are the people in the ad models, celebrities, or everyday people?
- What are the people in the ad doing? Are they just posing or are they in the middle of a story? Is the advertisement suggesting a particular lifestyle?

Strategy 3: Consider the Text and the Claims That It Makes

- Are any words printed bigger than others are? Usually the headline, often called a "hook line," will be placed in larger type. It usually poses a striking question or presents clever word play. This line is meant to grab your attention so that you will read the smaller text.
- What need, want, or fear is the advertisement playing on? How does the text suggest that the product or service will help?
- Find any words that limit the claim. These are called "qualifiers." Words or phrases such as "many" or "some," or "they say..." don't really say much. Qualifiers allow the advertiser to "weasel out" of any complaints made by the consumer. Be particularly suspicious of qualifiers that appear in small print!



A print advertisement for milk, featuring the Backstreet Boys.

Strategy 4: Consider the Subtext

It is often interesting to "step back" from an ad and consider some of the other messages found in it. For example:

- What does the ad say in terms of what we value or believe as a society?
- According to what is shown in the advertisement, what does our society consider important?
- What does the good life look like? How do we attain happiness? Does the advertisement reflect reality? Do you agree with the values presented in the advertisement?

Apply it!

- 1. Using the strategies outlined in How to View a Print Advertisement, analyze the Got Milk ad. On a sheet of paper, sketch the features of the ad and write your comments in talk bubbles pointing to each feature. Post your analysis in the classroom for others to read.
- 2. With a partner, find an ad that you both consider effective. Write a brief analysis of it and be prepared to share your ideas with the class.

Checklist

- Did I deal with my first impressions?
- Did I consider the content of the text?
- Did I analyze the visual appeal?
- Did I consider the choice of models?
- Did I consider what this ad promises the buyer?
- Did I look for the subtext and its relationship to society's values and my values?
- Did we locate an ad we consider effective, analyze it, and present our ideas to the class?

Think about It: How has reading this section changed your view of advertising? Do certain steps in the process of analyzing an advertisement seem more useful than others? What would you analyze first if you came across an eye-catching ad this afternoon? Why?

Troubleshooting: Completing an Analysis

One of the most important aspects of analysis is observation. To complete an analysis, it is helpful to brainstorm or make a long list of all your observations and reactions. Then you can narrow down the list and focus on the more insightful comments.

Brochures

Brochures come in all shapes and sizes. Some are informational, while others are product or service advertisements. Some are simple one-colour, folded leaflets. Others have many pages and lots of colour and "gloss."

Brochures are available in many different places—a doctor's office, a hotel lobby, or a school counsellor's office. They can be requested through the Internet, or mass-mailed by a company. Regardless of its format, a brochure is still advertising. You as a viewer must understand what is being said and how this information affects you.

How to View a Brochure

Many of the same strategies for developing advertising and photographs are used to develop a brochure. So, you can use many of the same strategies for viewing them.

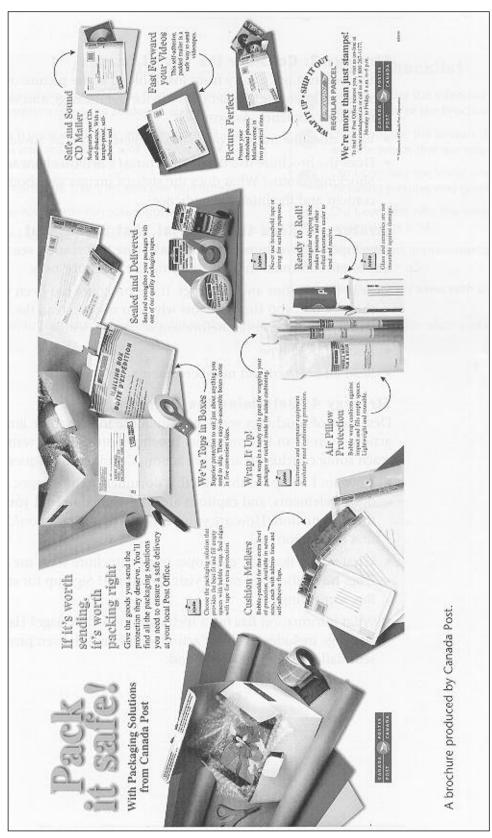
Strategy 1: Identify the Intended Audience

Look at the content.

- Review the title to find out what the brochure is about.
- Look at the amount and type of information. Is the reading level quite high? Are there many details and statistics? Is there much jargon? If so, then the developers had an audience in mind that is familiar with the material. If the language level is lower with less text, the message will be for a more general audience.

Look at the design.

- If the design is "flashier" and uses brighter colours, it is probably aimed at a younger audience.
- Is the design "balanced" or asymmetrical? A balanced design is more conservative and suits an older audience.
- Look at the font. Is it funky, conservative, blocky? The style of font projects an image and, as a result, suits different messages and audiences.
- What size is the font? It would be foolish to send a message to an
 older audience using a very small font. They would have difficulty
 reading it! The size of font also suggests a level of friendliness.
 Have you ever noticed that text written for professionals, such as
 doctors, lawyers, and engineers, tends to be set in smaller type?
 This projects an image of authority and knowledge. The opposite is
 true of larger typefaces.



A brochure produced by Canada Post.

Strategy 2: Consider the Use of Images

Often, you can tell a story from just looking at the picture on the brochure. The image will set the tone for the message and will attract a particular audience. Ask yourself:

- What does the number of images suggest about the audience?
- Does the brochure use detailed pictures? Cartoon characters?
 Shocking photos? What does the style of images say about the content and the intended audience?

Strategy 3: Read the Material That Stands Out

Developers of brochures want to make sure that readers see all the important information before putting the brochure away.

- Read all captions and headings. If the brochure has been well
 thought out, you should know why you need to read the brochure
 and what it offers even before you reach the details.
- Read all bold type.
- · Read all bulleted and numbered items.

Strategy 4: Determine the Purpose

Designers of brochures want their audience to take some kind of action. Even in an informational brochure, the designer wants you to reach some conclusion and take action. Consider these questions:

- How am I being led through this document? The images, colour, design elements, and captions are all designed to lead you through the information. How are you being led to a conclusion? What is that conclusion?
- What action does the developer of the brochure want me to take?
 Does he or she want me to visit something? Sign up for something? Buy something?
- What information has been included on the last page? Usually the last page includes a call for action. Sometimes it even provides a self-mailer to get you to respond.

Apply it!

Study the brochure from Canada Post, and write down your observations using the strategies above.

Discuss each panel separately, commenting not only on the text and artwork, but also why you think the information is presented as it is.

- Do you think that this is an effective brochure?
- What improvements can you suggest? Be prepared to share your ideas with the class.

Checklist

- Did I consider the intended audience and purpose of the brochure?
- Did I consider the colours that are used and the words that are emphasized?
- Did I consider the visual elements, including pictures and graphics?
- Did I consider why the information is presented as it is?
- Did I suggest improvements to the brochure?
- Did I share my ideas with others?

Think about It: Now that you've read this section, what is the first thing you notice when you look at a brochure?

Feature Films and Television

Like other media, film and television deliver messages that affect you in subtle but important ways. If you have critical viewing skills, you can interpret these messages and decide which ones you will accept or reject.

These skills will also allow you to discuss television and movies more effectively. Some viewers have difficulty explaining what they like or dislike about a movie. Sophisticated viewers usually enjoy defending their opinions.

How to View a Feature Film

Strategy 1: Pre-screen the Movie

Predict what you can expect based on

- the title of the movie
- the movie's poster, if there is one, or the cover of the box, if it's a video or DVD
- any reading you can do about the movie

Strategy 2: Use Your Knowledge of Genre to Make Predictions

Feature films and TV programming can be grouped according to genre. Some examples of genres are comedy, drama, action, adventure, science fiction, mystery, and romance. Knowing the genre of a movie is helpful because each genre has its own style and conventions. Whenever you make a prediction about the plot, you are usually making use of information about that genre.

Strategy 3: Identify the Audience and Purpose

Not all movies or TV programs share the same purpose and audience. If a movie reaches its intended audience, whether young or old, it has been successful in accomplishing its purpose. As a result, it can be considered a "good" movie. So, when watching a movie, ask yourself:

- Did the producers of this movie have a particular message?
- How realistic was the movie meant to be?
- Is the movie aimed at a specific audience?
- Are the story, language, and setting appropriate to the intended audience and purpose?

Strategy 4: Interact with the Movie

Don't just sit back and "let the movie happen." Here are some tips for viewing a movie.

- Focus actively on the screen. Look at the composition of different scenes just as you would analyze a photograph.
- Note how the important elements of the work come together to tell a story, reveal character, and express emotions and ideas.
- Note how elements such as music, lighting, and camera angles help to create setting, character, and mood.
- Watch for different objects of symbolism. This can include the use of colour.

Strategy 5: Look for Emphasis and Repetition

Very little in a movie is accidental. Directors choose their shots carefully, actors speak their lines and move in purposeful ways, music and costumes are thoughtfully chosen, and the final product is carefully edited for maximum effect. As a viewer, you should be looking for important clues that hint at the director's purpose. What kinds of things or images are repeated? What does the director emphasize?

Strategy 6: Consider the Characters

Ask yourself:

- Who are the main characters?
- What is their relationship to each other?
- What challenges do they face? Personal challenges? Social challenges? Do the characters solve them?
- How do the characters change throughout the movie? Does the social group or society change as a result of the action? Does this surprise you or is it expected?
- Are the characters, their situation, and their development believable?

Strategy 7: Consider the Message

Movies project messages that we may or may not recognize or agree with. Look at what the movie says about people and about life and ask yourself if you agree with these ideas and values.

- Does the movie show an optimistic or pessimistic view of life?
- Is the movie realistic or idealistic?
- Is the movie trying to present a social lesson or message?



What challenges face the main characters of the 1997 movie *Titanic*?

• Is the message clear, or has the director relied on symbolism and metaphor to get the message across?

Strategy 8: Evaluate the Movie

These are some general questions to ask yourself about a movie.

- How well was the plot developed and suspense maintained?
- How appropriate was the choice of cast?
- How effective were the music and special effects in creating mood?
- How important was the topic or theme that the movie dealt with?
- What was the quality of the camera work and cinematography?
- To what extent were you emotionally moved by the story? Why?

Apply it!

- 1. Choose a movie from a genre other than your favourite. Research the movie before watching it. Then predict how it will end and what you may or may not like about it. After viewing the movie, prepare a two-minute oral presentation about what you learned through your research, your predictions, and how this process affected your enjoyment of the movie.
- 2. Choose a video that you have not seen before and view it actively. Prepare a report that comments on
 - the effects created by the opening credits
 - any impression that is created by the first appearance of the major characters
 - the casting choices
 - the use of music and special effects
 - the believability of the locations and sets
 - the purpose and audience of the movie
 - the ideas developed

Checklist

- Did I research a movie, predict its ending, and present my findings to the class?
- Did I consider the impact of the video credits?
- Did I notice the impression created by the first appearance of the main characters?
- Did I consider whether the actors were appropriately cast?
- Did I note the role of music and special effects?
- Did I find the location and the sets believable?
- Did I conclude that the movie reached its audience and achieved its purpose?
- Did I grasp the ideas presented?

Think about It: Which strategies did you already use in the past when you watched movies? Which ones will improve your viewing experiences?

Websites

Web literacy, or the ability to access and evaluate Internet resources and services, is an essential skill in the twenty-first century. Most commercial, government, and educational establishments have websites. At these sites, you can buy or sell products and services, research and download information, play games, and even chat with friends and family. Read on to learn how to become a savvy Internet user.

How to View a Website

Strategy 1: Identify the Primary Purpose

Sometimes websites are not easily categorized. Some sites that may first appear to be informational or educational are actually e-commerce sites. Information and learning are becoming big business. When looking at a site, consider whether it is

- an informational site
- a promotional site
- an educational site
- an e-commerce site
- a portal site, which is meant to be a "jumping off" point to other types of sites on the Internet

Look at the site's "domain," which is the last part of the Web address or the URL (Uniform Resource Locator). This might give you some information about the purpose of the site. Here are some common domains you should know.

Domain	Type of Site
.com	commercial, for-profit company
.edu	post-secondary educational institute
.org	non-profit institute
.gov	government agency
.net	Internet-related network
.ca	Canada
.uk	United Kingdom
.jp	Japan

Strategy 2: Navigate through the Site

A website is usually made up of a group of Web pages that are linked to each other. It should be simple to find the information you need and to navigate through the site. Look for the following:

- Are the navigation tools—buttons, scroll-bars, and so on—found in the same place on each page?
- Is it clear what is a link and what is not?
- Are common elements or colours found on all pages? On a well-designed website, it is always clear that you are still on the site.
- Can you always reach the home page?
- Is contact information provided on every page?
- Is a link to a site map available at all times?
- Do you ever have to go through more than two links to reach the information you are looking for?
- Has the website creator provided you with helpful navigation tools such as a site-search option?

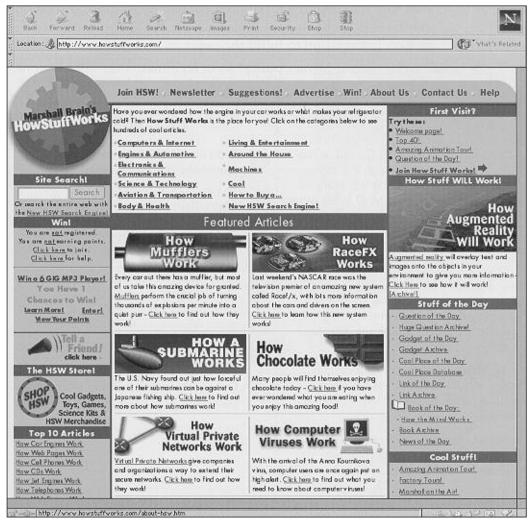
Strategy 3: Consider the Quality of the Content

One of the dangers of the Internet is that there is no standard for its contents. The greatest challenge that users of the Net will face is deciding if the material is trustworthy. Here are some tips.

- Look for tools that make finding information easy. One such tool is a list of Frequently Asked Questions (FAQ). If a site has this feature, it shows that the Web designer has tried to anticipate the kinds of questions that users will have.
- Determine the quantity and quality of links on the site. The quality of links that a site has indicates how knowledgeable the site owners are in their area of expertise.
- Assess the quality of information on the site itself. Does the
 information seem authoritative? Has it been researched and welldeveloped? Have outside sources been cited? Does the site offer a
 list of "further readings"?
- Does the site indicate how current the information is? Is it clear when the page was last updated?

• Is the information presented in a professional manner? Does the page have spelling or grammatical errors? Do the graphics and animations load quickly? Is the page attractive or unappealing to look at? These types of considerations may not seem important, but you can often tell a lot about the people behind a website by how much care they have taken in developing it.

Netscape: HowStuffWorks.com - Learn how Everything Works!



The home page for HowStuffWorks.com

Strategy 4: Consider Security and Confidentiality

You should always consider what steps a website's creators have taken to protect your interests.

- How do they protect your credit card information?
- Do they offer the choice of ordering by phone or by regular mail?
- How easy is it for you to place an order?
- How much personal information must you provide? Be wary of websites that ask for a lot of personal data since this information may be sold to mailing list brokers. A site should only ask for enough information to fulfill the order.
- What is the site privacy policy? Most legitimate sites will have one.

Apply it!

- 1. Log on to the HowStuffWorks website. Using the suggestions in Strategy #1, view the website. Without actually following any links, determine which features of the site you would like to visit first. Why? What other features would you also link to?
- 2. Explore more thoroughly what the HowStuffWorks website has to offer. Follow links. Use the Search function to locate information on something you know well. Consider the quality of the information you received. Now do a search for something that you are not as familiar with but are curious about. Write a paragraph in which you evaluate the quality of the site. Was the information you received helpful?
- 3. Determine how the website creators pay their bills. Study the website carefully and look for advertisements. What conclusions can you draw about how the site produces revenue?
- 4. Find a poorly designed website. Print off the first page of the site and write a short report discussing why you think this is an inferior website.

Checklist

- Did I find the site and determine what I would like to look at first?
- Did I skim the entire page and anticipate what I might find at each link?
- Did I consider all the navigation tools available to me?
- Did I test the links?
- Did I evaluate the quality of information both on the site, as well as on the sites that I was able to link to?
- Did I analyze how the site generates revenue?
- Did I find a poor site, print off a sample page, and note why it is inferior?

Think about It: How does comparing a good website with a bad website help you understand more about the Internet and the value of websites in general? What will you do the next time you link to a new site? How does this differ from what you have done in the past?

Appendix D Rhetorical Devices

Rhetorical Devices*

"Rhetoric will determine whether a stylistic choice is effective – that is, whether a particular locution conveys the intended meaning with the clarity, economy, emphasis, and tone appropriate to the subject matter, occasion, audience, and desired effect."

Edward P. J. Corbett

Rhetorical devices are techniques that you can use to create a certain effect on an audience. When used with discretion, rhetorical devices can enliven your prose and help you to achieve your purpose—to emphasize, to shock, to add humor, to draw attention to word choice, to create suspense, and so on. You'll find rhetorical devices throughout this book; this chapter will discuss in detail only those you won't find elsewhere.

Consider working one or two of these tricks of the writer's trade into your writing, but use them carefully; overuse of rhetorical devices can result in an unnatural, or even unintentionally humorous, effect.

1. Examples of Rhetorical Devices

With your partner, read each of the following rhetorical devices, and discuss the purpose it serves. Then think up a new example for it and discuss its effectiveness with your partner.

1. Use a **rhetorical question** when you want to ask a question whose answer is already known or implied.

Are you denying that videotape has revolutionized the film industry?

2. Use **abnormal word order**—a variation on the usual subject-verb sentence pattern—to give variety and emphasis to your writing.

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Normal Word Order (Subject-Verb)

The actor's worst nightmare stood laughing at him from the shadows. *Abnormal Word Order (Verb-Subject)*

Laughing at him from the shadows stood the actor's worst nightmare.

3. Use a **minor sentence** or **rhetorical fragment** when a full sentence is not necessary for sense.

Trained dogs. Big black-and-tan dogs. Snarling. Attacked the movie star.

4. Use **repetition** for emphasis and rhythm.

It was a strange night, a hushed night, a moonless night, and all you could do was go to a movie.

5. Use a **pun** when you want to play with words.

The axe-murderer in that B-movie hacked and bludgeoned thirty-five people. Now that's overkill!

6. Use **exaggeration (hyperbole)** when you want to emphasize a fact.

Bela Lugosi became so famous as Dracula that blood banks locked their doors when they saw him coming.

7. Use **understatement (litotes)** when you want to create the reverse effect (and add a touch of irony) by making the fact seem less significant.

Harrison Ford's most famous character, Indiana Jones, has occasionally found himself in a bit of a jam.

8. Use **climactic parallelism** – going from least to most important – when you wish to present several facts in order of importance.

The young actress's career rise was meteoric: after beginning as a bit player she shifted into seasonal parts, and three short years later she became a star of several movies.

9. Use a **balanced sentence** when you wish to express two or more equal and parallel ideas.

Many TV actors work hard all through the season; they play in films all through the hiatus.

10. Use **opposites** when you want to contrast two opposing ideas.

Gina Lollobrigida, a star in front of the camera, has also had a successful career behind the camera as a photographer.

11. Use **reversals** (chiasmus) when you want to make a balanced sentence even more memorable.

Many of the characters James Woods has portrayed would agree with the saying: "When the going gets tough, the tough get going."

12. Use a **periodic sentence** when you wish to withhold an important part of the sentence until the end. The sentence should not make complete sense until you have read the last word.

From his beginnings in film, in a supporting role in *The Woman of Dolwyn*, through Shakespeare and Edward Albee, to his last role, with his daughter Kate in the miniseries *Ellis Island*, strode one of Britain's greatest gifts to American film, Richard Burton.

13. Use a **figurative comparison** when you wish to present your audience with a strong image.

Sylvester Stallone shines like a diamond in the rough in the *Rocky* films, but he only twinkles like a *Rhinestone* next to Dolly Parton.

14. Use an **allusion** when you want to save yourself a great number of words and you think your audience will appreciate the reference.

Her roles in films such as *E.T.* and *Irreconcilable Differences* made Drew Barrymore the Shirley Temple of the 1980s.

15. Use **alliteration**—repetition of the initial sounds of words—to draw attention to a string of words.

As Frankenstein, Boris Karloff rambled, raged, and roared.

16. Use **rhyme** to make two or more words memorable.

In 1984 Bill Murray was both frightened (in *Ghostbusters*) and enlightened (in *The Razor's Edge*).

17. Use **onomatopoeia**—words that imitate or suggest sounds—when you want to draw attention to the sound of a word.

Today's films are as likely to feature the beeps and buzzes of computers as the chirps of birds. Cascading waterfalls have been replaced by humming machines and whirring laser swords.

18. Use **underlining (italics)** to emphasize certain words.

Many Americans would be amazed to know that Mary Pickford, known as "America's Sweetheart;" was born <u>Canadian</u> Gladys Smith.

Notes

Appendix E

Elements of Art and Principles of Design

There are specific terms used to talk about visual art that will be useful for you, both when responding to visual art and when creating it. These include the elements of art and the principles of design, and you should be familiar with them so that you can be clear about exactly what in a work is stimulating a response. They are also important concepts to know when creating your own visual art or design. These terms are described briefly in the list below:

Elements of Art

The **elements** of art are the various parts used to create a visual text.

Line can be defined as a moving point. It can describe shapes, or imply edges, and can give the illusion of texture. It is basic to the structure of a composition. Some characteristics of line include measure (length and width), type (curved, straight, jagged, angular), direction (horizontal, vertical, diagonal) and character (happy, angry, sad, calm, graceful, etc.).

Texture is the surface quality of an object. It can be experienced through the sense of touch and/or by sight. Tactile texture is that which can actually be felt by touch, and is key to such art forms as collage and sculpture. Visual texture refers to the impression of texture created on a flat, smooth surface by recreating familiar textures through colour and value patterns. It cannot be felt, but can be visually appreciated. Surface textures can be smooth, soft, rough, coarse, bumpy, and so on.

Colour may be viewed as either light or pigment. As pigment, white is the absence of colour and black is the total of all colours combined. The reverse is the case with light. White is the total of all colours and black is the absence of colour. There are several important terms associated with colour:

- *Hue*—a name given to a colour of the spectrum, e.g., orange, yellow, blue.
- · Primary colours—red, yellow, blue. All other colours are mixed from these.
- Secondary colours—green, orange, violet. These are mixed from the primaries: blue and yellow make green, red and yellow make orange, and blue and red make violet.
- *Tertiary colours*—are derived by mixing a primary colour with an adjacent secondary colour: blue and green make blue-green, yellow and orange make yellow-orange.
- *Value*—the lightness or darkness of a hue. The value of a hue changes with the addition of black or white.
- *Intensity*—refers to the brightness of a hue. A colour is most intense when pure and unmixed. The intensity is altered with the addition of black, white, or another hue.

Generally, yellows, oranges, and reds tend to give a feeling of warmth and reflect happy, cheerful moods. Blues and greens are seen as cooler and reflect quieter, even sad, moods.

Shape/Form is the area created by defining an edge with colour and value changes, or by enclosing with a line. Two-dimensional shapes may be *organic* (curving or irregular), producing an informal, dynamic feeling, or *geometric* (circular, rectangular, triangular), giving a static, ordered feeling. The spaces in and around shapes are often referred to as "negative" areas. The negative space or background should provide some interest and should be integrated with the shapes in the foreground; that is, it should be easy to smoothly look from foreground to background and back. Three-dimensional shapes are called *forms*.

Space is the area between and around shapes. In a two-dimensional work, the illusion of space or depth can be created using a variety of devices:

- by *overlapping* shapes or lines
- by varying the size of objects—closer objects are larger than objects further away
- by using *varied values and intensities*—elements further away use less contrast between light and dark, and colours become duller, more neutral, and more bluish
- by using *linear perspective*—the fact that, visually, parallel lines converge at a vanishing point of a horizon. There are a variety of perspective systems, including one-point perspective, two-point perspective, and multi-point perspective
- by attending to *vertical location*—objects placed higher up seem to be farther away

In a three-dimensional work, space is not only created by the object, but also by its relationship to the surroundings. In such a case, the negative space around the form is equal in importance to the form itself.

Principles of Design

Design, or **composition**, is basically the arrangement and use made of the various elements in a visual work.

Unity implies the creation of harmony, coherence, and a sense of order among elements in a composition. It can be achieved by proximity (putting elements close together), or through repetition of shape, colour, or texture. A work of art that shows unity is one in which a viewer notices the whole pattern before noticing particular parts.

Emphasis and Focal Point. *Emphasis* refers to the highlighting of different areas of a work to create interest. A *focal point* results when one area in a composition differs significantly from the others. The eye is drawn to this area before exploring further. There may exist more than one focal point in a composition, but too many can detract from the overall unity.

One common way to create a focal point is through **scale** or **proportion**, that is, relative size compared to the other shapes and forms. A viewer's eye naturally goes to a large-scale shape in the midst of smaller ones. Elements that seem out of proportion and unnatural also draw attention.

Contrast creates interest in a composition and is achieved by using strong variations within the elements; for example, small shapes with large shapes, geometric shapes with organic ones, light colours against dark ones, smooth textures combined with rough.

Balance implies a sense of equilibrium in a composition—a comfortable distribution of visual weight. Balance can be achieved in a variety of ways:

- A composition which has an equal distribution of the elements on either side of an axis uses *symmetrical balance*. Each side is a mirror image of the other.
- A work where balance is achieved with dissimilar objects that have equal visual weight uses *asymmetrical balance*; for example, a large shape placed to the centre of a design might be balanced by a smaller shape placed at the edge (balance by position), or by two smaller shapes. Despite the lack of symmetrical balance, the eye is equally attracted to both sides of the work. Asymmetrical balance can also be achieved by balancing bright and dull colours, light and dark values, and different textures.

An overall sense of proportion and balance in design can be achieved by following the "golden mean," which is a formula stating that the size of the small part of a design must relate to the large part in the same proportion that the larger part relates to the whole. Basically this means that, particularly with background figures and forms, major design features should be placed, not halfway up, down, or across the text, but one-third of the way from the horizontal or vertical edges.

- A composition in which all the elements radiate from a common central point achieves *radial balance*. Snowflakes, the petals of a flower, or a cross-section of an orange are examples found in nature. Crafts such as ceramics and jewelry design and some architectural structures make great use of radial balance, but it is not commonly used in paintings, at least not obviously.
- A work with an all-over pattern achieves crystallographic balance. Fabric patterns and wallpaper designs are often examples of this type of balance.

Most visual art uses a combination of the types of balance described above.

Movement. The illusion of motion in a composition can be achieved in many ways. One of the oldest devices is that of repeating a figure. Another technique used is "multiple" images, which feature one figure in a series of overlapping poses. Blurred images, dynamic brush strokes, and strong diagonals can also convey the feeling of motion.

Rhythm is related to movement, specifically the movement of the viewer's eye, and is based on repetition. Recurring shapes or lines can be repeated at regular or irregular intervals to create simple or complex rhythms. Visual rhythms can be connecting and flowing or abrupt and dynamic.

- An alternating rhythm uses the repetition of two motifs that alternate with each other and set up an expected sequence.
- A progressive rhythm repeats a shape that changes in a regular way, becoming smaller or larger, deeper in colour, rougher or smoother in texture, and so on.

[from Grade 9 Art, 165-168; original source David Lauer, Design Basics]

How do the "Elements of Art" and the "Principles of Design" help me to respond to visual art and graphic representations?

The following comprehensive set of questions about the media used, elements of art, principles of design, subject matter, and general impact should help to guide your response to any work of visual representation.

1. On the left-hand page of your Response Journal, write down the media used for this visual text. What is it made of? This includes the surface the image is drawn on (e.g., paper, wood, canvas) and the media used (e.g., paint, pencil, mixed media/collage).

Please Note: The Response Journal referred to here is a doubleentry one, where you note, sketch, or map details from the text on the left-hand page and write personal, topical, interpretive, formal, and broader based responses about each detail.

2. On the right-hand page of your Response Journal, write about the effect of this type of media. Have you seen it used before? Does it remind you of any favourite texts? Does it suit the subject matter of the picture?

- 3. On the left-hand page of your Response Journal, list the following information about the elements used in the text:
 - any obvious **shapes**, geometric or organic. Are any of these repeated to form a recurring motif or pattern?
 - the kinds of **lines** (thick, thin, wobbly, straight, curved, dotted, etc.) and any variations in the kinds used.
 - the surface **texture** (rough, smooth, etc.) and how this is portrayed (by line, brushstrokes, media used, colour combinations, etc.).
 - any strong values in the piece (contrasts between light and dark colours).
 - the **colours** used. Describe them as subdued or bright, transparent or opaque, warm (yellow, orange, red) or cool (blue, blue-violet, blue-green). Are they appropriate for the subject matter?
 - the **space** portrayed. Is it shallow or deep? Does your eye travel across or into the picture? What techniques are used to achieve depth—overlapping, perspective, proportion, areas of light and shadow, foreground detail?
- 4. On the right-hand page of your Response Journal, speculate on the effects of each of these elements. Why would certain colours or shapes be used? What feelings are stimulated by the space or texture? Try imagining different colours or different types of shapes or lines, and see how the effect would change.
- 5. On the left-hand page of your Response Journal, list the following information about the **principles of design** evident in the text:
 - the way a sense of **unity** is achieved. Are different elements placed in close proximity? Are shapes, colours, or textures repeated?
 - the area of **emphasis** or the **focal point**. Where is your eye drawn as you look at the work? How is this point made different from the rest of the work? Is there more than one focal point?
 - the sense of interest created through **contrast**. Are there strong variations within the elements (small shapes with large, light colours against dark, smooth textures with rough, etc.)?
 - the way a sense of **balance** is achieved. Is the balance symmetrical, asymmetrical, radial, crystallographic? A combination of types? Is this type of balance suitable for the subject of the work?
 - any illusion of **motion** achieved. How is this done—through repetition, overlapping images, blurred images, strong diagonals, etc.? How effective is it?
 - the **rhythm** achieved. Is it simple or complex? Does it flow or is it more abrupt? Is it an alternating rhythm? A progressive rhythm?

- 6. On the left-hand page of your Response Journal, write down what the text is about, what part of a story it is telling, what possible messages it is conveying.
- 7. On the right-hand page, write down anything this reminds you of, any memories brought to mind.
- 8. Also on the right-hand page, write a general entry about the impact of the visual text. Do you like it? Are you most attracted to the powerful subject matter, the design elements, or the interesting use of media? What is it that holds your attention or makes you want to look again? What audience is it aimed at?

How do the "Elements of Art" and the "Principles of Design" help me to create my own visual art and graphic representations?

Basically, the elements of art and the principles of design provide you with the occasional guiding rule, such as the "golden mean," as well as an almost endless number of ways to experiment while sketching a thumbnail. Checking the effects of different colour combinations, different line types, different textures, and different shapes, all arranged according to different principles of unity, contrast, balance, rhythm, and movement is not only fun, but will lead to quality work in the end.

	recimiques for Creating in	Creating Mood and Atmosphere through Colour	ugh Colour
Technique	Definition/Description	Example(s)	Effect(s)
Predominating Character the Hues Se Se Character Se Se Character Se	Certain hues (colours of the spectrum) evoke real settings or objects. Certain hues are associated with certain emotions through convention.	Green evokes real setting of nature (leaves, grass). Red is associated with passion, energy, and even aggression through conventions of literature and art.	Green has the restful, peaceful effect of nature. Green is a "cool" colour. Red has exciting, energetic effect on mood. Red is a "warm" colour.
Predominating de Values or	degrees of lightness or darkness (amount of white or black mixed with hue)	well-lit kitchen scene; dark outdoor night scenes	Light can be cheerful and/or realistic (in the light of day). Dark can suggest gloominess or the fantastic.
Saturation/ re Intensity co	relative intensity of colours; brightness or paleness of them	heavily saturated blues and greens; very lightly saturated colours	Heavily saturated colours suggest an intense mood. Less saturated colours suggest a gentler mood.
Combinations average ef	avoiding predominating effects by using unrelated colours in unusual combinations		adds excitement and energy to the mood
Monochromatic us Colour Scheme cl	using a single or very closely related hues	blues, greens, and violets are closely related hues	gives a restful, even dreamy, effect

Technique	Techniques for Creating Mood ar	ing Mood and Atmosphere through Colour (continued)	olour (continued)
Technique	Definition/Description	Example(s)	Effect(s)
Complementary Colours	using colours from opposite sides of the colour wheel	yellow-violet, green-red, and blue-orange combinations	colours appear brighter and more vibrant; adds energy to a scene
Black and White	Black and white pictures evoke newspaper photographs and documentary films.		suggests a serious mood, and adds authenticity to what could be unrealistic
Shift in Predomination	shift from one effect to another	shift from night (fantasy) to day (reality) can be reinforced by shifts in predominating hues, values, and intensity	dramatizes shift in mood
Contrast in Value	Low contrast means little difference in tone (lightness/darkness).	night scenes	mood can be serene or brooding
	Strong contrast means a marked difference in tone—very dark and very light tones.		mood is one of excitement or high drama

Techniqu	es for Creating Mood	Techniques for Creating Mood and Atmosphere through Shape and Line	Shape and Line
Technique	Definition/Description	Example(s)	Effect(s)
Predominance of Rounded Shapes	circles, ovals, and organic curved shapes being used more than angular shapes throughout text	natural shapes, such as lily pads, are usually rounded shapes	Give the effect of softness and yielding, comforting, tranquil. Circles suggest eternity.
Predominance of Angular Shapes	shapes with straight edges like squares, triangles, and rectangles being used more than curved shapes throughout text	human-made shapes, such as buildings, kitchen cupboards, telephone wires, and clotheslines are often angular shapes	Rectangular shapes give the effect of rigidity and orderliness. Pointy shapes suggest action, tension, even pain.
Horizontal Lines			convey repose
Vertical Lines			convey stability
Diagonal Lines			convey movement
Angular Lines			give an atmosphere of excitement or tension

Techniques for	Creating Mood and At	Techniques for Creating Mood and Atmosphere through Shape and Line (continued)	e and Line (continued)
Technique	Definition/Description	Example(s)	Effect(s)
Curving Lines			give a more rhythmic, peaceful feeling
Thin Lines			suggest fragility or delicateness
Thick Lines	3		suggest strength and weight
Cross hatching			adds texture and depth; also gives a subtle effect of movement or tension
Opposing Linear Patterns	patterns of lines that move in opposite directions		gives effect of barely suppressed tension, heightened emotions
Uncompleted Lines	lines that don't join to enclose a space or create a shape	the lines of the ocean and the clouds	give an unstable, energetic effect, often a nervous or disturbing energy
Lines That Enclose Space			give a stable and restful effect