## GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

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# Grade 12 English Language Arts: Comprehensive Focus (40S)

A Course for Independent Study



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## Notes

#### Introduction

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

This course package contains five sequences of study. Each involves a number of learning experiences and a lot of 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, notes, 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 distance education 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 involves at least one other person, referred to in the material as your **response partner**. This could be a friend, family member, teacher, or other person in your community who is interested in your work in the course and with whom you would enjoy working. Your response partner will respond to your own creative work, as well as share responses to others' texts and prior knowledge about various topics. An ideal response partner would be someone who is also taking this course. A letter for you to give to potential response partners is included at the end of this introduction. Use this when you ask someone to be your response partner.

**Note:** You may want to have more than one response partner throughout the course. 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 response 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 that arise. When you are finished reading the introduction and have your list of questions ready, you must contact your tutor/marker at the telephone number or email address provided by the Distance Learning Unit to arrange a telephone or email conversation. This conversation will give you a chance to "meet" your tutor/marker and to have your questions and concerns answered. It is very important that you make this contact before you begin Sequence 1 (even if you don't have any questions yet).

Have fun with the course!

## Questions and Answers about the *Grade 12 English Language Arts: Comprehensive 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: Using Language to Delight—This sequence examines a variety of ways that texts can delight both their creators and their audiences. You will look at various aspects of the aesthetic experience, and will interact with texts ranging from children's literature to animation shorts to cartoons to short stories to radio drama to sculpture. You will also look in depth at a full-length play, *Departures & Arrivals* by Carol Shields. Your assignment for this sequence will have a two-fold purpose: to engage an audience in an aesthetic experience and to demonstrate your own aesthetic response to the text *Departures & Arrivals*.
- Sequence 2: Using Language to Inform—This sequence is a companion sequence to or "flip side" of Sequence 1— here you will examine how texts are created and used for pragmatic as opposed to aesthetic purposes. Your assignments for this sequence are an inquiry log (Assignment 2-1) in which you record your inquiry process and reflections, and one of a variety of options to present your inquiry findings (Assignment 2-2).
- **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: Using Language to Experiment and Extend—For your third sequence, you will choose one of either Sequence 3A: Using Language to Persuade or Sequence 3B: Using Language to Challenge.

- Sequence 3A: Using Language to Persuade—In this sequence, you will examine how, with logical and emotional appeals, language is used to persuade an audience to adhere to certain beliefs and values and to act in certain ways. You will try your own hand at persuading an audience as you plan and present a campaign that promotes a commercial product or an organization that supports a cause (Assignment 3A).
- Sequence 3B: Using Language to Challenge—In this sequence, you and your response partner will look at texts that attempt to challenge their audiences to think deeply and critically, as well as texts that challenge other texts. You will also, as a reader and viewer, learn ways to challenge texts by being a resistant reader/viewer. Finally, you will take on the task of challenging yourself, other texts, and your audience as you create a multigenre paper (Assignment 3B).
- Sequence 4: Using Language to Manipulate—In this sequence, you will focus on the use of "doublespeak" and other manipulative devices in public communications, examining their occurrence both in your everyday life and in the novel *Nineteen Eighty-four* by George Orwell. You will respond to the novel in a response journal (Assignment 4-1) and then create a three-part news broadcast (Assignment 4-2) of an event in the novel.
- Sequence 5: Using Language to Share and Celebrate— In this sequence, you display the work you have done in this course by creating and sharing a portfolio (Assignment 5).

- **Appendices**—There are several appendices to this course, provided as resources for easy reference:
  - Appendix A: Learning Outcomes
  - Appendix B: Comprehension Strategies Overview
  - Appendix C: Techniques Used in Verbal Texts
  - Appendix D: Elements of Art and Principles of Design
  - Appendix E: Techniques Used in Cinematic and Audio Productions
  - Appendix F: Poetry Writing Guidelines
  - Appendix G: Play Production Elements
  - Appendix H: Photo Essay Guidelines
  - Appendix I: Short Fiction Guidelines
  - Appendix J: Revision Strategies
  - Appendix K: Storyboard Guidelines
  - Appendix L: Interviewing Guidelines
  - Appendix M: Feature Article Guidelines
  - Appendix N: Video Production Guidelines
  - Appendix O: Nobel Prize Acceptance Speeches
  - Appendix P: Reading Shakespeare
  - Appendix Q: Examples of Fables
  - Appendix R: Examples of Multigenre Papers
  - Appendix S: Children's Literature/Picture Book Guidelines
  - Appendix T: Scriptwriting Guidelines

**Tip:** Before you begin your coursework, separate the Appendices section at the end of the course materials, and put it in a separate binder. Keep this binder with you as you work through the course, so that you can refer to it easily, just like your other resources listed below (dictionary, *Writers INC*, etc.).

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 core Grade 12 English Language Arts (Literary and Transactional) 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 Comprehensive Focus course covers a variety of purposes and provides an equal amount of time on working with texts for **pragmatic** (50%) and **aesthetic** (50%) purposes. The Transactional Focus course gives more weight to experiencing texts for **pragmatic** (70%) rather than **aesthetic** (30%) 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 of the 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, if you are walking for a **pragmatic** purpose, for example, in order to get to school or work, you probably walk more quickly and pay more attention to obstacles such as puddles to walk around than to whether the trees are budding leaves yet. You 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, that is, from 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 out of 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: to gain knowledge about the course, and possibly to help you to make a final decision about whether to take this course.

Again, like when walking, you can combine aesthetic and pragmatic purposes when engaging with texts. When you read a text, you may do it 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 can still enjoy the language as you read, just as you may be watching a film such as *Braveheart* to be entertained and still gain some information about Scottish history.

So, aesthetic purposes for reading, writing, listening to, speaking, viewing, or representing a text are to experience being in the world of the text, whereas pragmatic purposes are more to take something out of the text.

#### 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 as to how impressive a poem you create but are instead assessed according to how well you demonstrated that you achieved specific learning outcomes in the process of creating that poem. All learning experiences in this course are tied directly to specific learning outcomes so that you will know exactly what is expected of you. In this way, you can focus your energy on the goal of achieving learning outcomes, much like while playing baseball you focus on the goal of hitting the ball while learning various elements of that skill (proper stance and grip, for example) in the process.

What are general learning outcomes and specific learning outcomes?

General learning outcomes (five in total) and specific learning outcomes (56 in total) are the learning outcomes that have been identified for *Grade 12 English Language Arts:* Comprehensive Focus students in Manitoba (see Appendix A). The learning experiences in this course are designed to give you the 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**, in Manitoba, 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, the SLOs that you will be working to achieve in each learning experience or activity have been 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. 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 learning outcomes and the 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, submit the required work and assignments to the Distance Learning Unit, and 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 do this, a checklist of all work is provided at the end of each sequence, with asterisks beside each item that has to be submitted. 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. Once you have completed the course, your tutor/marker will analyze your achievement of the specific learning outcomes to give you a final mark for the coursework, which will be 85% of your mark for the course.
- **Progress Test**—After Sequence 2, you will write a Progress Test. This test is worth 15% of your total course mark. The test is four hours long, and you will 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 prepare for the test is provided at the end of Sequence 2.

Please note the following procedures for registering to write the Progress Test:

- If you are attending school, ask your school's Independent Study Option (ISO) Coordinator to add your name to the ISO exam eligibility list. Do this at least three weeks prior to the next scheduled exam week.
- If you are not attending school, check the **Examination Request Form** for options available to you. The

  Examination Request Form was mailed to you with this
  course. Fill in this form, and mail or fax it three weeks
  before you are ready to write the test. The address is:

Distance Learning Unit 500–555 Main Street

P.O. Box 2020

Winkler, MB R6W 4B8

Fax: 204-325-1719

Toll-Free Telephone: 1-800-465-9915 Email: distance.learning@gov.mb.ca

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

### **Rating Scale**

- **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.
- 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.
- 2 Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.

The rating for each SLO can be converted to a percentage by dividing it by 4 and multiplying it by 100.

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 out any sequence, assignment, or test.

How and when do I submit my work for assessment?

You submit all of the required work you have done 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 indicated with an asterisk 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 of each sequence to help you to ensure that all of your work is completed and included in your package for mailing. It is important that you include all work indicated 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 with an asterisk 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). In the lesson material, 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. Submit your work at the end of the sequence.

### 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 a good supply of loose-leaf paper, and you will need to use dividers to separate different sequences and different parts of sequences (such as your response journal and inquiry log). 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 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. The more work you do throughout the course, the more you will have to choose from to demonstrate the learning you have accomplished (and the more enjoyment you will get from the course). Throughout the course, portfolio icons (see the list of icons at the end of this introduction) will indicate work that is especially useful to consider for inclusion in your portfolio. Sequence 5 guides you through the process of assembling the material you choose to include. You will be submitting work to be checked by your tutor/marker at the end of every sequence, but all work will be returned to you. You may need to set aside some sort of storage container, such as a box, drawer, accordion file, or filing cabinet to store the work you are saving, as it may not all fit in your Resource Binder, particularly as you near the end of the course.

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 and some extra reading or viewing assignments need 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 set of time allotments that would 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 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, such as the inquiry log and response journal, prescribe the general content, form, and audience of texts you create, there is usually considerable room for personal choice in the specific content and/or forms of texts. For example, in Assignment 1, although you are required to create an aesthetic text that shows your response to the play *Departures & Arrivals*, you are given five options of forms from which to choose, and your content will depend in large part on the form you choose. Similarly, your assignments for Sequences 2 and 3 allow you to explore a topic of your choice in great depth, from a variety of angles, and in forms of your choice (with some limitations).

With this freedom of choice comes a certain amount of responsibility. You need to be willing to try new forms and conscious of the variety of texts you create. Several of the specific learning outcomes refer to a "variety" or "range" of texts and strategies, and you need to be sure that the work you accomplish, particularly the work assembled in your portfolio, demonstrates your achievement of those learning outcomes. In the case of Assignments 1 and 2-2, the form you choose for one will determine to some extent the form you choose in the other, so that you are sure to cover both print and visual/audio texts.

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, and paintings.
   By developing your skills in viewing, you are able to appreciate the ideas and experiences of others.
- Representing is communicating ideas, experiences, and feelings visually, again in forms such as posters, diagrams, videos, visual art (photographs, drawings, sculpture, paintings), drama, and mime.

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 important in the study of English language arts and in life in general. These skills include all that have to do with 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 response 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 novel, 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 (as referred to in this course) are those that are heard, but that do not have a verbal element.
     Examples would include instrumental 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, nonverbal, 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 sale in bookstores or for rental 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 new experiences to old experiences and changing or revising your previous knowledge to fit with new knowledge.

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

- relating events or characters or images 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, filmmaker, artist, or storyteller and his or her work in order to make predictions about or to 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, as stated earlier, if you know that a romantic comedy typically ends with the lead characters uniting in romantic bliss, you draw upon that knowledge when viewing a new film billed as a romantic comedy and predict such an ending. For another example, if you've never heard a fairy tale, your lack of knowledge about that genre will make a new text that imitates or parodies a fairy tale appear silly or meaningless. If your prior knowledge about poetry is that it rhymes, you may be confused by or resistant to poetry that doesn't rhyme, and/or you may revise your prior knowledge to expand your definition of poetry to include poems that don't rhyme.

- Comprehension Strategies—A strategy is a purposeful way of going about things, 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 character traits and relationships
  - paraphrasing or saying 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 further in Sequences 1 and 2, and are outlined in **Appendix B**.

- **Cueing Systems**—You use different kinds of reading cues to make sense out of text you read and listen to. These cueing systems are
  - syntactic cueing system—or knowledge of word order in sentences
  - semantic cueing system—or knowledge of the meanings of words and word parts, particularly as they are used in the passages you read
  - graphophonic cueing system—or knowledge about how the pronunciation of words is related to their visual appearance
  - **pragmatic** cueing system—or 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, artists, filmmakers, and storytellers as part of their craft for particular purposes. Such techniques and elements include
  - foreshadowing or hinting at things to come to create suspense
  - first person point of view to create a sense of intimacy between the narrator and the reader
  - high or low camera angles to show relative importance of characters
  - repeating shapes or colours in a work of visual art

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

• 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 looseleaf paper to complete daily work in your Resource Binder
- at least two three-ring binders for your Resource Binder and final portfolio (You may need more than two, depending on the size. You also might want one to use to store your Appendices section.)
- · 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 in a variety of colours
- · index cards
- · sticky notes to flag and code texts
- scissors
- a glue stick
- · blank audiotapes or audio compact disks
- · access to a tape recorder or digital recording equipment
- · access to a camera
- access to newspapers and magazines
- access to a television and VCR
- · 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. You may not omit work because you do not have materials. All required lesson work and assignments must be completed.

**Optional:** Depending on your personal interests and skills, you may want the following to use to create your texts:

- · access to a video camera
- 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 Text Book Bureau (MTBB). Be sure to order or arrange to borrow these texts before you begin the course, as you will need some of them (i.e., those marked with an asterisk (\*)) right from the start.

- Orwell, George. *Nineteen Eighty-four*. MTBB #21861 or #21862
- 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. MTBB #72090 (The 1996 edition may also be used.) Throughout the course, references are given for both the 1996 and 2001 editions.

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

- Sendak, Maurice. Where the Wild Things Are.\* HarperCollinsPublishers, 1991. MTBB #8979
- Wiesner, David. Tuesday.\* New York: Clarion Books, 1991.
   MTBB #8980

### Required Audiotapes

You will need to listen to the radio play *The Shadow*\* in Sequence 1 and the *Nobel Lecture* by Toni Morrison in Sequence 3B (if you choose this option). These texts are available on audio CD from

Distance Learning Unit

500-555 Main Street

P.O. Box 2020

Winkler, MB R6W 4B8

Fax: 204-325-1719

Toll-Free Telephone: 1-800-465-9915 Email: distance.learning@gov.mb.ca

### Required Videotapes

You will need to view the following:

- the animated video Concerto Grosso Modo\* in Sequence 1
- the documentary film *Dogs in Concert* in Sequence 2
- the instructional video Creating Your Own Employability Skills Portfolio in Sequence 2

These texts are available on video CD from

Distance Learning Unit

500–555 Main Street

P.O. Box 2020

Winkler, MB R6W 4B8

Fax: 204-325-1719

Toll-Free Telephone: 1-800-465-9915 Email: distance.learning@gov.mb.ca

### **Required Colour Prints**

- "Fundaments of Globe Juggling"\* by Jordan Van Sewell in Sequence 1
- "Perrier in America" in Sequence 3A
- "Perrier Picasseau" in Sequence 3A

These texts are available from

Distance Learning Unit

500-555 Main Street

P.O. Box 2020

Winkler, MB R6W 4B8

Fax: 204-325-1719

Toll-Free Telephone: 1-800-465-9915 Email: distance.learning@gov.mb.ca

### Resources

- a response 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, audiotapes, and videotapes for your independent reading, listening, viewing, and inquiry

### What's next?

At this point, you may be having a difficult time processing all of this information. Remember to write down any questions and concerns you have and to 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.



Think about this idea.



Complete the work in your Resource Binder.



Reminder.



Submit this sequence material to the Distance Learning Unit.



Telephone your tutor/marker.



Listening—prepare to be attentive.



Speaking—talk with someone (e.g., your response 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.



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



Know your target student learning outcomes.



A checklist.



Study for Progress Test.



Submit work to the Distance Learning Unit (at the end of the sequence).



Update your Reading/Viewing/Listening Grid.



Save for Portfolio.

### **Form Letter**

Dear	
------	--

I am beginning work on the *Grade 12 English Language Arts: Comprehensive Focus* distance learning course. Parts of this course require the assistance of a "response partner." I would like you to consider being my response 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	e and are interested in this role, please call
me at	Thank you for considering this.
Sincerely,	

### Notes



### **Audio/Videos (Required)**

Writer's Inc Manual

**Tuesday** 

The Shadow Radio Show

Toni Morrison - Nobel Lecture (nobelprize.org)

Dogs in Concert Documentary by Werner Walcher - check your local library

Concerto Grosso Modo

Creating Your Own Employability Skills Portfolio

Art Images located in the appendix at the end of this document.

### GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 1
Using Language to Delight

### Sequence 1

### **Using Language to Delight**

### The suggested time allotment for Sequence 1 is 30 hours.

### Introduction

Sequence 1 introduces some basic reading strategies that you will be expected to use throughout the rest of the course in conjunction with a variety of delightful texts and learning experiences.

This sequence examines ways that texts can delight both their creators and their audiences. You will look at various aspects of the aesthetic experience, such as its playfulness, and the ways that it allows opportunities for escape from reality, seeing the extraordinary in the ordinary, and crafting for an audience. You will interact with texts ranging from children's literature to animation shorts to short stories to radio drama to sculpture. You will also look in depth at a full-length play, *Departures & Arrivals* by Carol Shields.

Your assignment for this sequence will have a two-fold purpose: to engage an audience in an aesthetic experience and to demonstrate your own aesthetic response to the text *Departures & Arrivals*. You will choose from a variety of options as to form and draw upon all that you have learned about delightful texts throughout the sequence.

Throughout this sequence, you will focus on the following general learning outcomes:

- 1—Explore thoughts, ideas, feelings, and experiences
- 2—Comprehend and respond personally and critically to oral, print, and other media texts
- 4—Enhance the clarity and artistry of communication

You will also have the opportunity to achieve specific learning outcomes from the other two general learning outcomes.

**Note:** Remember, you must complete and submit all Sequence 1 work for assessment.





### Notes

### Lesson 1

### An Aesthetic Approach

In this lesson, you will review the distinction between an aesthetic purpose and a pragmatic purpose. You will learn that it is the approach taken toward the text, rather than the text itself, that determines the type of experience.

You will then read the full-length stage play, *Departures & Arrivals*, by Canadian author Carol Shields, to see how aesthetic purposes can be achieved in a variety of ways.

### Part 1: Specific Learning Outcomes and a Reading/Viewing/ Listening Log

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

Before you get right into the discussion of aesthetic and pragmatic purposes in Part 2 of this lesson, you will look at one specific learning outcome and how you will show your achievement of it throughout the course:

2.2.2 You will respond personally and critically to perspectives and styles of a variety of Canadian and international texts.

Because this learning outcome focuses on the overall variety of texts that you respond to, you can only truly demonstrate it over the long-term completion of the course, not in a single lesson along the way. You can take steps toward achieving it in single lessons, as you respond personally and critically to particular texts (as you will in the rest of this lesson).

At the end of this course, you will show that you have responded to a variety of Canadian and international texts by including a "Reading/Viewing/Listening Grid" in your portfolio. This grid is a chart of the different kinds of texts (print, visual, audio, and other media) that you have responded to throughout this course, and it shows the variety of genres and cultural traditions of these texts.

- 1. Remove the "Reading/Viewing/Listening Grid" from the Forms section at the end of this sequence, and put it at the front of your Resource Binder.
- 2. Every time you respond to a print or other media text in this course, record the details of the text (title, author, genre, cultural tradition) on your grid. The icon shown on the right will remind you to record a text on your grid. In Part 2 of Lesson 1, you will respond to an essay by Max Eastman and in Part 3, you will respond to a play by Carol Shields. At the end of Lesson 1, you should have recorded the details of these two texts on your grid, as shown on the following page.

**Note:** As your grid becomes filled in, you may have to choose between two or more texts to note in a particular space on the grid.







Reading/Viewing/Listening Grid					
Date	Title	Author	Genre	Cultural Tradition (indicate Manitoban, Canadian, Aboriginal Canadian, Other (specify)	Purpose (aesthetic or pragmatic)
Oct. 20	Practical and Poetic People	Max Eastman	Essay	US American	pragmatic
Nov. 10	Departures & Arrivals	Carol Shields	Play	Canadian	aesthetic

Suggested time allotment: approximately 45 minutes



### Part 2: Aesthetic Purposes

In this part of the lesson, you will explore the ideas of pragmatic and aesthetic purposes, by looking at your own experiences with different types of texts, and by responding to an essay on the subject by Max Eastman. You will have the opportunity to achieve the following specific learning outcomes in this part of the lesson:

- 1.2.2 You will explore the strengths and limitations of both pragmatic and aesthetic viewpoints on everyday activities and identify aspects for further consideration; you will evaluate the implications of particular perspectives when responding to the essay "Practical and Poetic People."
- 1.2.4 You will extend the breadth and depth of your understanding of aesthetic and pragmatic purposes by considering your past experiences and Max Eastman's perspective when responding to and generating ideas about aesthetic purposes.
- 2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making predictions, making connections, making inferences, determining important ideas, etc.) to monitor (or check on) your understanding and to extend your interpretations of the essay "Practical and Poetic People."

Specific Learning Outcome 2.1.2—Apply a broad repertoire of appropriate comprehension strategies to monitor understanding and extend interpretations of a variety of texts—is an important one to understand. Throughout this sequence, and throughout the rest of the course, you will be drawing on some basic comprehension strategies that good readers/listeners/viewers use. In **Appendix B**, these are outlined for you. Although they are often thought of as "reading" strategies, they can be applied to and/or adapted for listening and viewing experiences as well. In this sequence you will focus on those most useful for aesthetic experiences, and in the next sequence you will focus on others more useful for pragmatic experiences.

As you may have noticed in the Comprehension Strategies Overview in **Appendix B**, determining your purpose for reading is one of the skills required for the strategy of determining important ideas. Although you will focus on this strategy more in Sequence 2, it is always important to know your purpose for reading, viewing, or listening. Although in one sense, your purpose for reading all texts in this course is pragmatic (i.e., you need to read them for the pragmatic purpose of completing the course), in this sequence, you also want to experience texts for aesthetic purposes, for fun.

At this point, we will briefly review the distinction between aesthetic and pragmatic purposes, and just what aesthetic purposes might be.

- 1. Reread the definitions/discussion of aesthetic purposes and pragmatic purposes in the **Introduction** to this course (pages 6 to 8). Understand that texts can achieve both kinds of purposes, and that most texts are not produced or read for purely pragmatic or purely aesthetic purposes, but lie somewhere along a continuum. (See "Continuum of Language Uses" on page 9.)
- 2. Read the essay "Practical and Poetic People" by US
  American writer Max Eastman, provided in the Texts
  section of this sequence. The term *practical* is parallel to *pragmatic*, and *poetic* to *aesthetic*. Respond briefly to this
  essay in your Resource Binder. Can people be so neatly
  categorized into these two types? Which type would you
  consider yourself to be more of?



# Continuum of Language Uses

# **Creating and Producing Texts**

# Pragmatic Expressive

## Pragmatic language purposesto prompt a decision or actionto set up an interaction

· to shape or interpret experience for

 $_{
m self}$ 

Expressive language purposes

to rehearse or recall experience for

self or others

### to inform, instruct, direct, explain, persuade, argue, analyze, or plan

### **Pragmatic** language

- is concerned primarily with meaning
   aims to be clear, direct, and
   unambiguous
- assumes a voice that is shaped by audience and purpose

## Aesthetic language purposes

Aesthetic

- to capture and represent experience, feelings, or vision for self or others
  - to create an imagined reality
- to enlighten, foster understanding and empathy, and bring enjoyment
  - to reflect culture
- to use language and forms in creative ways

### Aesthetic language

- is concerned with meaning and effect, and may call attention to itself
  - works through inference and sensory appeals, such as sound and rhythm
- may assume a range of voices based on content and purpose

# Responding to and Engaging with Texts

producer's personality and feelings

and idiosyncratic, reflecting the

assumes a voice that is individual

is personally expressive and not

Expressive language

concerned with conventions

# The audience for pragmatic text

- is often specific or known
- attempts to gain information or alternative viewpoints
  - decides whether to respond by following instructions
- revising previous understandingmodifying opinion
- is not required to respond

· is private, or there is no audience

The audience for **expressive** text

may identify with and enjoy the

text

# The audience for **aesthetic** text

- · is often unknown to the creator of the text
- participates through the imagination approaches the text with the purpose of — deriving aesthetic pleasure from the text
  - extending own experience and understanding

- 3. Arrange a short discussion time with your response partner, and record your talk on audiotape. Explain to your response partner the differences between aesthetic and pragmatic purposes and Eastman's ideas about practical and poetic people. Find out what kind of person your response partner might be and what his or her ideas are on the subject.
- 4. Look at the "List of Forms" which is provided on the following page. Which of these forms have you read, viewed, listened to, written, represented, spoken, or produced for aesthetic purposes? Write a list in your Resource Binder of the different aesthetic forms, and wherever possible, write the titles of examples you have created or responded to.
- 5. In your Resource Binder, write a journal entry about a recent **reading of**, **viewing of**, or **listening to** an aesthetic text. You may choose one of the examples from your list, or any other aesthetic text you responded to recently.
  - What form of text was it? Include its title and author if available.
  - Do you typically read/view/listen to this type of text?
  - Why did you read/view/listen to this text? What prompted you to do so?
  - What did you get out of the experience?
  - How did you respond to the text—talk with others, write about the text, create your own text, search out similar or related texts?
- 6. Again in your Resource Binder, write a second journal entry about a recent **creation of** an aesthetic text, that is, a text that you recently **wrote**, **spoke**, or **represented** for aesthetic purposes. Again, this can be an example from your list above, or it can be any other aesthetic text you created recently. You may also consider such short and informal forms as anecdotes or jokes you told among friends or pieces of "doodle-art" that turned out especially well.
  - What form of text was it? Include a title if appropriate.
  - Do you typically create this type of text?







- Why did you create this text? What prompted or inspired you?
- What did you get out of the experience of creating this text?
- What did you hope your audience would get out of reading/viewing/listening to your text? What did you do in terms of crafting and revising to encourage your audience to respond the way you hoped?

### **List of Forms**

- advertisements, commercials, infomercials
- announcements
- anthologies
- audiotapes with voice and music
- autobiographies and memoirs
- biographies and personality profiles
- book jackets, compact disc and tape covers
- brochures and pamphlets
- cartoons and comics
- charts, tables, and graphs
- claymation, animation
- collages and posters
- debates
- demonstrations
- displays
- documentaries (radio and video)
- drama and mime
- editorials and letters to the editor
- essays (argumentative, expository, persuasive, personal)
- fables, myths, and parables
- filmstrips
- folksongs and folktales
- games
- greeting cards
- handbooks and instructions
- interviews and transcripts
- journals and diaries
- letters (personal, business, cover)
- lyrics and ballads
- magazines, e-zines
- maps
- masks
- memos, briefing notes, news releases

- models and dioramas
- monologues
- murals
- narrative articles
- news articles, newscasts, and sportscasts
- novels and novellas
- obituaries and eulogies
- oral and video presentations
- panel discussions
- · photo essays
- poetry
- · postcard stories
- proposals and reports
- Readers Theatre
- recipes
- recitations
- résumés
- reports
- reviews
- satiric sketches
- scripts (stage, radio, television, film)
- short stories
- situation comedies
- slide/tape and other multimedia presentations
- sound effects, sound tracks
- speeches (formal, improvised)
- storyboarding
- storytelling
- summaries, synopses, précis
- tableaux vivants
- talk shows
- travel writing, travelogues
- videos
- websites, Internet text

### Part 3: Departures & Arrivals

Throughout this sequence we will be examining the full-length stage play *Departures & Arrivals* by Canadian author Carol Shields because it provides frequent and varied examples of ways that language can be used to delight an audience. This play is included at the end of the Texts section of this sequence.

As you read this play, you will have the opportunity to focus on achieving the following specific learning outcomes by showing how you use various comprehension strategies:

- 2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making predictions, making connections, asking questions, creating mental images, etc.) to monitor (or check on) your understanding and to expand your interpretations of the play *Departures & Arrivals*.
- 2.1.3 You will use textual cues (such as italicized stage directions, capitalized speaker names, etc.) and prominent organizational patterns (such as divisions into acts and scenes) to make meaning of and interpret the play.
- 2.2.2 You will respond personally and critically to the perspectives and styles of a Canadian stage play.
- 2.3.2 You will analyze how various techniques and elements (such as realistic dialogue, a variety of short vignettes, a wide variety of characters, a flexible set, etc.) are used in stage plays to accomplish particular aesthetic purposes (such as provide humour, pique interest, provoke reflection, engage emotions, etc.).

As a Grade 12 student, you are probably a competent reader who uses the various reading strategies quite automatically. In order to show your tutor/marker how you use these reading strategies, you will consciously note your responses to the play in both a Two-Column Written Protocol and in a series of response journal entries. This will also help you to improve your use of comprehension strategies and to develop them further.

Suggested time allotment: approximately 5 hours



Plays are written to be performed rather than read, so it is important while reading a play script to always keep in mind various performance and production factors. At this point in the sequence, you will read through the entire play. As you read, try to make connections to your own knowledge of other texts, personal experiences, and knowledge of the world. Visualize scenes and actions, hear the distinct voices of characters, and question and respond to ideas.

### **Before Reading**

Before reading a text, competent readers activate thoughts and ideas related to the text by examining textual cues such as titles and organization, and connecting what they can see of the text with what they already know about other texts and how they use language. Before reading *Departures & Arrivals*, you will have the opportunity to activate the following specific learning outcome:

- 2.1.1 You will connect your own experiences and ideas around departures and arrivals and your knowledge of plays and the particular conventions that plays use (such as stage directions, organization into acts, etc.) to help you begin to interpret the play *Departures & Arrivals* by Carol Shields.
- Create a double-entry response journal in your Resource Binder. A double-entry journal uses both facing pages, with the left-hand page used for details from the text and the right-hand page used for your responses to those details.
   Note: Date and write the title of the text for all response journal entries, and always include page references for any notes or quotes on the left-hand page.

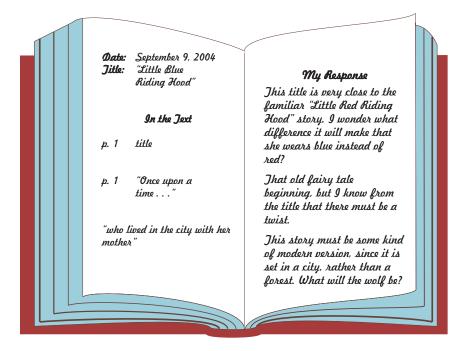
Note: You will have to include response journal samples in your portfolio at the end of the course. Do a good job with your responses and be sure to save your response journal.





Left Page: Details from Text	Right Page: Personal Response
<ul> <li>characters introduced and described</li> <li>events that take place</li> <li>places or contexts that add meaning</li> <li>provocative images</li> <li>themes or issues addressed</li> <li>noteworthy quotations</li> <li>impressive techniques or devices</li> </ul>	Write, sketch, or diagram

An example of a response journal double-entry follows:



Begin on the right-hand page, and write a paragraph about your experience reading plays. Have you read many? Have they been stage plays, screenplays, or teleplays? How do you feel about reading plays?

2. On the left-hand page, write the title of the play, and opposite it, on the right-hand page, write a response to the title. Make predictions about what the play could be about, what type of characters it could involve, possible settings, etc. Free associate around the words "departures" and "arrivals." Also note if you are already familiar with this title.



- 3. Write the author's name on the left-hand page, and opposite, on the right-hand page, note whether the author is familiar to you, and anything you know about her life and work.
- 4. Typically, a stage play will have a list of the cast of characters at the beginning. Since this play does not include such a list, the reader will be introduced to the characters as they appear in the play. Read the "Introduction," and, on the left-hand page, write any phrases or sentences that particularly intrigue or confuse you. Respond to them and speculate on just what this play will be like on the right-hand page. Have you ever seen or read a play made up of "vignettes"?
- 5. Look over and respond to the overall structure of the play. How many acts are there? How long do you think it would take to perform this play?

## **During Reading**

Before you settle in to reading the play in full, you will focus your attention on the first two pages, reading them closely and completing a Two-Column Written Protocol.

**Note:** In your Progress Test (after Sequence 2), you may be asked to demonstrate your achievement of these SLOs by completing a Two-Column Written Protocol (as outlined below) as you read a short text. Do this part of the lesson carefully, read your tutor/marker's feedback, 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 may have 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, 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 two-column 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.

- 1. Remove the Two-Column Written Protocol of Opening of *Departures & Arrivals* from the Forms section at the end of this sequence. The first two pages of the play have been formatted into two columns—the text on the left-hand side, and blank space on the right-hand side. Put this form into your response journal, after your Before Reading entries.
- 2. Review the Comprehension Strategies Overview chart in **Appendix B** at the end of the course, so that you have all of the various strategies fresh in your mind.



3. As you read the opening stage directions and dialogue of the play, write your thoughts alongside the text in the blank column on the right-hand side of the form. Write any speculations, comments, or questions you have about the set, props required, characters introduced, or dialogue spoken. Which props are most important? Write any inferences you make about the mood of the play or the action to come. Sketch or write down any mental images that you create based on the descriptions given. 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 should give you the idea. (Note that this model is done using the Introduction to the play, to which you have already responded in your double-entry response journal.)

## Introduction

The play's structure (twenty-two vignettes) is intended to be open so that separate scences can be omitted to meet time requirements or re-shuffled to suit the demands of an individual director. The scenes are not distinguished in the text, and directors should feel free to adjust the stage directions and transitions between scenes.

Do all plays have an introduction? I don't remember any of Shakespeare's being introduced by him.

I don't know about vignettes they must be short scenes, like those Canada history commercials on TV? It's very interesting how she leaves everything open for the director to decide—even the order of the vignettes doesn't seem to matter.

- 4. Once you have completed the Two-Column Written Protocol, examine and code your written thoughts as indicated below:
  - a) Using the chart from **Appendix B: Comprehension Strategies Overview**, 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 create 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)

\*—interesting or important idea (determining important ideas)

BK

T-T

\*

## Introduction

The play's structure (twenty-two vignettes) is intended to be open so that separate scences can be omitted to meet time requirements or re-shuffled to suit the demands of an individual director. The scenes are not distinguished in the text, and directors should feel free to adjust the stage directions and transitions between scenes.

? Do all plays have an introduction? I don't remember any of Shakespeare's being introduced by him.

I don't know about vignettes they must be short scenes, like those Canada history commercials on TV? It's very interesting how she leaves everything open for the director to decide—even the order of the vignettes doesn't seem to matter.



5. In your response journal, write a brief reflection about what you've learned about your reading process and the strategies you use. Which comprehension strategies do you tend to use most often? Which are most useful for reading a play? Which could you use more?



You should read a play in one sitting, as you would watch a performance of one, with breaks between acts. While you read, continue to respond in your double-entry response journal, doing the following:



1. As you read through each vignette, on the left-hand page of your journal, keep a list of the most interesting characters as they appear. On the right-hand page, write brief responses to these, commenting on their personalities as revealed by their speech and actions, as well as how you imagine their physical appearances. You could draw quick sketches or say what film actors you imagine would be best suited to the roles. There are a lot of characters in this play, so you do not need to comment on every one—just comment on the ones that strike you as especially important or interesting in some way.

2. Along with notes about characters, keep track of the main action or statement of the most interesting vignettes, the ones that stand out for you for whatever reason. On the left-hand page, note any key decisions or insights made by characters, any conflicts arising between characters, and any significant or interesting lines spoken or gestures made by characters. On the right-hand page, opposite each note, reflect on the effect each of these has on you. How do you feel about the various characters? What questions arise in your mind about the structure of the play? How do the vignettes work together, or do they? Is there anything particularly dramatic about the end of the first act or the end of the play?

## **After Reading**

- 1. After reading the entire play, write an entry on the right-hand page of your journal describing what you think the effect of a live performance of the play would be on an audience. Which vignettes would get the biggest audience reaction? Explain.
- 2. Write about the theme of the play as you see it. What kind of a perspective or way of looking at the world is portrayed by this play? Is it optimistic or pessimistic? What does it say about people in the world today? Do you agree with this worldview or not? Explain.
- 3. Return to your initial entries about reading scripts and about the title. Have your attitudes about reading plays changed? Explain. Is the title appropriate? If yes, explain why, and if not, provide a better one with an explanation of why it is better.

We will be returning to this play throughout the sequence to look at the techniques and strategies that Shields uses, techniques that both demonstrate her own delight in language and that provide delight for an appreciative audience.

## Lesson 2

## **Delight in Play**

One way that both creators and audiences delight in language is by adopting an attitude of playfulness. In this lesson, you will play with language and texts at various levels: style, sensory imagery, and idea. You will look at such delightful texts as parodies, humorous short fiction, animation, and sculpture, and you will take another look at certain playful scenes from *Departures & Arrivals*.

You will also start to play around with ideas for your assignment for this sequence—Assignment 1 is an aesthetic text that you create in response to *Departures & Arrivals*.



You will need to arrange discussion time with your response partner, during which you will talk about one of the playful texts you have experienced, and how you can use what you've learned in your Assignment 1 piece. This discussion will be audiotaped and included in your sequence package.

Because this is a lesson that gives you the chance to experience a variety of texts and to practise your interpretation skills, you will have the opportunity to achieve the following specific learning outcomes throughout this entire lesson:



- 2.1.1 You will connect your own experiences, your knowledge of certain genres (such as soap operas and parodies), and your general prior knowledge (in areas such as music, mathematics, and global issues) with a variety of texts (such as a parody, an animated film, a short story, a sculpture, and a play) to make meaning or develop interpretations.
- 2.1.2 You will use or apply a variety of appropriate comprehension strategies (such as making predictions, making connections, making inferences, creating mental images, etc.) to monitor (or check on) your understanding and to extend your interpretations of a variety of texts (such as a parody, an animated film, a short story, a sculpture, and a play).

(continued)

2.1.3 You will use textual cues (such as stage directions, rhythm and rhyme patterns, colour, music, etc.) and prominent organizational patterns (such as divisions into stanzas, acts, vignettes, etc.) to make meaning of and interpret a variety of texts (such as a parody, an animated film, a short story, a sculpture, and a play).

Sequence 1, Lesson 2

- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret print and visual texts.
- 2.2.1 You will experience texts from a variety of genres (such as parody, humorous short fiction, animated film, stage play), and from Canadian cultural traditions; you will look at how various interpretations of these texts can extend your understanding of these texts, especially of the play *Departures & Arrivals*.

Other specific learning outcomes will be targeted in conjunction with the different learning activities, as noted below.

## Part 1: Playing with Style

Word choice is a key element in style, so word play is one way to play with style. **Style** can be said to be "the way textual elements (such as words, phrases, sentences, images) are organized in relation to one another" (Moon, 155). Another way to think of style is as the variety of choices that writers, artists, directors, and so on make. The style of a text affects the meaning of a text; that is, choosing a word like "grandly" when describing how someone plays a piano adds an extra layer of meaning that a synonym such as "magnificently" would not. (Think of the **pun** or double meaning of "grand" when applied to a piano.)

Note: Refer to course Introduction for definitions of the boldfaced words. Refer to Appendix A for a discussion of Specific Learning Outcome 2.1.4.

Suggested time allotment: approximately 45 minutes

Pun: A word or phrase that is used in such a way as to suggest more than one possible meaning (Sebranek et al., 423) A traditional, and still very popular, way that creators of all sorts of texts play with style is through parody. A **parody** is a work that imitates the style of a well-known writer or artist or work, usually to humorous effect. In order to appreciate a parody, you must make "text-to-text" connections (see the strategy of making connections in the Comprehension Strategies Overview in **Appendix B**). In other words, you need to recognize the original text or style that is being parodied.

In this part of the lesson, you will look at a contemporary parody of a famous poem, and then try your hand at creating a "dictionary parody" of a short children's poem by Dennis Lee. By doing so, you will focus on achieving the specific learning outcomes listed below:



- 1.1.3 You will use the form of parody to discover how it influences ideas and enhances the power of your text.
- 2.2.3 You will analyze how stylistic choices that parody a poem communicate both a critical and a respectful attitude toward the original poem and create a humorous effect.
- 2.3.3 You will analyze the impact of vocabulary and idiom in poems; you will identify how word choice and idiom vary and are used in different language communities (such as the Yukon Gold Rush and contemporary poetry gatherings).



**Note:** In your Progress Test (to be written after Sequence 2), you may again be asked to demonstrate your achievement of some of these SLOs, by completing a Venn Diagram comparing and contrasting two texts. Do this part of the lesson carefully, read your tutor/marker feedback, 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.

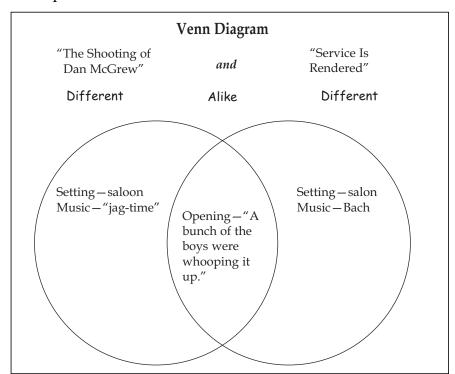


1. Remove the poem "The Shooting of Dan McGrew" by Canadian poet Robert Service from the Texts section of this sequence and put it in your Resource Binder. Read the poem over to familiarize yourself with it if you have not read it before, or to refresh your memory of it if you are already familiar with it.

- 2. Remove the poem "Service Is Rendered" by Canadian poet Bill Richardson from the Texts section of this sequence and put it in your Resource Binder. This poem is a parody of the Robert Service poem. As you read, note how the subject matter of the original is changed radically in the imitation and how the style of the original is maintained in the imitation. Parodies generally work by imitating a serious style to portray a very trivial subject.
- 3. Remove the "Venn Diagram" from the Forms section of this sequence, and use it to compare the styles of the two poems and to contrast the subject matter. In the outer parts of the circles, write notes and quoted examples about the different subject matter of the poems. For example, Richardson changes the setting from a saloon to a salon and the music from "jag-time" to Bach. In the overlapping section, write notes and quoted examples explaining how the style is kept almost the same. For example, the entire first phrase of the original is maintained in the parody: "A bunch of the boys were whooping it up." You won't be able to fit all of the examples onto the form, so just choose the most striking or most representative ones.



## Example:







Rhythm: The pattern of stresses or beats in a line of language. It may be formal or set in a strict pattern, as in song lyrics and nursery rhymes, or it may be informal and follow a looser, more subtle pattern, as in everyday speech and in free verse poems.

Alliteration: A sound or auditory device using the repetition of consonant sounds in a sequence of words. For example, the sentence, "Betty bought a bit of butter" repeats both the /B/ and /T/ sounds. Alliteration may be used for special stylistic effects such as harmony or dissonance, reinforcing meanings, or linking related words.

Now you will try your own hand at a parody. A simple way to begin a parody of style is to do a "Dictionary Parody." This allows you to change the subject matter of the original quite drastically without having to think about what to change it to, while at the same time maintaining the style of the wording.

- 1. Remove the poem "The Spider's Web" by Dennis Lee from the Texts section of this sequence, and put it in your Resource Binder. This is a children's poem by the well-known Canadian poet Dennis Lee (known for his collections *Alligator Pie*, *Jelly Belly*, and *Bubblegum Delicious*).
- 2. Create a "dictionary parody" of this poem by replacing each common noun (see the "Understanding Our Language" section of Writers INC in the 1996 edition or the "Parts of Speech" section of Writers INC in the 2001 edition for a review of nouns and common nouns) with the seventh common noun that follows it in the dictionary. You can cheat by counting a bit less exactly, especially if a different word allows you to maintain more of the rhythm and rhyme of the original. To give you an example, a line like "A bunch of the boys" would change into "a bungalow of the bracers." Notice how the **rhythm** changes somewhat but other sound effects like **alliteration** are maintained. Your resulting parody may be a bit nonsensical, but that is perfectly acceptable in a dictionary parody. Save your parody in your Resource Binder to submit with your sequence work.
- 3. Write a brief reflection on the different effects your changes in subject matter and style made to the poem. Can you make any sense of it? What would have been the difference if the original poem was much more serious in tone? Explain how and why your parody would be much more effective if you'd chosen a very familiar nursery rhyme or popular song.

Later in this lesson, you will look at how *Departures & Arrivals* uses parody for humorous effect.

## Part 2: Playing with the Senses

Another way of playing with style is to play with imagery, in particular, imagery that appeals to particular senses, such as the sense of sight or the sense of sound. In this part of the lesson, you will look at an animated film that plays with the senses by visually representing the sound of music and the creative process as well. This film, titled *Concerto Grosso Modo*, adapts a largely auditory experience (listening to a piece of music played) to the visual medium of **animation** in a playful way.

Viewing and responding to this film will give you the opportunity to achieve the specific learning outcomes identified in the box below:

- 2.3.2 You will analyze how various techniques and elements (such as live action and animation) are used in a film to give a sense of whimsical delight.
- 4.4.3 You will demonstrate critical listening and viewing behaviours (such as notemaking, sketching, creating mental imagery, re-viewing text, making connections) to make inferences about the intended meaning of the film.
- 1. View the animated short film *Concerto Grosso Modo* with the sound turned off. This short is included on the videotape that you ordered with your course materials. As you view it, on the left-hand page of a double-entry response journal, make notes and/or sketches about everything visual that you notice: figures, objects, movements, colours, shifts in colours, etc.

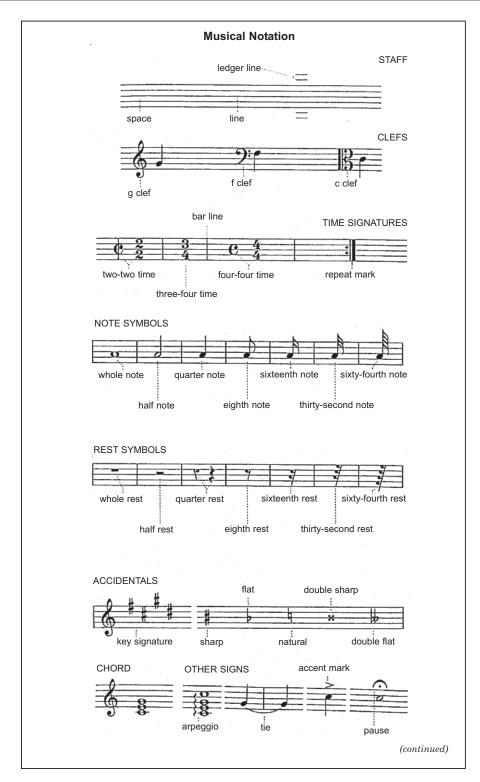
You may want to build your background knowledge (a skill required for the strategy of making connections) by referring to the chart of musical symbols and terms on the following page, especially if you are unfamiliar with musical scores:

Suggested time allotment: approximately 45 minutes





Note: According to the Canadian Oxford Dictionary, concerto grosso means "an esp. baroque concerto (composition for a solo instrument or instruments accompanied by an orchestra) characterized by the use of a small group of solo instruments alternately with the full orchestra."



Musical Notation: Reprinted from *The Macmillan Visual Dictionary* by Jean-Claude Corbeil. Copyright © 1992 Éditions Québec. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.

allegro lively, rather quick

forte loud

largo slow and broad

lento slow

presto very quick

arpeggio notes not sounded together as a solid

chord, but following each other quickly,

starting with the bottom note

You may also want to view it more than once without the sound in order to really focus on the visual elements and notice all that you can. As you view, you will find yourself creating auditory images of the sound you expect to hear.

- 2. Now, view the short with the sound. As you watch it, on the right-hand page of your double-entry response journal, write how the visuals relate to the sound. You should watch the film two or three times so that you can see how the animators interpret the music. Again, use the chart of musical symbols and terms if you want.
- 3. Finally, read through your notes, and (still on the right-hand page of your response journal) write a brief interpretation about what this film might be saying about the process of creating music.

As you probably remember, Carol Shields plays with the senses in her play, *Departures & Arrivals*, in a scene about smells, which you will look at again later in this lesson.





Suggested time allotment: approximately 60 minutes

## Part 3: Playing with Ideas

In this part of this lesson, you will look at how different subject areas, different philosophies or sensibilities, and different levels of seriousness can be combined in texts like a short story and a ceramic sculpture.

Subject areas such as science and mathematics are often viewed as the absolute antithesis of subjects like English language arts. Yet many creative artists draw inspiration and generate ideas from such subject areas. Beautiful visual art is created based on biological information, chemical formulas are used as framing metaphors for stories, and poets often explore the theories of physics to dig deeply into the physical world. The notebooks of the famous artist Leonardo da Vinci demonstrate such a well-rounded mind at work.

As you read and respond to the humorous short story, "A, B, and C: The Human Element in Mathematics" by Stephen Leacock, you will have the opportunity to achieve the specific learning outcomes listed in the box below:



- 1.2.3 You will consider ways in which interrelationships of ideas (about algebra and storytelling) provide insight when responding to the short story.
- 2.1.1 You will analyze connections between your own experiences and prior knowledge of algebraic problem-solving to develop your interpretation of the story.
- 2.3.3 You will analyze the impact of vocabulary and idiom in the story (i.e., look at how words from mathematics are used in story); you will identify how word choice and idiom vary and are used in language communities.

1. Remove the story "A, B, and C: The Human Element in Mathematics" by Stephen Leacock from the Texts section at the end of this sequence. In this story, the Canadian author plays with the subjects of mathematics and language arts by picking up on the narrative aspect of word problems and taking it to a humorous extreme.

Sequence 1, Lesson 2

2. As you read the story, note in your Resource Binder all of your favourite examples of humorous mixing of mathematical terms and phrases with the melodramatic stories and characterizations of A, B, and C.



3. In your Resource Binder, note an idea you have for using the terms of another subject area (not mathematics) in a story or poem you'd like to write. (You don't have to write the text—just the idea for one.) How might these terms add to the meaning or effect of your text?

As you saw in Leacock's story, writers can have fun with what are often seen to be serious and even dry subjects. Writers and artists can also tackle serious issues and communicate their ideas about them to a wider audience by taking a less serious approach to the issue and enticing people who wouldn't normally be interested. This is the way editorial cartoons and satirical animated films and television series get serious points across to large audiences.

As you view the ceramic sculpture and make different interpretations of it, you will have the opportunity to achieve the specific learning outcomes listed below:

- 1.1.2 You will invite challenging ideas through the strategy called "On the Other Hand" to facilitate the re-examination of your own ideas about the possible meaning of the sculpture.
- 2.1.2 You will apply appropriate comprehension strategies (such as making connections to prior knowledge, making inferences, determining main ideas, etc.) to monitor (or check on) your understanding and to make interpretations of the sculpture.

(continued)



- 2.1.3 You will use textual cues (such as titles, colour, shape, etc.) and prominent organizational patterns (such as proportion, arrangement, repetition, etc.) to make meaning and interpret the visual text.
- 2.3.2 You will analyze how various techniques and elements (such as cartoonish features (exaggeration and simplification), texture, colour, repetition, etc.) are used in a three-dimensional text to provide amusement and to comment on the world.
- 4.4.3 You will demonstrate critical viewing behaviours (such as reviewing, noting details, making connections) to make inferences about the purpose behind the visual text.

**Note:** In your progress test (to be written after completion of Sequence 2), you may again be asked to demonstrate these SLOs by working through the "Walk Around" and "On the Other Hand" strategies (as outlined below) as you read or view another text. Do this part of the lesson carefully and be sure to read your tutor/marker's feedback on it very carefully. Ask questions about anything you don't fully understand, so that you will be able to succeed on your test.

- 1. Remove the copy of "The Fundaments of Globe Juggling" by Jordan Van Sewell from your package of colour prints and put it in your Resource Binder. This clay sculpture was part of an exhibit called *The Jester's Realm: The Work of Jordan Van Sewell* presented by the Winnipeg Art Gallery.
  - In the "Foreword" to the exhibition catalogue, Patricia Bovey, Director of the Winnipeg Art Gallery, says "Van Sewell is a well-respected and popular Manitoba artist whose humorous clay sculptures prod the viewer into thinking about life's bigger questions" (5). In the introductory essay to the catalogue, the guest curator Donald DeGrow explains in more detail how Van Sewell is able to attract an audience through his humorous approach and then provoke the audience into serious thinking once caught:





The sculpture is humorous and accessible, containing recognizable references to the everyday world. Because of this immediacy, there is a tendency not to take it seriously, but to view it as a series of clever and witty jokes. . . .

... Beneath the surface lurks an edge, an incisiveness that requires a different consideration. Yet, the humour of the work allows for a certain autonomy that might be impossible were the pieces more ostensibly serious. (7–9)

- 2. In your Resource Binder, respond to this text using the following "Walk Around" strategy:
  - a) Sketch an outline of the sculpture "The Fundaments of Globe Juggling" by Jordan Van Sewell onto a page in your Resource Binder. You may want to trace it on to tracing paper and paste it on the page. Don't worry about every detail, but get the main figures, objects, and so on.
  - b) Look carefully at the colour print of the sculpture and take a "mental walk" around it, writing questions and comments around your sketch, using arrows, circles, and connecting lines to connect ideas or point to specific elements. Identify any objects, colours, shapes, sizes, and positions. Ask questions, make comments, and express any thoughts and feelings briefly in the spaces around it.
  - c) Write a response journal entry reflecting on what you saw and thought and felt as you looked at the sculpture. Speculate about why the artist might have used the various figures, elements, and details that he did. Use the title to make meaning of the piece. What is Van Sewell saying about the world? Try to identify the mood of the sculpture—happy, sad, whimsical, optimistic, cynical, peaceful, agitated, or what? Try to answer any of the questions you jotted down. Add any more questions or ideas that come to mind.

(adapted from Benton and Benton, Double Vision)



Van Sewell's work also tends to combine the different philosophies or sensibilities of **realism** and **surrealism**. Realism was a literary and artistic movement in the nineteenth century, and the term is still used to refer to a way of representing life in literature and art. Realistic texts try to present an accurate imitation of life as it is or to at least give the illusion that they are reflecting real life. Realistic texts use ordinary everyday material (settings, characters, experiences, and so on) and a matter-of-fact style.

**Surrealism** was a revolutionary movement during the second quarter of the twentieth century in art and literature, which emphasized the free imagination as it is expressed in bizarre, hallucinatory dream images.

Some aspects of Van Sewell's piece are represented fairly realistically, such as the book, the skin of the newt, and the colours and forms of the globe. At the same time, the way that the different elements are combined is very surrealistic and dreamlike.

1. Read through your response journal entry above, and state your interpretation of the sculpture as you complete the following sentence:

I think the general idea(s) that Van Sewell is saying through this sculpture is/are . . .

Use specific details from the sculpture to support your interpretation.

2. Now, identify any details from the sculpture that don't quite fit your interpretation. Use these details to complete the following sentence:

On the other hand, the artist could be saying . . .

Again, use details from the sculpture to support this alternate interpretation.

It is important to consider a variety of interpretations of a text, to stay open to new ideas, in order to experience the text as fully as possible, and this "On the Other Hand" strategy helps you to do this.

## Part 4: A Playful Play

You will now look at the stage play, *Departures & Arrivals*, again to see how these playful elements of parody, sensory imagery, and the combination of realism and surrealism are used to achieve delightful effects and to add layers of meaning. You will also start to think about the text you will create in response to this play for Assignment 1.

As you respond again to the play and apply your new knowledge to it and to the creation of your own text, you will have the opportunity to achieve the specific learning outcomes outlined below:

- 1.2.4 You will extend the breadth and depth of your understanding by considering your knowledge of parody, sensory imagery, and realism versus surrealism when you respond to the play and when you begin to generate your own text.
- 2.1.1 You will connect your own experiences of social interactions and your prior knowledge of genres such as parody and soap opera with selected scenes from the play to develop further interpretations of the play.
- 2.1.2 You will apply appropriate comprehension strategies (such as rereading, creating mental images, making connections, etc.) to monitor (or check on) your understanding and to extend your interpretation of the play.
- 2.1.3 You will use textual cues (such as italicized stage directions, capitalized speaker names, etc.) and prominent organizational patterns (such as a series of unrelated vignettes interspersed with a series of related vignettes) to make meaning of and interpret the play.
- 2.2.3 You will analyze how language and stylistic choices (such as word choice in dialogue, music and props in stage directions, etc.) in a dramatic text communicate intended meaning and create effect.

(continued)

Suggested time allotment: approximately 60 minutes



- 2.3.2 You will analyze how various techniques and elements (such as parody, sensory imagery, and surrealism) are used in a dramatic text to accomplish aesthetic purposes.
- 3.2.5 You will use your knowledge of text cues (such as stage directions and dialogue), organizational patterns (such as the division into acts and vignettes), and cognitive and emotional appeals (i.e., appeals to the reader's sense of humour, sense of smell, sense of absurdity, etc.) to identify and pull together or combine ideas from the play to use in your own text.

## The Olfactory Scene

Carol Shields plays with sensory imagery in *Departures & Arrivals* by exaggerating the use of olfactory (smell) imagery to ridiculous proportions in one scene.

- 1. Read pages 35–40 of *Departures & Arrivals*, beginning with the arrival of the flight attendant with coffee and ending with the exit of the passengers. [**Note:** Page numbers refer to numbers on the play itself, not page numbers of this sequence.]
- 2. Write a brief response to this scene in your double-entry response journal. Quote any particularly striking or delightful olfactory images on the left-hand page, and respond with your own memories, connections to other texts, emotional impressions, questions, and so on on the right-hand page. This type of response should help you to create and expand upon mental sensory imagery, another important comprehension skill.
- 3. In your response to this scene, also note answers/responses to the following:
  - Try to characterize the olfactory preferences and memories of each of the characters in the scene. For example, what kinds of smells affect the Frenchman? the jock?





- Do the smells associated with each character tend to add to the complexity of his or her character, or do they reinforce stereotypes of the various occupations and nationalities?
- What is the overall effect of Shields' use of olfactory imagery in this scene? Would the effect have been the same if she used auditory (sound) or tactile (touch) imagery? Explain.
- For what purpose might Shields be playing with this imagery? Is she being critical, digging for insights, or just having fun? Explain why you think what you do.

## The Contretemps

The play *Departures & Arrivals* also parodies the genre of the soap opera by providing a series of melodramatic soap operalike scenes between the flight attendant and the pilot.

- 1. Reread the following "contretemps" from *Departures & Arrivals*:
  - pages 16–18
  - pages 40–42
  - pages 61–62
  - pages 82–84
- 2. Identify any conventions of the soap opera/true romance genre that you recognize, and list these on the left-hand page of your double-entry response journal. On the right-hand page opposite, speculate on what the inclusion of these scenes, or what the use of these conventions, adds to the overall effect of the play. Do they emphasize or contrast with any themes about human nature you find in the play? Why do you think these characters recur in the play whereas others only appear once?

# Stereotypes: Oversimplified images or impressions one holds of the characteristics of a typical situation or person from a particular group, i.e., "All teenagers hang out at malls."



Conventions: "An accepted way of creating an effect, as the soliloquy in drama, the flashback in fiction." (Harris and Hodges, 45)

## Surrealism

By broadening or consolidating your understanding of realism and surrealism, you are building background knowledge and enabling yourself to make text-to-text connections, both subskills of the strategy of making connections. You should now be able to make connections when rereading sections of Shields' play.

Departures & Arrivals shows how a combination of realism and surrealism can work in literature similar to the way it works in the visual art you viewed earlier. The structure of the play—a series of vignettes—lends itself to this combining of very different sensibilities, and a hint of surrealism appears quite early on in the play.



- 1. Reread the scene between Bill and Bertha, beginning with the stage directions at the bottom of page 25 and ending at the top of page 29. In the double-entry journal that you have set up for the play, respond to it by noting and/or sketching details on the left-hand page, particularly details that strike you as dreamlike and bizarre. On the right-hand page opposite each detail, write questions and comments about the effects of these details and the scene as a whole:
  - What does this scene set up as far as audience expectations for the rest of the play?
  - How does it tie in with what you see as the themes of the play?
  - What are the effects of this scene on you as a reader? How do you respond—with bafflement, with amusement, or what?

One could say that this scene plays with the philosophies of **Theatre of the Absurd**, which grew out of surrealism. Theatre of the Absurd is based on the idea that "the human condition is essentially and ineradicably absurd, and that this condition can be adequately represented only in works of literature that are themselves absurd" (Abrams, 1). Notions that humans are essentially rational and logical in their behaviour and that there is order in the world are denied and replaced with the ideas that people live a meaningless life isolated from any real relationships. A well-known example of a work of the Absurd is Samuel Beckett's play *Waiting for Godot*.

- Identify what you see as absurd aspects of this scene—actions or dialogue that you see as basically meaningless.
- Do you think that this scene demonstrates the beliefs that life is meaningless and people are essentially alone? Or does it twist those beliefs using the conventions of the absurd? Explain, saying also how successful the scene is at achieving its intended effects.
- 2. Read over your initial responses to the play and skim the play itself. Identify any other scenes (by characters and page numbers) that have elements of the surreal or the absurd and explain what is surreal about them. How do these scenes play against the more realistic ones? What is the effect on the overall play experience?

# Assignment 1: Aesthetic Response to *Departures & Arrivals*

So that you can start thinking about your assignment for this sequence ahead of time, a description of it is provided here. For Assignment 1, you will create a text that expresses your response to the play in an aesthetic way. In this way it will demonstrate your understanding of the play (General Learning Outcome 2) and at the same time be carefully crafted to engage the audience aesthetically (General Learning Outcome 4).

You will choose one form from the following five options:

- A virtual soundtrack for the movie version of the play, in the form of a CD jacket complete with cover art, brief quotes from the movie critics, and a listing of the music in the order it appears in the movie. Include at least one of the selections on audiotape. See **Appendix E** for more details about sound tracks and **Appendix D** for help with the cover art.
- A series of monologue poems in the voices of the various characters of the play. See **Appendix F** for help with writing poetry and for examples of monologue poems.
- A detailed design of a possible production of one key segment
  of the play, including blocking, set, costumes, lighting, and
  sound. See **Appendix G** for details on the various production
  elements.
- A photo essay responding to the characters, scenes, and tone
  of the play. See **Appendix H** for details on the photo essay
  form.
- A short work of fiction where you develop two of the minor characters (i.e., ones without long speeches or monologues in the original play) and their situation in the depth necessary to see them as complex characters. You can look at Appendix I for suggestions about how to work in this form.

You don't have to choose the form now—you just need to start thinking about which one you are interested in trying out. You should also start to think about how you can apply the ideas and techniques from this lesson to your own text. For example, consider the following questions:

• How might you use parody in a soundtrack/production design/series of monologue poems/photo essay/short story? Could you imitate a vignette from the play using the same characters but discussing a totally different topic? Could you imitate the style of another genre (for example, detective story, western, fairy tale, science fiction, etc.) using characters and a situation from the play?



- How could you incorporate sensory imagery into your soundtrack/production design/series of monologue poems/photo essay/short story? How could you do it in a playful way? Which of the five senses (sight, smell, taste, touch, or hearing) are you most interested in exploring?
- Would you consider adding any surrealistic elements to your soundtrack/production design/series of monologue poems/photo essay/short story? What kinds of dreamlike imagery or bizarre situations could you create in your text and how would they connect to the play?

## Part 5: Response Partner Discussion

In this final part of this lesson, you will discuss your learning and your plans with your response partner. This will give you the opportunity to achieve the specific learning outcomes outlined in the box below:

- 1.1.2 You will invite diverse and challenging ideas and opinions through a discussion with your response partner to facilitate the re-examination of your own ideas about the texts and information of this lesson.
- 1.1.4 You will explore how your personal experiences influence the selection of the particular text to discuss and how that text has influenced your perspective.
- 1.2.3 You will consider ways in which the interrelationships of ideas provide insight when generating your own text and when responding to other texts.
- 1. Review your responses to the various texts in this lesson.
- 2. Choose one to share with your response partner.
- 3. Give a copy of this text to your response partner and ask him or her to read/view it and prepare to discuss it.
- 4. Arrange a time for a discussion with your response partner, and be sure to have a tape recorder available so that you can audiotape your discussion.

Suggested time allotment: approximately 30 minutes







- 5. During the discussion with your response partner, try to include the following:
  - an explanation of why you chose to discuss this particular text
  - an explanation of how this text connects with the play Departures & Arrivals
  - an opportunity for your response partner to share his or her interpretation of or response to the text
  - a reconsideration of your own interpretation of the text based on any new ideas presented by your response partner
  - a discussion of the particular technique or big idea used in this text (i.e., parody, sensory imagery, surrealism)
  - a discussion of how you might use this technique in the creation of your own text for Assignment 1
  - a discussion of how this text and this lesson have changed or extended your ideas about the play and about texts in general
- 6. Thank your response partner for his or her time and help with understanding the texts and ideas of this lesson and with planning your own text.
- 7. Put the audiotape of your discussion in your Resource Binder and be sure to include it when you submit your sequence package.

## One Last Thing:



Be sure to list the texts you read and viewed in this lesson to your Reading/Viewing/Listening Grid.

# Notes

## Lesson 3

## **Delight in Escape**

For some people all of the time, and for all people some of the time, texts are used as a means of escape from the trials and tribulations of everyday life. Daniel Pennac, in his list of the "Reader's Bill of Rights" (in the book *Better Than Life*), says that two of these rights are the right to read anything and the right to escapism. One person may watch soap operas or situation comedies on television, another may read romance or mystery novels on the beach, and another might dance to pop music with silly lyrics and a repetitive beat. Texts created primarily for the purpose of escape tend to be rather formulaic in form (i.e., they follow a distinct pattern or formula). Genres such as mystery, science fiction, romance, comedy, and adventure generally follow predictable plot lines that assure that order will triumph in the end. Serial texts such as television series, film sequels, and detective series tend to rely more on keeping everything the same than on character development or plot variety. Readers, listeners, and viewers do not have to put a lot of thought into engaging with these texts, and their worldviews are not challenged in any uncomfortable ways. We all go through periods where we need this kind of escape and relaxation.

In this lesson you will look at children's books and a radio drama to see how texts can work to provide opportunities for escape. While you do so, you will practise some specific reading/listening/viewing strategies.

## Part 1: My Ways of Escape

To begin, you will examine your own and your response partner's use of various texts for the purposes of escape. As you survey yourself and your response partner, you will have the opportunity to achieve the following specific learning outcomes:

- 1.2.2 You will explore how your own experiences and those of your response partner influence the selection of particular texts and how those texts influence your and your response partner's perspectives.
- 3.1.4 You will use the survey inquiry strategy for the purpose of discovering people's preferences regarding escapist texts.
- 5.2.2 You will discuss ways in which societal attitudes toward texts used for escape shape texts and how such texts, in turn, influence your understanding of yourself and your response partner.
- 1. Remove the "Texts for Escape Questionnaire" from the Forms section of this sequence and put it in your Resource Binder.
- 2. Answer the questions on the questionnaire as fully as possible.
- 3. Remove the second "Texts for Escape Questionnaire" from the Forms section of this sequence, and ask your response partner or another friend or family member to fill it out.
- 4. Meet with your response partner (or whoever filled out the questionnaire), and discuss any similarities and differences between your responses.
- 5. In your Resource Binder, write a reflection on the results of the survey and the discussion.
  - In what ways are your habits of reading, viewing, and listening for escape similar? different?
  - Who do you think is more typical of the general population in habits? Why do you think this?

Suggested time allotment: approximately 30 minutes







- Were you surprised by any of your partner's answers? If so, why?
- Did responses to the questionnaire and/or during the discussion give you any insights into your own and/or your partner's personality? What do your preferences say about each of you?

Suggested time allotment: approximately 90 minutes

## Part 2: Escape through Picture Book Fantasy

Now you will build or activate prior knowledge about specific genres to enable you to make text-to-text connections in the texts ahead. One popular genre of fiction, television, and film is that of **fantasy**, which allows readers and viewers to escape not only to another life but to another world. According to *A Handbook to Literature* by Thrall et al., the term "fantasy"

is applied to a work which takes place in a non-existent and unreal world, such as fairyland, or concerns incredible and unreal characters . . . or employs physical and scientific principles not yet discovered or contrary to present experience, as in science-fiction and utopian fiction. Fantasy may be employed merely for the whimsical delight of author or reader, or it may be the means used by the author for serious comment on reality. (198–199)

In childhood especially, we are encouraged to escape through the imagination into other worlds. Children's literature allows its readers to vicariously experience the lives of all kinds of creatures, and it very often makes use of many fantastic elements such as entrances to other worlds, unreal characters like monsters or talking animals, and supernatural or magical ways of doing things. Children's literature, particularly the picture book, is in many ways an ideal form to study in depth. Picture books give opportunities to study not only the conventions of print text, but also the conventions of visual text, as the illustrations are integral to the works. In addition, they offer opportunities for oral performances, as they are intended in large part to be read aloud to young children. The short length allows for in-depth studies of the forms and styles of a wide variety of genres, authors, illustrators, and subject matters. This means readers can add to their knowledge of texts and the world in a much shorter period of time than they would if they studied much longer works. The conciseness of the language also provides many gaps where readers are required to "read between the lines," giving readers of all ages the challenge of developing their own unique interpretations. And all of this means, of course, that picture books provide a delightful aesthetic experience.

In this part of the lesson, you will read the Caldecott Medal winning picture books *Where the Wild Things Are* by US American author Maurice Sendak and *Tuesday* by US American author David Wiesner. You will read these books to learn some techniques particular to the picture book, to see how the genre of fantasy works in this form and for the audience of children (and the adults who read to them), and for pure enjoyment.

## **Techniques**

Your first reading of these picture books will give you the opportunity to achieve the specific learning outcomes listed below:

- 2.1.2 You will apply appropriate comprehension strategies (such as making inferences, rereading and re-viewing, asking questions, etc.) to monitor (or check on) your understanding and to make interpretations of two picture books.
- 2.1.3 You will use textual cues (such as borders, illustrations, layout, etc.) to make sense of and interpret picture books.

(continued)



- 2.2.2 You will respond personally and critically to perspectives and styles of two very different picture books.
- 2.2.3 You will analyze how language and stylistic choices (such as layout, repetition of sentence structures, choice of moments to illustrate, colour schemes, rounded/angular shapes, etc.) in picture books communicate intended meaning and create delightful and fantastic effects.
- 2.3.2 You will analyze how various techniques and elements (such as shape, texture, colour, borders, line, etc.) are used in picture books to engage young and older audiences in fantasy worlds.

There are a variety of **verbal techniques** or techniques using words and their arrangement that can be used in any text that uses words. Some of these are outlined in the charts included in **Appendix C** (at the end of the course materials). There are also **visual techniques** that can be used in any visual text (painting, film, cartoon, collage, etc.), and some of these are outlined in the charts "Techniques for Creating Mood and Atmosphere. . ." included in **Appendix D**. In addition to those verbal and visual techniques, there are others that are particularly relevant to the picture book form. Of course, the two books you will study here will not make use of every possible technique, but they will demonstrate the use of some very important ones.

- 1. Read through the charts of techniques in **Appendix C** and in **Appendix D**. In your Resource Binder, note any techniques that you think will be especially useful in the creation of picture books.
- 2. Remove the "Additional Techniques Used in Picture Books" chart from the Forms section of this sequence, and read it carefully.

- 3. Read the picture books *Where the Wild Things Are* by Maurice Sendak and *Tuesday* by David Wiesner. As you read, note any use they make of the techniques you listed in Step 1 above and fill in any examples of the techniques in the "Additional Techniques Used in Picture Books" chart. (The "Examples" column is left blank for you to fill in.)
- 4. Choose two of the most effective examples of techniques used in either or both books. In a journal entry in your Resource Binder, explain how each technique relates to the mood, theme, events, and/or characters in the book(s).



## The Genre of Fantasy

You will now look at how one of the picture books you read takes advantage of the picture book form to create a work of fantasy. You will also practise an approach to analyzing texts that is particularly useful for examining visual/verbal texts such as picture books, films, and live theatre. As you use this approach, you will practise the comprehension strategy of making inferences, as you notice clues from both the print and the pictures to predict and to uncover underlying themes.

As you do a close reading of one of the picture books, you will have the opportunity to achieve the specific learning outcomes listed below:

- 2.1.1 You will connect your own experiences and your knowledge of the fantasy genre and the picture book form with a particular picture book to make meaning or develop interpretations of it.
- 2.3.1 You will evaluate the effect of the picture book form and the fantasy genre on the content and the purpose of the picture book.
- 2.3.2 You will analyze how various techniques (such as predominating colour schemes, borders, layout, incomplete actions, angular/round shapes, etc.) and elements (such as posture, position, point of view, proportion, and props) are used in a picture book text to evoke a fantasy experience.





**Note:** In your Progress Test (to be written after completion of Sequence 2), you may again be asked to demonstrate these SLOs by working through the "5P" approach to analyzing visual texts (as outlined below) as you view another text.

Do this part of the lesson carefully and be sure to read your tutor/marker's feedback on it very carefully. Ask questions about anything you do not fully understand, so that you will be able to succeed on your test.

Both of the picture books could be considered works of fantasy. According to teacher and writer Barbara Bagge Rynerson,

In most fantasy stories the main character enters a fantasy world or experiences something fantastic. This experience usually changes the character in a significant way. When the character comes back to reality, things are never the same. The character has usually grown emotionally. (*Beyond Words*, 28)

- 1. Choose either *Tuesday* or *Where the Wild Things Are* to examine as an example of a fantasy text.
- 2. Use the following "5P" approach to analyzing texts (Considine et al., 61–74) to examine the book. Pay particular attention to how the five elements work to create a fantastic world or experience, to encourage the reader to enter and participate in it, and to show an emotional change in the character.

## "5P" Approach to Analyzing Visual Texts

#### 1. Posture

Examine the body language — posture, gestures, facial expressions — of the figures/characters in the text. Draw on your knowledge of the social conventions of body language (i.e., when people frown, what gestures are made when one is happy to see another, what slumped shoulders mean, and so on) to interpret how the various characters feel. Trace one character throughout the book to look at the variety of body language expressed in the different situations. What kind of emotional change occurs in the character, and how is it shown in the pictures? How does this compare to the information the print text offers?

#### 2. Point of View

The point of view is the perspective or position from which the artist composes the contents of the illustration. This is parallel to the use of camera angle in film. There are three basic angles from which a picture can be viewed, and they are often used to indicate relationships of power.

- a) tilt-up: the point of view looks up to the subject of the illustration, as we in our society "look up to" someone who is powerful and respected
- b) tilt-down: the point of view looks down on the subject of the illustration, as we often "look down on" the vulnerable, weak, and threatened people in our society
- c) eye-level: the point of view looks directly at the subject of the illustration, as we look evenly at our equals

A variety of points of view can also be used to play with possibilities or because particular angles are the only ways to include particular things in the frame. Look at the different points of view in your book and how the predominant one (if there is one) shifts throughout the story. How do the points of view work to create a fantastic setting or mood? How do they show any emotional change in a character?

(continued)

## "5P" Approach to Analyzing Visual Texts (cont'd)

#### 3. Position

The "position" in this approach refers to where the various characters and objects are placed within a frame, including the distance from which the various figures and settings are seen, as well as the relationships among the various characters and objects. Different positions can be used to show different things, including how important a particular figure is to the story as a whole, how figures move as their positions change from frame to frame, and how the various figures relate to each other.

A **close-up** shot, showing only a part (usually the face) of a character or object, is used to draw attention to physical appearances and/or emotions.

A **long shot** or **establishing shot**, showing figures from a distance and including the setting around them, is used to establish a setting, and has the effect of distancing characters from the reader.

See Appendix E: Techniques Used in Cinematic and Audio Productions for more details on various shots.

Changes in relative positions of characters and objects may indicate physical movement and/or psychological or emotional changes, or changes in social relationships.

Examine the positioning of key characters and objects throughout the book. Do long shots establish the fantasy setting? Do close-ups reveal the emotions of characters? What do changes in relative positions of characters and objects show about emotional changes or changes in settings? Is movement or a sense of progression indicated by changes in position?

(continued)

## "5P" Approach to Analyzing Visual Texts (cont'd)

#### 4. Proportion

Proportion can refer to the size of the illustration itself relative to the page, as well as the size of various characters and objects within the illustration. Larger illustrations, larger characters, and larger objects tend to be seen as more powerful and/or more significant than smaller ones, although if one character is the only small one amid large ones, then that character will be given added attention and possibly extra significance. Differences in size among illustrations and figures is generally significant in some way. Look at the sizes of the illustrations on the page as well as the sizes of the key characters and objects in your book. Which scenes, characters, and/or objects are given added significance through the careful use of proportion? Are there any changes throughout that show emotional changes in a character?

## 5. Props

Props are the various objects surrounding characters, including clothes, tools, furnishings, and other artifacts. These can be used for a variety of purposes, including to provide information about a character, to give cultural or historical information about a setting, and to allow for easy recognition of particular characters.

Pay attention to the various objects surrounding the characters in your book. What inferences can you make from them—what do they tell you about the characters, the settings, and any changes throughout the course of the story?

Put your notes about the "5Ps" in your Resource Binder, and write a final reflection on your book, referring back to the initial definition of fantasy that you were given on page 40. Include responses to the following questions:

- How did the picture book form, with its visual and verbal techniques, contribute to the fantastic nature of the story?
- What would be lost if the story was told in a strictly verbal form without illustrations?
- Do you think the genre of fantasy was used here "merely for the whimsical delight of author or reader" or "for serious comment on reality"? Explain.

Part 3: Escape through Radio Adventure

Children's picture books, popular films, and popular fiction often follow plot patterns that go back to literature from ancient times. Textual critics such as Joseph Campbell and psychologists such as C.G. Jung have identified such "archetypal" plot patterns, and "how-to" books for today's screenwriters depend on them. Now you will look at one popular pattern and how it is used in the genre of serial adventure stories. As you do so, you will continue to practise the comprehension strategies of making text-to-text connections (as you recognize familiar plot patterns), visualizing, and making inferences.

One of the aesthetic purposes of reading, viewing, and listening to text is to let our imaginations carry us into other worlds where we can engage in a sort of vicarious wish fulfillment—what we can't do in real life we can do through our engagement with texts. Where the Wild Things Are can be said to be a dramatization of this, as Max escapes the real world of his mother's disapproval into a world where he is king of the Wild Things.

One wish that people have had throughout the ages is to see order in the world. We like to believe that if appropriate action is taken, the results will be logical and just. We like to believe that the world is a fair place if we do the right things.

Suggested time allotment: approximately 90 minutes

A genre of texts that offers the fulfillment of this wish is that of adventure. The basic plot pattern of this is that one character, the hero, is called to journey out into the world to obtain some good or benefit for society or to overcome some injustice, facing and overcoming obstacles along the way. This hero, like Max in Where the Wild Things Are, is often at first seen to be relatively powerless. As the story progresses, the hero reveals a secret power that allows him or her to overcome all obstacles. Think of Superman, who appears to be the ineffectual Clark Kent, but who has supernatural powers that make him almost indestructible. Max's secret power, the ability to stare, allows him to conquer the Wild Things.

In the 1930s and 1940s, before television took hold of popular culture, people turned to radio for entertainment. A variety of adventure dramas featured archetypal heroes who had secret identities and powers and who overcame injustices for the good of society—The Lone Ranger, The Green Hornet, and The Shadow are a few such heroes.

Radio as a medium influences how texts are created. These radio dramas were generally given 30-minute time slots, and this time constriction meant that only the very essential elements of the story could be included. The fact that radio was an audio experience only, with no visual information, meant that characters had to be few and distinct because the human ear cannot take in and retain as much information as the eye and ear together can. Also for these reasons, formula dramas, where the characters and the action follow a set pattern, became popular—listeners already knew a lot about the drama before it started. At the same time, radio drama in terms of setting and movement is limited only by the imagination, as expensive sets are not needed—a few lines of dialogue and well-placed sound effects are all that are required to travel to whatever world is desired.

As you have already noticed, especially in your reading of *Departures & Arrivals*, the ability to visualize, to "create visual pictures of characters, physical features, physical gestures, placements, settings, situations, and mental images of affect" (Wilhelm, 161), is necessary for the enjoyment of all kinds of aesthetic texts, particularly drama. The images you create in your mind as you read, view, or listen can be sensory (images of sight, sound, smell, taste, and touch) and emotional (that is, you imagine the feelings of the characters and the mood or atmosphere). These images are based on both cues from the text and on your own personal experiences and memories. Reading theorists and teachers Ellin Oliver Keene and Susan Zimmermann describe the benefits of creating mental images as you read, view, or listen to texts:

Understanding, attending to, and developing a personal awareness of the sensory and emotional images that arise from reading give students the flexibility and capacity to experience an added depth of interpretation. It allows a passionate, individual response and makes the text memorable by anchoring it to personal experience. (140)

To be most effective at creating images, follow these guidelines (Keene and Zimmermann, 143):

## **Guidelines for Creating Mental Images**

- Focus on creating images that are central to understanding the key characters, ideas, or events in the text.
- Create images that are detailed and richly descriptive.
- Create images that extend and enhance the text, that take what the text gives even further.
- Create images that come from all of the five senses and the emotions.
- Adapt and revise your images based on further cues in the text and on conversations with others.
- Create images that you can use in creating your own texts.

Another strategy that is practised by good readers, viewers, and listeners is that of making inferences, that is, "reading between the lines" to make predictions or figure out meanings that are not explicitly stated in the text. The more you as reader have to figure out, the more involved in the text you become, the greater the part you play in creating the text, and usually the more pleasure you experience.

- 2.1.1 You will connect your own experiences, your knowledge of the adventure genre, and your general prior knowledge about the justice system and technology with a radio drama to make meaning or to develop interpretations.
- 2.1.2 You will use appropriate comprehension strategies (making predictions, creating mental images, making connections, asking questions, etc.) to monitor (or check on) understanding and make interpretations of a radio drama.
- 2.1.3 You will use textual cues (such as sound effects, background music, vocal expression, etc.) and prominent organizational patterns (such as chronological order with rising action and a climax) to make meaning and interpret a radio play.
- 2.3.1 You will evaluate the effect of the radio drama form and the adventure genre on the content and the purpose of the radio drama.
- 4.4.3 You will demonstrate critical listening behaviours (such as notemaking, re-listening, creating mental imagery, sketching, etc.) to make predictions and inferences about the radio drama.

**Note:** In your Progress Test (to be written after completing Sequence 2), you will again be asked to demonstrate your achievement of these SLOs by completing a double-entry response to an audio text similar to the one you will complete now. Do this part of the lesson carefully and be sure to read your tutor/marker's feedback. Ask questions about anything you don't fully understand, so that you will succeed on the test.





You will now listen to an episode of *The Shadow*, a radio drama that aired from 1937 to 1954. (Information on how to order the audiotape of this drama is provided in the **Introduction** to this course.) As the introduction to each episode says, the Shadow is really Lamont Cranston, a wealthy bachelor who knows hypnotic techniques that stop people from seeing him. He uses this ability to fight crime by often tricking or frightening criminals into confessing.

- 1. In your Resource Binder, set up a double-entry response journal, similar to the one you did for *Departures & Arrivals* in Lesson 1. On the top of the left hand page, write "In the Text" and on the top of the right-hand page, write "My Response."
- 2. As you listen to the first half of "The Phantom Voice" (up until the commercial break), stop at least three times, at points when you form a strong image in your mind, or when you feel a need to get a strong sense of one (Wilhelm, 131). At each of these points, on the left-hand page of your double-entry response journal, describe in words or represent in pictures or symbols the key characters, ideas, settings, emotions, and events in the text, following the "Guidelines for Creating Mental Images" above. On the right-hand page opposite, write brief responses to those characters, ideas, settings, etc. Ask questions or make connections to characters and ideas from other texts.
- 3. Also as you listen to the first half, pay attention to the (somewhat formulaic) plot or sequence of events. Stop at the first introduction of the problem, and identify who the "good guys" and the "bad guys" are. Also stop whenever the Shadow comes up against obstacles. Note any details and clues from the text on the left page of your double-entry response journal, and on the right-hand page, make some predictions about where the plot will go and what any underlying themes might be.





(You may find this drama quite predictable, especially if you have a lot of experience with the radio adventure genre. Some of the supposedly brilliant deductions of the Shadow seem somewhat obvious to an audience now, but you have to keep in mind that radio audiences in the 1940s were not as sophisticated in their responses to a lot of the genre conventions, nor to the processes of technological media, which are central in this episode. Also, radio drama is generally more obvious than print or film because the audience is relying on sound and can't rewind to catch something that was missed.)

- 4. At the commercial break, before listening further, fill in the "Looking at Our Options" graphic organizer found in the Forms section of this sequence. Use this graphic organizer to outline four possible ways the problem could be resolved.
- 5. Listen to the rest of the story, continuing to stop and respond when you form strong images and when you can confirm or reject any of your predictions.

In final reflections on this radio play, you will have the opportunity to achieve the specific learning outcomes outlined below:

- 2.1.1 You will connect your general knowledge of how people relate with the radio drama to create mental images and to make interpretations.
- 5.2.2 You will reflect on ways in which the historical and cultural context of the radio play (U.S. in the 1940s) helped to shape the play.





- 6. Once you have finished listening to the complete episode, reflect on the images you created by answering the following questions in your Resource Binder (selected and adapted from Wilhelm, 161–162):
  - Do you form images in your mind all through the text or only in some parts of it? What in the text helps you to create an image? What kinds of details (sound effects, lines of dialogue, music) in the story help you to visualize it most clearly?
  - How and when does the clarity of your images change?
  - From where or from what perspective are you seeing the story?
  - In your mental images, where are characters placed in relationship to each other? to important objects?
  - If you were going to make a movie of this text, where would you do it? Who would act the roles? What sort of music would you include in the soundtrack? Would you update or modernize the text? If so, what changes would you make? Refer to Appendix E: Techniques Used in Cinematic and Audio Productions for ideas.
- 7. Reflect on the inferences you made:
  - How easy was it to predict the outcomes?
  - How can you account for the correct predictions you made—for example, was it your own brilliant deductive powers, clues made especially obvious for the casual radio listener, your own extensive experience with adventure texts, or your great general knowledge about how media and texts work?

### **Part 4: Response Partner Discussion**

In this final part of this lesson, you will connect your learning from this lesson with the play, *Departures & Arrivals*, and with your plans for your Assignment 1 text.

Sequence 1, Lesson 3

A discussion with your response partner about these connections will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.2 You will invite diverse and challenging ideas and opinions through a discussion with your response partner to facilitate the re-examination of your own ideas about the idea of escape and how various techniques can be used in escapist texts.
- 1.2.3 You will consider ways in which the interrelationships of the ideas of the play and the idea of escape provide insight when generating your own text and when responding to other texts.
- 1. Look over your and your response partner's ideas about using various texts for the purpose of escape from everyday life from the beginning of this lesson.
- 2. Freewrite for about five minutes on the topic of using fairly formulaic or predictable texts to escape the stresses of everyday life. How have such texts changed over the years? (Compare the radio play to texts you read/view/listen to today, or compare *Where the Wild Things Are*, which was first published in 1963, with *Tuesday*, which was published in 1991.)
- 3. Review the options for Assignment 1: Aesthetic Response to Departures & Arrivals, which were outlined in Part 4 of Lesson 2.
- 4. Arrange a time for a discussion with your response partner, and be sure to have a tape recorder available so that you can audiotape your discussion.

Suggested time allotment: approximately 30 minutes



Freewriting: Writing nonstop for a set period of time, usually 5 to 20 minutes. Start with a prompt or a general topic, and write without stopping until your time is up, writing whatever comes to mind without worrying about correct grammar or spelling or punctuation and without worrying about whether your ideas make sense or not. If you can't think of something to write, just repeat your prompt or the last few words you wrote until something comes to you. This is an effective strategy for generating ideas.





- 5. During the discussion with your response partner, talk about the following:
  - the general need for escape
  - · the appeal of certain types of escapist texts
  - the various techniques used by these types of texts
  - how the idea of escape connects with the play Departures & Arrivals
  - how you might use the idea of escape in your own text for Assignment 1
  - how you might use some of the visual, verbal, and audio techniques studied in this lesson in your own text for Assignment 1
- 6. Thank your response partner for his or her time and help with understanding the techniques and ideas of this lesson and with planning your own text.
- 7. Put the audiotape of your discussion in your Resource Binder and be sure to include it when you submit your sequence package.

## One Last Thing:



Be sure to list the texts you read and viewed in this lesson to your Reading/Viewing/Listening Grid.

# Notes

### Lesson 4

## **Delight in the Extraordinary Ordinary**

Often our reasons for writing a poem, taking a photograph, telling a story, or creating various other texts include an attempt to get closer to, hold onto, and share an experience so that it doesn't get lost in the daily deluge of happenings. We try for a more thorough understanding or sense of it through an aesthetic response. By creating and responding to texts in an aesthetic way, we can deepen the meaning of daily experiences and live a fuller life.

In the last lesson, you looked at how audiences and writers delight in fantasy; in this lesson, you will look at how audiences and writers delight in the ordinary. You will practise seeing the extraordinary in the ordinary by zooming in and focusing on details to see what the small bits of life can communicate in both short imagistic poems and in photographs. In the third part of the lesson, you will pay attention to the details in *Departures & Arrivals* to enhance a scene by zooming in on a visual or auditory image in the scene.

## Part 1: Zooming in with Poetry

In this part of the lesson, you will practise zooming in, with a "poet's eye," to focus on the details that can transform the ordinary and everyday into an aesthetic experience. When you learn to focus on concrete details, you learn to show rather than tell, and you allow the reader to participate in the meaning making as the reader fills in gaps about what particular details mean. In general, focusing on the part rather than the whole is more effective. The teacher and writer Janet Allen describes how she came to this realization:

Suggested time allotment: approximately 45 minutes

As I was comparing my pictures with those taken by a photographer friend, it occurred to me that writing was much like taking a good picture. Troy and I had stood in exactly the same spot and used essentially the same photography equipment and film, yet his photograph of one flamingo and its reflection was breathtaking. My photograph of fifty flamingos was a blur of pink; I hadn't missed a single flamingo. When I complained about how much better his photograph was than mine, he simply pointed out that one flamingo could capture the moment and represent all the others. I realized that writing is a lot like that . . . (181)

You are going to take advantage of this similarity between photography and writing, a similarity also noted by Jack Cameron and Emma Plattor:

When you look at the world through the viewfinder of a camera, you start narrowing your world down. And as you get closer to an object, the camera forces you to notice increasingly fine detail—like an artist, or poet, or a good writer of descriptive prose. (5)

In this part of the lesson, you will imagine using the viewfinder of a camera, and in the next part, you will work with actual photographs. As you practise zooming in to write concrete details, you will have the opportunity to achieve the specific learning outcomes listed below:

- 1.2.4 You will extend the depth of your understanding ordinary objects by considering different perspectives (i.e., extreme close-ups, different angles, etc.) when generating a short imagistic poem.
- 2.3.4 You will experiment with and use concrete, sensory language to influence the thoughts and emotions of your reader by showing fresh ways of looking at the ordinary.
- 2.3.5 You will create a short, imagistic poem to communicate ideas and enhance understanding of forms and techniques.





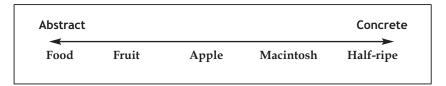
Haiku: "one intense moment of awareness" traditionally in three lines and seventeen syllables, although contemporary haiku often deviate from this pattern (Cameron and Cameron, 118–119).

#### Concrete details:

Physical, sensory details—details that you can see, hear, smell, taste, touch—as opposed to abstract qualities or states. A continuum from the more abstract to the more concrete might look like the continuum shown opposite.

Before you zoom in and experiment with actual photographs, you will first create "word pictures" by zooming in on the visual details you see when you look more closely for the extraordinary in the world.

- 1. With paper and pen for note-taking in hand, take a walk around your yard or neighbourhood. As you walk, look for something interesting that would make a good photograph, something that you've never noticed before.
- 2. Write down what your picture would look like. Write a very short poem, a **haiku** if you like, or just a short poem of under ten lines that shows what you would have photographed. Show your picture by focusing on **concrete** details that you can see (shape, colour, size, arrangement, etc.), details that will help your reader to imagine the specific picture exactly.



Examples of haiku and short poems focusing on visual images are provided in the Texts section. See **Appendix F** as well.

## Part 2: Zooming in with Photography

In this part of the lesson, you will help your audience to share your view of the world through photography as well as poetry. Creating an expressive photograph and poem combination will give you the opportunity to achieve the specific learning outcomes listed below:

- 1.2.4 You will extend the depth of your understanding of the physical world by considering different perspectives (i.e., extreme close-ups, unusual angles, etc.) when generating photographs and a poem.
- 2.3.4 You will experiment with and use concrete, sensory language and imaginative photographs to influence the thoughts and emotions of your reader/viewer by showing fresh ways of looking at the ordinary.
- 2.3.5 You will create a photograph/poem combination to communicate ideas and enhance your understanding of techniques (such as sensory language, close-ups, and unusual angles).
- 1. Go out once more in search of an interesting photograph, this time with a loaded camera in hand. (**Note:** If you don't have access to a camera, film, and/or developing services/equipment, you may cut out a detail of a photograph from a magazine.) Get in close and shoot for detail and unusual perspectives, colours, lights and shadows, rather than the typical pictures tourists might take (Cameron and Plattor, 24). Take a variety of shots, so that you have lots to choose from.

Suggested time allotment: approximately 60 minutes





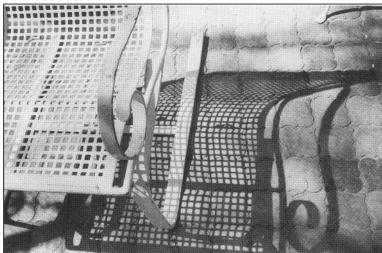
Examples of close-up, detailed photographs of ordinary subjects are provided below:

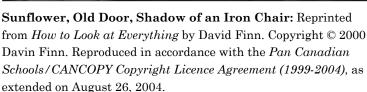


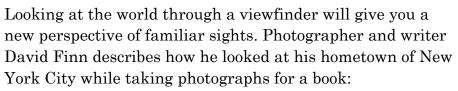








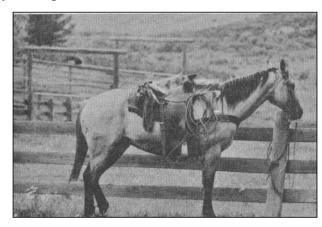




What did it mean to look at all this with a fresh eye? Why did I consider it a revelation? Why did so many familiar sights now look so different? It was because I had never looked so intently at the scenes of daily life before. And as I looked through my viewfinder, my mind gave new meaning to what I was seeing. I saw more than what I was photographing. The people were not only anonymous passersby; they each had a life of their own, and in my imagination I could speculate about their individual stories. If I had been a novelist, I would have discovered plots within plots unfolding in front of my eyes. As a poet, I would have been inspired by flashes of insight. As a painter I would have had a vast panorama of subjects to choose from. As a photographer, which is what I was as I wandered through the city, I was capturing moments of life that only I could see and were my personal discoveries. (46)



An example of how to take a more imaginative perspective of a subject is given below:





Photographs reprinted from *The Leaf Not the Tree: Teaching Poetry through Film and Tape* by Jack R. Cameron and Emma E. Plattor. Copyright © 1971 Gage. Reproduced in accordance with the *Pan Canadian Schools/ CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.

The top photo is a very ordinary and unexciting look at a horse, whereas the one below it is much more intriguing, drawing the reader in close by focusing clearly on a very small part of the whole horse.

2. Once you have developed and examined your photographs, choose the one that you feel best captures a specific moment and the details of a familiar subject seen in a fresh way.

3. Now write a short, imagistic poem to accompany your photograph, but this time, rather than focusing on the visual images, add images that appeal to other senses such as smell, touch, taste, and sound. Put yourself back into the place of the photo and imagine it with your "poet's eye," which "looks deeper, closer, sees what is otherwise overlooked or ignored" (McVeigh-Schultz & Ellis, x). Try to keep your language as concrete and specific as possible.

Sequence 1, Lesson 4

4. Put your poem and photograph into your Resource Binder, saving them to submit with your Sequence 1 package.

## Part 3: Zooming in on Drama

The author Carol Shields earned a reputation for portraying ordinary characters in ordinary situations, yet somehow (through careful attention to detail) making them appear extraordinary and fascinating to her readers. In this part of the lesson, you will help her to achieve this effect by playing the role of the director of a film version of *Departures & Arrivals*, and zooming in on a significant image—one that adds meaning and maybe even a certain mystery to the characters and their situations.

By doing so, you will have the opportunity to achieve the specific learning outcomes outlined below:

- 2.1.2 You will use appropriate comprehension strategies (such as creating mental imagery and making inferences) to extend your interpretations of the play *Departures & Arrivals*.
- 2.3.4 You will experiment with and use visual images and/or sounds to influence the thoughts and emotions of your audience, helping them to see ordinary characters and situations in a new way.
- 2.3.5 You will create director's notes for a scene from *Departures & Arrivals* to enhance your understanding of dramatic forms (such as stage play and film) and techniques (such as repeating images).

(continued)



Suggested time allotment: approximately 30 minutes



- 4.2.4 You will use effective visuals and/or sounds to create effects (such as humour, empathy, intrigue, etc.).
- 4.2.5 You will use an appropriate device (zooming in on a visual or auditory image) to enhance the impact of a dramatic scene.

Imagine yourself as a film director, and follow these steps as you work with a scene from *Departures & Arrivals*.

- 1. Choose a short scene/vignette from *Departures & Arrivals*. Be sure it is one that interests you, one with characters and a situation that you find intriguing.
- 2. With your "director's eyes," carefully reread the scene, looking for a specific visual or auditory image on which you would like to focus. This can be an image that is already in the script, or it could be one that you can add to enhance the mood or effect of the scene. Examples of **visual images** could include various props, costumes, gestures, etc.—anything that the audience can clearly see and identify. Examples of auditory images could include sounds like bells ringing, engines roaring, birds singing, toes tapping, etc.—anything that the audience can clearly hear and identify. See **Appendix E** for more details about cinematic and audio techniques.
- 3. As the director of a film version of this play, make notes indicating exactly where (pinpoint where in the dialogue or stage directions) this visual or auditory image will appear, and briefly explain how this will enhance the scene. You can certainly have the image appear more than once, to create a sort of **motif**, although you need to be careful not to overdo it and irritate you audience.

Image: "a literal and concrete representation of a sensory experience or of an object that can be known by one or more of the senses ... the means by which experience in its richness and emotional complexity is communicated" (Thrall et al., 233)

Motif: "the frequent repetition of a significant phrase, or set description, or complex of images, in a single work" (Abrams, 111)

## Part 4: Discussing the Extraordinary in the Ordinary

In this final part of this lesson, you will connect your learning from this lesson with the play, *Departures & Arrivals*, and with your plans for your Assignment 1 text.

Sequence 1, Lesson 4

A discussion with your response partner about these connections will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.2 You will invite diverse and challenging ideas and opinions through a discussion with your response partner to facilitate the re-examination of your own ideas about the idea of the extraordinary ordinary and how techniques (such as close-ups, unusual angles, and repeating images) can be used to make the ordinary appear extraordinary in texts.
- 1.2.3 You will consider ways in which the interrelationships of the ideas of the play and the idea of the extraordinary ordinary provide insight when generating your own text and when responding to the play, *Departures & Arrivals*.
- 1.2.4 You will extend breadth and depth of your understanding by considering the various experiences, perspectives, and knowledge of your response partner when generating your text and responding to *Departures & Arrivals*.
- 1. **Freewrite** for about five to ten minutes on the topic of creating texts about ordinary people and situations. Are these the kinds of texts you enjoy, or do you prefer to read and watch texts about other worlds far away from your ordinary daily experience? Do you think that Carol Shields is writing about the ordinary in her play, or is she in fact writing about extraordinary people and situations?
- 2. Arrange a time for a discussion with your response partner, and be sure to have a tape recorder available so that you can audiotape your discussion.

Suggested time allotment: approximately 45 minutes









- 3. During the discussion with your response partner, talk about the following:
  - the general idea of finding the extraordinary aspects in the ordinary world
  - the appeal of realistic versus fantastic texts
  - the technique of focusing on small details and its effects
  - how the idea of the extraordinary ordinary connects with the play, *Departures & Arrivals*—its content, its techniques, its theme or overall philosophy on life
  - how you might make ordinary characters, situations, objects, etc. appear extraordinary in your own text for Assignment 1
  - how you might use the techniques studied in this lesson (zooming in, unusual perspectives, repeating images) in your own text for Assignment 1
- 4. Thank your response partner for his or her time and help with understanding the techniques and ideas of this lesson and with planning your own text.
- 5. Put the audiotape of your discussion in your Resource Binder and be sure to include it when you submit your sequence package.

#### One Last Thing:



Be sure to list the texts you read and viewed in this lesson to your Reading/Viewing/Listening Grid.

# Notes

### Lesson 5

## **Delight in Creative Process**

Writers, artists, and directors of all sorts take great delight in the entire creative process, as you have seen throughout this sequence. This creative process includes generating ideas, experimenting with various forms using a variety of techniques, revising or enhancing drafts, and finally editing and polishing a work to craft it for an audience. Throughout this process, many creators share their work at different stages—some like to discuss initial ideas, some like to test out drafts, and some prefer others to experience a text only when it is close to completion, in the polishing stage. Some creators may take more delight in one stage of the creative process, others in another.

You should read through all of the directions below before proceeding with your assignment, as many of the suggestions may help you to generate ideas.

You can follow the general stages outlined above to create your text responding to *Departures & Arrivals*. Remember, the various stages and corresponding learning outcomes overlap and your process can be recursive (that is, you can move back and forth from stage to stage). Also keep in mind that creative processes may differ from project to project—this assignment may proceed quite differently from others you have completed in the past or will complete in the future. You should also know that the creative process is different for everyone, and so the suggested time allotments for the various stages in this lesson are only suggestions—you might want to take longer with the drafting stage and not quite so long with the revising, for example, and that is up to you. You shouldn't rush the process, though—take enough time to fully enjoy it.

## Part 1: Generate Delightful Ideas

You have already been generating ideas throughout this sequence: ideas about the play, *Departures & Arrivals*, big ideas that might connect to the ideas of the play, ideas around different techniques to try, and so on. In this part of the lesson, you will review your ideas and focus and develop them further.

This will give you the opportunity to achieve the following specific learning outcomes:

- 3.2.1 You will evaluate and select ideas from your prior knowledge about *Departures & Arrivals* and various techniques used in aesthetic texts (such as parody, sound effects, illustrations, sensory language, etc.) that are appropriate for your purpose (to aesthetically express your response to *Departures & Arrivals*) and for your personal perspective or focus.
- 4.1.1 You will generate, evaluate, and select ideas to focus your topic and perspective for your purpose (to aesthetically express your response to *Departures & Arrivals*).
- 1. Because you want this text you are creating to show off all of the thinking and meaning-making that you did while reading *Departures & Arrivals*, you should read through all of the responses you made to the play, including
  - your double-entry response journal from your first reading of the play (Lesson 1)
  - your response journal entry about the scene playing with olfactory imagery (Lesson 2)
  - your response journal entry about the scenes between the pilot and the flight attendant (Lesson 2)
  - your response journal entry about the scene that plays with the tradition of Theatre of the Absurd (Lesson 2)
  - your director's notes for one scene (Lesson 4)
  - your discussions with your response partner (Lessons 2 to 4)

Suggested time allotment: approximately 90 minutes





- 2. Note the connections, questions, inferences, images, and new insights that you generated in your responses and discussions, and star the ones that you think could be incorporated into your new text in an interesting way. For example, if you kept envisioning the colour purple for some reason, this colour could be incorporated into the imagery of your new text.
- 3. Review the variety of techniques you've examined throughout this sequence—techniques of stage plays, animated film, visual art, picture books, poetry, and radio drama—and list any that you are particularly interested in pursuing. Consider how these match up with the various responses that you wanted to express (2 above).
- 4. After studying your responses and techniques, try one or more of the following strategies for generating, synthesizing, and developing ideas:
  - Freewriting: Write out one interesting idea and just keep writing about whatever that idea leads to. Give yourself a limited amount of time (say 10 minutes) to write continuously—don't let your hand stop writing. If you can't think of anything, just repeat the last few words that you wrote until something comes to you.
  - Clustering/Mapping/Webbing/Branching: Start with one of your more interesting ideas (in a word or short phrase) and write it in the middle or at the top of a page of paper. Then branch out from it with related ideas, and then branch out from each of the branches. (See Writers INC, page 43 of the 2001 edition, section 017 of the 1996 edition, for an example of clustering.)
  - **Listing:** Using one idea as a heading, list any related ideas as they come to mind.
  - **Dialoguing:** Write an imaginary dialogue in which two people discuss one of your ideas. Each person builds on, questions, or argues against the ideas of the other.

The "Prewriting" (in the 1996 edition) or "A Guide to Prewriting" (in the 2001 edition) section of *Writers INC* outlines these and other prewriting strategies. Some of the approaches described in *Writers INC* are aimed more at the development of pragmatic texts (like reports on a particular topic), but most can be adapted to work for you in your development of ideas for an aesthetic text.

Sequence 1, Lesson 5

## Part 2: Choose a Delightful Form

You have already thought about the form you'd like to try—the options were outlined for you at the end of Lesson 2. At this point you will make your final decision about which form will best allow you to express your response to *Departures & Arrivals* in an aesthetic way.

**Note:** You are given a variety of options in this Assignment 1 and again in Assignment 2–2 (a presentation of your inquiry findings) in Sequence 2. One or the other of these two texts that you create has to be primarily print in form and the other should be primarily visual or aural in form. You may want to look ahead at the assignment options in Lesson 5 of Sequence 2 before deciding which form to create for this assignment. Call your tutor/marker if you have any questions about this.

In this process of choosing the form that you would like to create, you will have the opportunity to achieve the following specific learning outcome:

4.1.2 You will adapt and use a form that is appropriate for your purposes of expressing your response to *Departures & Arrivals* and of exploring your own related ideas in a way that will delight an audience.

Suggested time allotment: approximately 30 minutes







- 1. You can choose from (and adapt and/or combine, if you like) the following forms for your text:
  - A virtual soundtrack for a movie version of the play (yet to be created), in the form of a CD jacket complete with cover art, brief quotes from the movie critics, and a listing of the music in the order it appears in the movie. Include at least one of the selections on audiotape. See Appendix E and the box on the following page for more details about sound tracks and Appendix D and for help with the cover art.
  - A series of monologue poems in the voices of the various characters of the play. See **Appendix F** for help with writing poetry and for examples of monologue poems.
  - A detailed design of a possible production of one key segment of the play, including blocking, set, costumes, lighting, and sound. See **Appendix G** for details on the various production elements and for worksheets that can get you started.
  - A photo essay responding to the characters, scenes, mood or tone, and or themes of the play. See **Appendix H** for details on the photo essay form.
  - A short work of fiction where you develop two of the minor characters (i.e., ones without long speeches or monologues in the original play) and their situation in the depth necessary to see them as complex characters.
     You can look to **Appendix I** for suggestions about how to work in this form.

When choosing, consider how the various forms match up with the ideas and techniques you want to explore.

2. Plan and play around with a variety of ways that you can put together your ideas in your chosen form before you settle on one that you think will best demonstrate your aesthetic response while at the same time elicit an aesthetic response from your audience. Save all of your plans and playings in your Resource Binder.

3. Skim through the play, noting the cues and information provided that relate to the form you are producing. For example, if you are writing a series of poems, note how the voices are distinguished in the dialogue. If you are doing a soundtrack, consider the music suggested in the stage directions (although in a film version, you are free to make your own decisions). If you are doing a photo essay, take note of any particularly resonant images mentioned.

Sequence 1, Lesson 5

### Sound Tracks

Possible effects that can be produced by film soundtracks include the following:

- establishing a sense of the time period
- widening the frame to convey the broader setting
- introducing a character through a signature melody or motif
- mimicking and intensifying physical action or speed
- acting at cross-purposes to the visual images
- foreshadowing
- signaling a change in mood
- acting as a metaphor for the meaning of an incident
- · conveying emotional closure
- signaling a change in scene

### Part 3: Delight in Drafting

Drafting a preliminary version of your text with which to work should follow quite naturally from all of the prewriting and thinking you've done already. Basically, it's just put it together and "get it down!" Don't concern yourself with how effective your text is or how much sense it makes at this point—you can worry about that when you start revising it.

This stage of the creative process will give you the opportunity to achieve the following specific learning outcome:

3.3.2 You will synthesize (or draw together or combine) various ideas and perspectives from your reading of *Departures & Arrivals* and your thinking and discussing of various themes and techniques.



Suggested time allotment: approximately 2 hours



- 1. Draft or sketch or photograph at least one preliminary version of your text before you go on to the next stage. Work quickly to get down as much as you can while all of your prewriting thinking and discussing is still fresh in your mind.
- 2. Go back through your prewriting notes and maps and so on to see if there's anything you missed that you'd still like to fit in. Fit it in, if possible.
- 3. Go for a walk and give yourself time to think about what you have so far—it's very likely that a few more ideas will pop into your mind that you can add as soon as you get back to your text.

Now you have something with which to work—the next stage is where the fun really starts!

## Part 4: Enhance and Improve to Delight an Audience

Part of creating for an aesthetic purpose is crafting your text so that your audience can recreate or share the experience of your text. This is the big difference between exploratory language and aesthetic language. You have to determine the effects you would like your text to have on your audience, and then use revision strategies to ensure that you are creating those effects. Revision is looking again at a text you have created, envisioning and trying out various possibilities, and determining which changes improve the text and how an audience will experience it.

The revision part of the creative process is many artists' favourite part because they can play and perfect their initial ideas to a point where they are eager to share them with an audience. Short story writer Raymond Carver says:

Suggested time allotment: approximately 7 hours

I like to mess around with my stories. I'd rather tinker with a story after writing it, and then tinker some more, changing this, changing that, than have to write the story in the first place. That initial writing just seems to me the hard place I have to go to in order to go on and have fun with the story. Rewriting for me is not a chore—it's something I like to do. . . . I've done as many as twenty or thirty drafts of a story. Never less than ten or twelve drafts. (in Murray, *Craft of Revision*, 44)

And the well-known and popular novelist, Toni Morrison, says, "Because the best part of all, the absolutely most delicious part, is finishing it and then doing it over. . . . I rewrite a lot, over and over again, so that it looks like I never did" (in Murray, *Craft of Revision*, 44).

You will keep a record of your revisions and copies of all drafts and will also make full use of your response partner for feedback, asking him or her to

- · comment on areas you target
- ask questions so you know where additional information is needed
- compare alternate versions of your text
- serve as an audience for your dictating from memory, acting out, and/or reading aloud your text

You will audiotape this discussion with your response partner and submit it with your sequence work.

You may have noticed in the previous lessons how a number of the drafting strategies introduced could also be seen as revision strategies. The stages of the creative process are overlapping and recursive—that is, you may do both drafting and revision at the same time, or move back and forth between the two stages. For example, some of the playful strategies, such as playing with style in a dictionary parody, could also be seen as a revision of the poem. In addition, the way you enhanced a scene of *Departures & Arrivals* through zooming in on an image could also be seen as a revision of the original.

The revision strategies and approaches outlined in **Appendix J** were chosen largely for their flexibility and general applicability to various types of texts. You have considerable choice in which strategies to try out as you work to enhance your text. Some strategies are more appropriate for some types of texts, others for others. You are encouraged to play around, and to take great delight in this part of the process. Take your time and don't rush through this revision stage. Revision is largely experimentation, and you never know what will work in a unique and refreshing way until you try it out.

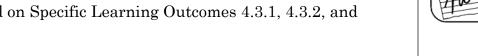
As you experiment and play with different drafts of your text, you will have the opportunity to achieve the specific learning outcomes listed below:



- 1.1.3 You will vary your uses of language and expression to discover how they influence your ideas and enhance the power of your text.
- 4.1.3 You will evaluate the possible impact of various organizational structures and techniques (such as different arrangements of visuals, different openings or leads, flashbacks, repetitions of phrases or visuals, etc.) to achieve your purposes of delighting your audience and expressing your response to the play.
- 4.2.2 You will evaluate and revise your drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.4 You will use effective language, visuals, and/or sounds, and arrange and juxtapose (or put together) ideas for balance, effect, and originality.
- 4.2.5 You will use appropriate strategies and devices (such as balancing the pace of a narrative, dialogue, flashbacks, dream sequences, contrasting or reinforcing images, decorative borders, repetition of elements (visual, aural, or verbal), sound effects, background music, etc.) to enhance the impact of your text.

1. Once you have planned and drafted or sketched your text, read through the revision strategies provided in **Appendix J** as well as in the appendix that discusses the form in which you are working. It is also a good idea at this time to look over the specific learning outcomes assessed in this assignment (see the Assessment of Assignment 1: Aesthetic Response to Departures & Arrivals forms in the Forms section), so that you can ensure that you are demonstrating your achievement of them.

**Note:** If you are creating a print text, you will also be assessed on Specific Learning Outcomes 4.3.1, 4.3.2, and 4.3.3.



- 2. Revise your text using at least three of the revision strategies outlined in **Appendix J**. You should have a minimum of four drafts now.
- 3. Read the guidelines for sharing writing provided in *Writers* INC (sections 042 to 048 of the 1996 edition; pages 69 to 74 in the 2001 edition). Prepare your response partner for a revising session by explaining how it will proceed and asking for specific observations and comments rather than general praise.
- 4. Prepare to audiotape your discussion. Share your original and new versions with your response partner, asking him or her to compare them and focus on Donald Murray's (25) two basic questions:
  - What works?
  - What needs work?

Also ask questions targeting the changes you made for the specific revision techniques you tried (some examples of these kinds of questions are provided in **Appendix J**).

5. Discuss the feedback, following (and adapting as may be necessary for nonprint texts) the guidelines provided in Writers INC (sections 042 to 048 of the 1996 edition; pages 69 to 74 in the 2001 edition).









Your revision discussion with your response partner gives you the opportunity to achieve the following specific learning outcome:



- 4.2.1 You will evaluate and discuss the effectiveness of your ideas, form, style, and presentation in your text.
- 6. Mark any revisions you'd still like to make on your best draft, taking your response partner's feedback into account.
- 7. Date and label all of your drafts and store them and the audiotape of your discussion in your Resource Binder.
- 8. Fill in the "Revision Record" form in the Forms section of this sequence.
  - a) In the first column, write the effect you wanted the text to have on the audience: humorous, ominous, anxious, confusing, tantalizing, etc.
  - b) In the second column, list all of the techniques and strategies you have tried so far to achieve that effect.
  - c) In the third column, list the drafts in which you tried each technique.
  - d) In the final column, comment on how successful your attempts were or whether your effect was achieved based on the feedback from your response partner.

## Example:

Revision Record			
Text			
Audience Effect Desired	Techniques Attempted	Resulting Revisions	Feedback
Confusion and intrigue	Cut and paste Flashbacks Tantalizing titles	Draft #2 Draft #3 Various possibilities	Too confusing Just right "The Darkest Knight" is the best one.

#### Part 5: Polish to Delight an Audience

Polishing a text for an audience means attending to the conventions of communication—making sure that you haven't made any careless errors that would take away from the effect that you want to make on your audience.

- In print texts, this means that you carefully check for any errors in grammar, usage, spelling, capitalization, and punctuation.
- In visual texts, this means that you carefully check to make sure that no stray lines, colours, or other visual elements accidentally made their way into your final text and that nothing was accidentally moved or removed. Make sure that everything is exactly what you want, where you want it.
- In audio texts, polishing means that no aural elements (stray sounds, silences, bits of music) are out of place.

Your goal in this stage of the process is to complete a final copy that is as close to what you envision as you can make it, one that will create the effect that you want on your audience.

By polishing your text, you will have the opportunity to achieve the specific learning outcome(s) listed below:

#### Verbal texts:

4.3.1 You will edit texts for appropriate and effective word choice and grammar.

#### Print texts:

- 4.3.2 You will apply Canadian spelling conventions for a broad repertoire of words; you may also use creative spellings for special effects.
- 4.3.3 You will apply capitalization and punctuation conventions to make your intended meaning clear.

#### Visual and audio texts:

4.4.2 You will adjust appropriate voice and/or visual production factors (such as pace, volume, arrangement, brightness, etc.) that take your audience's response into account.

Suggested time allotment: approximately 30 minutes



- 1. Review your best draft and check for any final improvements that you can make.
- 2. Make a final copy of your aesthetic text.
- 3. Label your final copy and store it until you are ready to submit Sequence 1.

#### Part 6: Reflect on the Delightful Process

Finally, to complete the assignment for this sequence, you will write a one-to-two page reflection on the process of creating your text, what it demonstrates about your learning, and generally how your aesthetic appreciation of *Departures & Arrivals* has been conveyed in it. This reflection will help both you and your tutor/marker to assess your achievement of the specific learning outcomes targeted for this assignment.

As you reflect on your learning and all of the connections you made and skills you practised, you will have the opportunity to achieve the following specific learning outcomes:

- 2.1.1 You will analyze connections between your personal experiences and prior knowledge of language and texts to develop interpretations of *Departures & Arrivals*.
- 2.2.3 You will analyze how your language and stylistic choices (such as layout, repetition of sentence structures or visual elements, colour schemes, dialect, sensory details, etc.) in your text communicate the meaning you wanted and create delightful effects.
- 2.3.2 You will analyze how the various techniques and elements (such as parody, colour, dialogue, sound effects, etc.) that you used in your text express your response to *Departures & Arrivals* and give a sense of delight.

(continued)

Suggested time allotment: approximately 60 minutes



- 2.3.5 You will explain how creating this text enhanced your understanding of certain forms (stage play, short fiction, monologue poem, soundtrack/CD cover, production design, or photo essay) and techniques (such as dialogue, colour schemes, close-ups, unusual angles or points of view, sensory details, etc.).
- 3.3.4 You will assess the effect that your new understanding of forms, techniques, and certain big ideas has had on you.
- 5.2.2 You will identify and analyze the ways that cultural and societal factors (such as social values like consumerism, conformity, independence, family, technology, etc.) influenced how you read *Departures & Arrivals* and how you created your own text; you will analyze how *Departures & Arrivals* influenced your understanding of yourself and others.
- 5.2.3 You will analyze ways in which *Departures & Arrivals* and your own text reflect and influence the values and behaviours of people.

Use the following questions as a guide (you don't have to number them or answer them in order, but rather include answers to them in your natural reflection):

- 1. Describe the highlights of creating this text, including such things as how you decided on the form and techniques used, and the stylistic choices you made. What effects on your audience did you hope to have? What ideas about your response to the play were you attempting to convey?
- 2. Explain how you used your interpretations of *Departures & Arrivals* in the creation of your text. What connections did you make between your prior knowledge and experience of family, relationships, reality, other texts, etc. and the play, and how did those connections help you to create your text?



- 3. Explain how creating this piece has enhanced your understanding of forms and techniques. What do you understand now about play structures, character through dialogue, the creation of mood, and so on as a result of your close reading of the play and your creation of your text?
- 4. Explain what you learned about yourself throughout the creation of this piece. How comfortable were you with each of the stages of the creative process? How satisfied are you with your accomplishment? What could you have done to learn more throughout the process?
- 5. Explain what you learned about your audience (your response partner and anyone else you shared drafts with) throughout the creation of this piece. Did your audience respond as you hoped? Did your audience see a side of you not seen before?
- 6. Explore the relationship between your text and *Departures & Arrivals*. Do the two share cultural and societal values or do you challenge the values of the play? In what ways does your text come out of your particular culture and community, and how is that the same as or different from the culture that the play came out of? What did you discover about universal experiences of people from reading the play and from creating your own interpretive text?

### Notes

#### Sequence 1

#### **Assessment**

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

Before you do, you must

- complete a self-assessment of Assignment 1
- 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

#### **Assessment of Assignment 1**

Remove the "Self-Assessment of Assignment 1: Aesthetic Response to *Departures & Arrivals* (Product)" chart from the Forms section 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 according to the following five-point scale.

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

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

Suggested time allotment: approximately 15 minutes

Now you will complete a self-assessment on the reflection on your learning that you did after completing your Aesthetic Response. Remove "Self-Assessment of Assignment 1: Aesthetic Response to *Departures & Arrivals* (Reflection)" from the Forms section and complete it.

#### **Checklist: Sequence 1**

Remove the "Checklist: Sequence 1: Using Language to Delight" chart from the Forms section at the end of this sequence. Complete the checklist to make sure you have completed all of the work required for Sequence 1. As you check each item, make sure that it is labelled with the appropriate lesson and assignment name. To help you keep track of your work in this course, you can write in the completion date for each item.

Your tutor/marker will also check to make sure that you have submitted all work for this sequence before marking Assignment 1.

#### **Preparing for Submission of Sequence 1**

Steps:

~ •	cp~·					
<b></b>	Complete the checklist to make sure all of your work is complete.					
J	Make sure a ordered.	all of your work pages are correctly labelled and				
	Assemble yo	our work as follows:				
	(top)	Cover sheet				
		Checklist for Sequence 1				
		Work pages				
		Assignment 1: Aesthetic Response to				
		Departures & Arrivals and Reflection				
	(bottom)	Self-Assessment of Assignment 1: Aesthetic				
		Response to Departures & Arrivals (Product				

and Reflection)





Submit all materials either electronically or by mail to the Distance Learning Unit. The mailing address is:

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

#### Reminder

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

- received your Sequence 1 work (Assignment and selected work) from your tutor/marker
- contacted your tutor/marker for feedback and permission to submit your work

### Notes

## Sequence 1 Forms

Reading/Viewing/Listening Grid 97

Two-Column Written Protocol of Opening of Departures & Arrivals 99

Venn Diagram 101

Texts for Escape Questionnaire (two copies) 103

Additional Techniques Used in Picture Books 111

Looking at Our Options 115

Revision Record 117

Self-Assessment of Assignment 1: Aesthetic Response to Departures & Arrivals (Product and Reflection) 119

Checklist: Sequence 1: Using Language to Delight 123

Sequence 1 Cover Sheet 127

	Γ				
	Purpose (aesthetic or pragmatic)				
id	Cultural Tradition (indicate Manitoban, Canadian, Aboriginal Canadian, Other (specify)				
Listening Gri	Genre				
Reading/Viewing/Listening Grid	Author				
	Title				
	Date				

	Purpose (aesthetic or pragmatic)				
ıtinued)	Cultural Tradition (indicate Manitoban, Canadian, Aboriginal Canadian, Other (specify)				
ng Grid (con	Genre				
Reading/Viewing/Listening Grid (continued)	Author				
Readin	Title				
	Date				

# Two-Column Written Protocol of Opening of Departures & Arrivals

#### **Act One**

(Scene: the foyer of an airport. There are two stairways side by side at centre stage, one marked "Departures," the other "Arrivals." To one side is a revolving platform for suitcases with a chute to feed it. At the other side is an automatically opening door to the outside. The foyer has a bench or two, a public telephone, and one or two information desks. Other furniture or equipment is brought on as needed.

At rise, a single piece of luggage, a small exotic vanity case of green, pink and silver, goes around on the platform several times. An airport CLEANER walks across the stage with a big pushbroom; he turns and recrosses. PA announcements give flight arrival and departure times. Strobe lighting on stage. People—WOMAN IN SILK DRESS, MIDDLE-AGED MAN, YOUNG MAN, ELDERLY WOMAN, WOMAN OF THIRTY, MAN IN BROWN SUIT, WOMAN IN BROWN SUIT, MAN IN SWEATER, WOMAN WITH SHAWL, and MAN WITH BRIEFCASE—enter from various corners carrying suitcases, wheeling trunks, pushing luggage carts, etc. Music, organ or electric piano, and strobe lights stop; spotlight on one person while others freeze.)

WOMAN IN SILK DRESS: (Addresses the audience.) I'm off to London. London, England, that is. I always go to London at this time of year. When I'm in London I always stay at the St. Irmine's, and when I'm at the St. Irmine's, I always have kippers for breakfast the first morning. But I never have a sense of déjà vu. Or maybe I have, but I don't know it.

(Strobe lights again; people continue to move, then freeze.)

MIDDLE-AGED MAN: I'm in sales. Computers. Plastics. About six point eight percent of my life is spent airborne. Does that amaze you? Does that give you pause?

(Lights, music, people moving.)

YOUNG MAN: (*Dabbing eyes.*) I don't want to leave. Not really, not wholeheartedly. This wasn't my idea, this move. But what can I do? On the other hand, I didn't want to come, either.

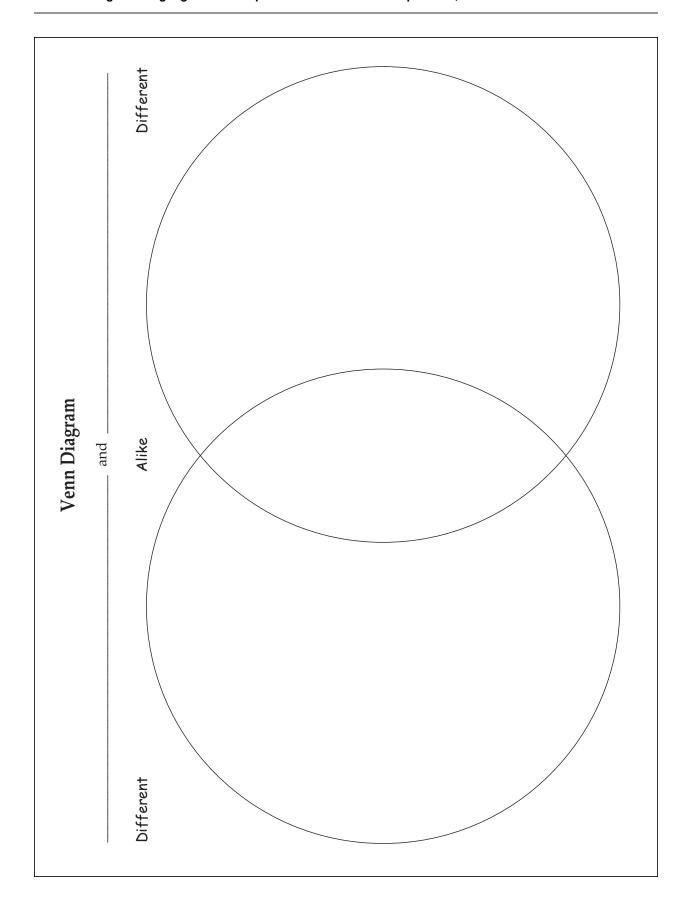
(Lights, music, people moving.)

ELDERLY WOMAN: Who knows what's going to happen when you get into an airplane. This may be my last scene of reality, that ashtray over there full of butts, that PA voice all stuffed with smiles. Who really knows?

(Lights, music, people moving.)

WOMAN OF THIRTY: I wonder, do I look different? I mean, inside I'm the same person, but, well, not the same person. I mean, does it show? Is he going to ... guess? Does he have the sensitivity to guess? So okay, I've let him down in a sense, but in another sense I've reached out. Oh, hell, if he notices I'll just say I'm coming down with the flu or something.

(Lights, music, people moving.)



## **Texts for Escape Questionnaire**

Na	ime:					
Re	espond to the following questions as fully as possible.  What types of texts do you read, view, or listen to in order to escape from the					
1.	What types of texts do you read, view, or listen to in order to escape from the stress or boredom of daily life? Realistic or fantastic texts? Print, visual, audiovisual, or audio texts? Particular genres such as mystery, comedy, drama, romance, adventure?					
2.	Give at least five examples of texts you have read, viewed, or listened to recently (in the last week or two) for the primary purpose of escape.					
3.	Do you ever get caught up in a text series (e.g., a television series, a series of novels featuring the same characters doing similar things like the Hardy Boys, film sequels, a radio play series, etc.)? If so, identify the series and how long your interest in it/them lasted.					

## **Texts for Escape Questionnaire (continued)**

4.	When (time of day, time of week, time of year) do you most feel the need for escapist texts? Why do you think this is so?
5.	Over the course of a week, how much time do you spend reading, viewing, and listening to texts for the primary purpose of escape?
6.	Articulate the attraction you feel toward such texts as best you can. What do you like about them? What do they do for you?
7.	Create a metaphor for yourself as a reader/viewer/listener of escapist texts.
8.	Have your habits of reading, viewing, and listening for escape changed in the last few years? If so, how?

## **Texts for Escape Questionnaire (continued)**

9. Are you encouraged to read, view, and listen for purposes of escape? Or discouraged? Who or what encourages or discourages these habits? How?

10. Is the role of texts for the purposes of escape an important one or are such texts a waste of precious time? Explain.

## **Texts for Escape Questionnaire**

Na	ime:
Re	spond to the following questions as fully as possible.
1.	What types of texts do you read, view, or listen to in order to escape from the stress or boredom of daily life? Realistic or fantastic texts? Print, visual, audiovisual, or audio texts? Particular genres such as mystery, comedy, drama, romance, adventure?
2.	Give at least five examples of texts you have read, viewed, or listened to recently (in the last week or two) for the primary purpose of escape.
3.	Do you ever get caught up in a text series (e.g., a television series, a series of novels featuring the same characters doing similar things like the Hardy Boys, film sequels, a radio play series, etc.)? If so, identify the series and how long your interest in it/them lasted.

## **Texts for Escape Questionnaire (continued)**

4.	When (time of day, time of week, time of year) do you most feel the need for escapist texts? Why do you think this is so?
5.	Over the course of a week, how much time do you spend reading, viewing, and listening to texts for the primary purpose of escape?
6.	Articulate the attraction you feel toward such texts as best you can. What do you like about them? What do they do for you?
7.	Create a metaphor for yourself as a reader/viewer/listener of escapist texts.
8.	Have your habits of reading, viewing, and listening for escape changed in the last few years? If so, how?

## **Texts for Escape Questionnaire (continued)**

9. Are you encouraged to read, view, and listen for purposes of escape? Or discouraged? Who or what encourages or discourages these habits? How?

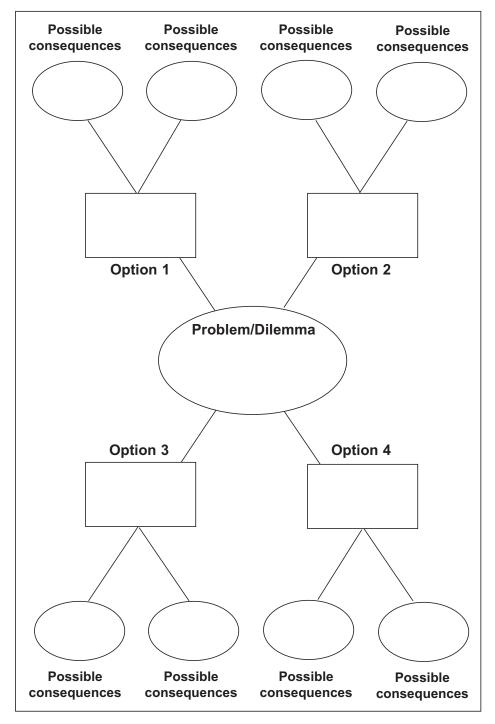
10. Is the role of texts for the purposes of escape an important one or are such texts a waste of precious time? Explain.

re Books	Effect(s)	Strictly defined borders may imply detachment, objectivity, and documentary truth. Formal borders may also create elegance or composure. Such borders may also suggest confinement.	A decorative border often relates to the cultural/ geographical setting, lending authenticity. May also unify the design of the printed and visual texts.	Small or non-existent borders imply the opposite—an out-of-control, spontaneous scene.
Additional Techniques Used in Picture Books	Example(s)			
Additional Techn	Definition/Description	Lines completely enclose the art. Sometimes ornate and decorative designs are used.	A lighter, less rigid border, often with characters and objects spilling over the edge.	The only frame is the edge of the page.
	Technique	Borders • Formal frame	• Informal frame	• Frameless "bleed edge"

	Additional Techniques	Additional Techniques Used in Picture Books (continued)	inued)
Technique	Definition/Description	Example(s)	Effect(s)
Placement of Pictures and Words (Layout)	Words can be placed beside, under, above, or over surface of illustrations. Pictures can be arranged in a variety of ways:  • double-page horizontal spreads  • vertical or horizontal panels  • full-page illustrations  • small vignettes		Affects whether the reader reads words before, while, or after looking at pictures, and it can affect the perception of time—pictures may depict moments before, after, or simultaneous with the events that the words relate. Panels can depict a sequence of events. Panels can also be used to zoom in on or pan a scene. Panels and vignettes provide visual variety. Layout also affects the visual rhythm and moves the eye across a page.
Division of Print Text	Print text can be divided at points where an examination of the illustrations helps rather than hinders the flow of the words.		Can add to the suspense of a story. Adds rhythm.

inued)	Effect(s)	When working together, pictures and words reinforce each other. When in counterpoint, the effect is an ironic tone.	Moments chosen are given extra importance by reader. Can also suggest what happens before and after depicted moments.	Suggests movement.	This creates an effect of discomfort if the portrayal of movement is reversed (i.e., if figures that seem to be moving point toward the left).
Additional Techniques Used in Picture Books (continued)	Example(s)				
Additional Techniques	Definition/Description	Print text and visual text may say the same things, may give different information (i.e., pictures may say more than the words do), or may work in counterpoint, giving contrasting meanings.	The illustrator must choose which moments to show out of the many possible moments described in the print text.	Illustration can depict a moment when an action is not complete, which forces the viewers to imagine its completion.	Viewers tend to look at pictures from left to right so they tend to assume that figures pointed toward the right are in motion.
	Technique	Relationships between Pictures and Words	Choice of Moments to Illustrate	Incomplete Actions	Left to Right Movement

## **Looking at Our Options**



**Looking at Our Options:** Reprinted from *Yellow Brick Roads: Shared and Guided Paths to Independent Reading 4–12* by Janet Allen. Copyright © 2000 Janet Allen. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Licence Agreement* (1999–2004), as extended on August 26, 2004.

	Feedback	
Revision Record	Resulting Revisions	
Revisior	Techniques Attempted	
Text:	Audience Effect Desired	

### Self-Assessment of Assignment 1: Aesthetic Response to Departures & Arrivals (Product and Reflection)

Name	Date	

#### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 1. In the form below, place a check mark ( ) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 1.

#### **Rating Scale**

- **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.
- 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.
- **2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 12.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.

#### **Assignment 1: Performance on Student Learning Outcomes**

Specific Student Learning Outcome	Performance Rating				
Product					
How effectively does your Aesthetic Response to Departures & Arrivals	0	1	2	3	4
show how you responded personally and critically to the perspectives and styles of this Canadian play? (2.2.2)					
show how you generated, evaluated, and selected ideas to focus and clarify a perspective appropriate for your purpose (to aesthetically express your response to <i>Departures &amp; Arrivals</i> )? (4.1.1)					

### **Assignment 1: Performance on Student Learning Outcomes (continued)**

Specific Student Learning Outcome			nance	Rati	ng
Product					
How effectively does your Aesthetic Response to Departures & Arrivals	0	1	2	3	4
demonstrate how you adapted and used a form appropriate for your purposes of expressing your response to <i>Departures &amp; Arrivals</i> and of exploring your own related ideas in a way that will delight an audience? (4.1.2)					
use a variety of organizational structures and techniques (such as arrangements of visuals, effective openings or leads, flashbacks, repetitions of phrases or visuals, etc.) to achieve your purposes of delighting an audience and expressing your response to the play? (4.1.3)					
reflect how you revised drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence? (4.2.2)					
use effective language, visuals, and/or sounds, and juxtapose (or put together) ideas for balance, effect, and originality? (4.2.4)					
use appropriate strategies and devices (such as balancing the pace of a narrative, dialogue, flashbacks, dream sequences, contrasting or reinforcing images, decorative borders, repetition of elements, sound effects, background music, etc.) to enhance the impact of your text? (4.2.5)					

### **Assignment 1: Performance on Student Learning Outcomes (continued)**

Specific Student Learning Outcome	Pe	rforn	nance	Rati	ng
Product	•				
In your Aesthetic Response to <i>Departures &amp; Arrivals</i> (if it is a print text—monologue poem series or work of short fiction), how well do you	0	1	2	3	4
use effective and appropriate word choice and grammar? (4.3.1)					
use Canadian spelling conventions; use creative spellings for special effects? (4.3.2)					
use capitalization and punctuation conventions to make your intended meaning clear? (4.3.3)					
In your Aesthetic Response to <i>Departures &amp; Arrivals</i> (if it is a visual or audio text—soundtrack, photo essay, or production design), how well do you	0	1	2	3	4
adjust appropriate voice and/or visual production factors (such as pace, volume, arrangement, brightness, etc.) that take into account your audience's response? (4.4.2)					
Reflection	Performance Rating				
In your Reflection on your process and product, how effectively do you	0	1	2	3	4
analyze connections between your personal experiences and prior knowledge of language and texts to develop interpretations of <i>Departures &amp; Arrivals</i> ? (2.1.1)					
analyze how your language and stylistic choices (such as layout, repetition of sentence structures or visual elements, colour schemes, dialect, sensory details, etc.) in your text communicate the meaning you wanted and create delightful effects? (2.2.3)					
analyze how various techniques and elements (such as parody, colour, dialogue, sound effects, etc.) are used in your text to express your response to <i>Departures &amp; Arrivals</i> and to give a sense of delight? (2.3.2)					

#### **Assignment 1: Performance on Student Learning Outcomes (continued)**

Specific Student Learning Outcome	Pe	rforn	nance	Rati	ng
Reflection					
In your Reflection on your process and product, how effectively do you	0	1	2	3	4
explain how creating this text enhanced your understanding of certain forms (short work of fiction, monologue poem, soundtrack/CD cover, production design, or photo essay) and techniques (such as dialogue, colour schemes, close-ups, unusual angles or points of view, sensory details, etc.)? (2.3.5)					
assess the effect that your new understanding of forms, techniques, and certain big ideas has had on you? (3.3.4)					
identify and analyze the ways that cultural and societal factors (such as social values like consumerism, conformity, independence, family, technology, etc.) influenced how you read <i>Departures &amp; Arrivals</i> and how you created your own text? analyze how <i>Departures &amp; Arrivals</i> influenced your understanding of yourself and others? (5.2.2)					
analyze ways in which <i>Departures &amp; Arrivals</i> and your own text reflect and influence the values and behaviours of people? (5.2.3)					
Comments:					

#### Checklist **Sequence 1: Using Language to Delight**

C = Completed

			Completed Incomplete
Lesson 1: An Aesthetic Approach	Date	For Student	For Tutor/Marker
Part 1 — Reading/Viewing/Listening Log			
Part 2 — Response to Eastman Essay			
Response Partner Discussion (audiotape)			
<ul><li>List of Forms Tried</li></ul>			
<ul> <li>Journal Entry about Text Responded To</li> </ul>			
<ul> <li>Journal Entry about Text Created</li> </ul>			
Part 3 — Departures & Arrivals (Read)			
<ul> <li>Before Reading Double-Entry Journal Responses</li> </ul>			
<ul> <li>During Reading Double-Entry Journal Responses</li> </ul>			
<ul> <li>After Reading Double-Entry Journal Responses</li> </ul>			
Lesson 2: Delight in Play			
Part 1 — Venn Diagram (form)			
Dictionary Parody and Reflection			
Part 2 — Double-Entry Response to Concerto Grosso Modo and Interpretation			
Part 3 — Humorous Examples from "A, B, and C"			
<ul> <li>Idea for Using Subject-Specific Terms in a Story or Poem</li> </ul>			
<ul> <li>Walk-Around Response to "Fundaments of Globe Juggling" and Journal Entry</li> </ul>			
<ul><li>– "On the Other Hand" Interpretation of "Globe Juggling"</li></ul>			
Part 4 — Response to Olfactory Scene in D & A			
<ul> <li>Double-Entry Response to Contretemps</li> <li>in D &amp; A</li> </ul>			
— Double-Entry Response to Surreal in <i>D &amp; A</i>			
Part 5 — Audiotape of Response Partner Discussion			

(continued)

## Checklist Sequence 1: Using Language to Delight (continued)

C = Completed
I = Incomplete

	I - Incomplete		
Lesson 3: Delight in Escape	Date	For Student	For Tutor/Marker
Part 1 — Texts for Escape Questionnaire (two)			
<ul> <li>Reflection on Survey Results</li> </ul>			
Part 2 — Techniques (notes)			
- Techniques (charts)			
Techniques (journal entry on two)			
<ul> <li>– 5P Analysis of and Reflection on Children's Book</li> </ul>			
Part 3 — 1st Half of "The Phantom Voice" Double- Entry Response and Predictions			
<ul> <li>Looking at Our Options (form)</li> </ul>			
<ul> <li>Double-Entry Response to 2nd Half</li> </ul>			
<ul> <li>Reflections on Whole Radio Play and Inferences Made</li> </ul>			
Part 4 — Freewrite on Escape			
<ul> <li>Response Partner Discussion (audiotape)</li> </ul>			
Lesson 4: Delight in the Extraordinary Ordinary			
Part 1 — Written Description of Potential Photo			
<ul><li>Haiku or Short Poem</li></ul>			
Part 2 — Photographs—Close-up and Detailed			
<ul> <li>Poem and Photo Combination</li> </ul>			
Part 3 — Director's Notes on Image			
Part 4 — Freewrite on Extraordinary Ordinary			
Response Partner Discussion (audiotape)			
			(continued)

(continued)

## Checklist Sequence 1: Using Language to Delight (continued)

C = Completed
I = Incomplete

Lesson 5: Delight in Creative Process	Date	For Student	For Tutor/Marker
Part 1 — Prewriting Notes on Ideas and Techniques			
<ul><li>Freewrite/Cluster List/Dialogue</li></ul>			
Part 2 — Plan of and Experimentation with Form			
<ul><li>Notes from Play</li></ul>			
Part 3 — Preliminary Version/First Draft			
Part 4 — Three Revised Drafts/Versions			
<ul> <li>Response Partner Feedback Discussion (audiotape)</li> </ul>			
Revision Record (form)			
Part 5 — Final Copy of Assignment 1 Text			
Part 6 — Reflection			
Assignment			
Assignment 1: Aesthetic Response to Departures & Arrivals (final copy and reflection)			
Self-Assessment of Assignment 1: Aesthetic Response to Departures & Arrivals			

### Grade 12 English Language Arts: Comprehensive 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**

_eg	al Name:	Preferred Na	ame:			
Pho	ne:	Email:				
Мai	ling Address:					
City	//Town:		_ Postal Code:			
٩tte	attending School:   No  Yes					
Sch	ool Name:					
	s your contact information changed since Please keep a copy of your assignments so that you can	_				
	For Student Use		For Office	Use Only		
Se	quence 1 Assignments		Attempt 1	Attempt 2		
Which of the following are completed and enclosed? Please check (✓) all applicable boxes below.			 Date Received	 Date Received		
	Process Work (as listed on the Checklist for Sec (pp. 123–125)	quence 1)	□ CO / □ INC	□ CO / □ INC		
	Assignment 1: Aesthetic Response to <i>Departure Arrivals</i> (Product and Reflection)	es &	/72	/72		
	Self-Assessment of Assignment 1 (pp. 119–122	2)	☐ CO / ☐ INC	□ CO / □ INC		
Sequence 1 Percentage Mark /72 x 100 = %						
For Tutor/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.

## Sequence 1 Texts

"Practical and Poetic People" by Max Eastman 131

Departures & Arrivals by Carol Shields 133

"The Shooting of Dan McGrew" by Robert Service 227

"Service Is Rendered" by Bill Richardson 229

"The Spider's Web" by Dennis Lee 231

"A, B, and C: The Human Element in Mathematics" 233

by Stephen Leacock

Haikus and Short Poems 237

# PRACTICAL AND POETIC PEOPLE

# MAX EASTMAN

have taken the trouble to climb upstairs, in order to be out on reaching the other side, or perhaps lose themselves in apathy way. Some of them are chiefly occupied with attaining ends, and some with receiving experiences. The distinction of the people on the earth, or all the moods of people, in the same swung into the river you will find that a certain proportion deck and see what is to be seen as they cross over. The rest addicted to a single enjoyment, we may divide all the alert human nature. Gather a throng of people and pour interested in crossing the river, and those who are merely impractical, and a practical person is intolerant of poetry. practical, and the second poetic, for common knowledge simple experiment will distinguish two types of passengers on the boat into two classes – those who are interested in getting across. And we may divide all the Lethem into a ferry-boat. By the time the boat has two will be more marked when we name the first kind have settled indoors, to think what they will do upon recognizes that a person poetic or in a poetic mood is or tobacco smoke. But leaving out those apathetic, or

We can see the force of this intolerance too, and how deeply it is justified, if we make clear to our minds just what it means to be practical, and what a great thing it is. It means to be controlled in your doings by the consideration of ends yet unattained. The practical man is never distracted by

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things, or aspects of things, which have no bearing on his purpose, but ever seizing the significant, he moves with a single mind and a single emotion toward the goal. And even when the goal is achieved you will hardly see him pause to rejoice in it; he is already on his way to another achievement. For that is the irony of his nature. His joy is not in any conquest or destination, but his joy is in going toward it. To which joy he adds the pleasure of being praised as a practical man, and a man who will arrive.

In a more usual sense, perhaps, a practical man is a man occupied with attaining certain ends that people consider important. He must stick pretty close to the business of feeding and preserving life. Nourishment and shelter, moneymaking, maintaining respectability, and if possible a family—these are the things that give its common meaning to the word "practical." An acute regard for such features of the scenery, and the universe, can contribute or can be made to contribute to these ends, and a systematic neglect of all other features, are the traits of mind which this word popularly suggests. And it is because of the vital importance of these things to almost all people that the word "practical" is a eulogy, and is able to be so scornful of the word "poetic."

"It is an earnest thing to be alive in this world. With competition, with war, with disease and poverty and oppression, misfortune and death on-coming, who but fools will give serious attention to what is not significant to the business?"

Yes—but what is the *use* of being alive in the world, if life is so oppressive in its moral character that we must always be busy getting somewhere, and never simply realizing where we are? What were the value of your eternal achieving, if we were not here on our holiday to appreciate, among other things, some of the things you have achieved?"

(continued)

Thus, if we could discover a purely poetic and a purely practical person, might they reason together. But we can discover nothing so satisfactory to our definitions, and therefore let us conclude the discussion of the difference between them. It has led us to our own end—a clearer understanding of the nature of poetic people, and of all people when they are in a poetic mood. They are lovers of the qualities of things. They are not engaged, as the

learned say that all life is, in becoming adjusted to an environment, but they are engaged in becoming acquainted with it. They are possessed by the impulse to realize, an impulse as deep, and arbitrary, and unexplained as that "will to live" which lies at the bottom of all the explanations. It seems but the manifestation, indeed, of that will itself in a concrete and positive form. It is a wish to experience life and the world. That is the essence of the poetic temper.

# Departures & Arrivals

Carol Shields

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#### Introduction

The play's structure (twenty-two vignettes) is intended to be open so that separate scenes can be omitted to meet time requirements or re-shuffled to suit the demands of an individual director. The scenes are not distinguished in the text, and directors should feel free to adjust the stage directions and transitions between scenes.

The play is designed so that the many parts can be taken by six actors, three men and three women. Costumes are minimal: a hat, a coat, a prop, and so forth. In addition to the six actors, there is an off-stage Public Address (PA) voice which announces flights and provides connections. (In the Black Hole production, this "voice" was an on-stage presence, an actor/musician who also provided musical accompaniment on an electric piano.)

Although the play is not a musical, some form of musical connection (organ, piano, flute, etc.) helps to join the separate scenes.

It is my hope that all the elements of the play will contribute both to a cyclical sense of arrival and departure, and to the human appreciation of the public place—be it airport, train station, or city street—as a venue for the theatrical sense that enlarges ordinary lives. It is also my hope that the play will realize a fusion of the real and the surreal, the naturalistic and the fantastic. This is a comedy with edges.

Carol Shields, June 1990

#### Act One

(Scene: the foyer of an airport. There are two stairways side by side at centre stage, one marked "Departures," the other "Arrivals." To one side is a revolving platform for suitcases with a chute to feed it. At the other side is an automatically opening door to the outside. The foyer has a bench or two, a public telephone, and one or two information desks. Other furniture or equipment is brought on as needed.

At rise, a single piece of luggage, a small exotic vanity case of green, pink and silver, goes around on the platform several times. An airport CLEANER walks across the stage with a big push-broom; he turns and recrosses. PA announcements give flight arrival and departure times. Strobe lighting on stage. People—WOMAN IN SILK DRESS, MIDDLE-AGED MAN, YOUNG MAN, ELDERLY WOMAN, WOMAN OF THIRTY, MAN IN BROWN SUIT, WOMAN IN BROWN SUIT, MAN IN SWEATER, WOMAN WITH SHAWL, and MAN WITH BRIEFCASE—enter from various corners carrying suitcases, wheeling trunks, pushing luggage carts, etc. Music, organ or electric piano, and strobe lights stop; spotlight on one person while others freeze.)

WOMAN IN SILK DRESS: (Addresses the audience.)
I'm off to London. London, England, that is. I always go to London at this time of year.
When I'm in London I always stay at the St.
Irmine's, and when I'm at the St. Irmine's, I always have kippers for breakfast the first morning. But I never have a sense of déjà vu.
Or maybe I have, but I don't know it.

(Strobe lights again; people continue to move, then freeze.)

MIDDLE-AGED MAN: I'm in sales. Computers. Plastics. About six point eight percent of my life is spent airborne. Does that amaze you? Does that give you pause?

(Lights, music, people moving.)

YOUNG MAN: (Dabbing eyes.) I don't want to leave. Not really, not wholeheartedly. This wasn't my idea, this move. But what can I do? On the other hand, I didn't want to come, either.

(Lights, music, people moving.)

ELDERLY WOMAN: Who knows what's going to happen when you get into an airplane. This may be my last scene of reality, that ashtray over there full of butts, that PA voice all stuffed with smiles. Who really knows?

(Lights, music, people moving.)

WOMAN OF THIRTY: I wonder, do I look different? I mean, inside I'm the same person, but, well, not the same person. I mean, does it show? Is he going to ... guess? Does he have the sensitivity to guess? So okay, I've let him down in a sense, but in another sense I've reached out. Oh, hell, if he notices I'll just say I'm coming down with the flu or something.

(Lights, music, people moving.)

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MAN IN BROWN SUIT: I'll miss you terribly.

WOMAN IN BROWN SUIT: Me too.

MAN IN BROWN SUIT: It's never easy. Saying goodbye.

WOMAN IN BROWN SUIT: Agreed.

MAN IN BROWN SUIT: It's pain. Anguish.

WOMAN IN BROWN SUIT: Right.

MAN IN BROWN SUIT: Until tomorrow then.

WOMAN IN BROWN SUIT: Tomorrow.

(Lights, music, people moving.)

MAN IN SWEATER: I'm off to Omaha. Spelled Omaha. Change planes at Minneapolis. Why Omaha? A good question. Because it's somewhere else, that's why. It's not here.

(Lights, music, people moving.)

MIDDLE-AGED MAN: Wonder if she'll notice I've been working out. Six months of weights, a mile before breakfast, she'd better notice. All this new muscle tissue. I mean, if she doesn't notice, she's gotta be blind or something.

(Lights, music, people moving.)

WOMAN WITH SHAWL: This happens to be my fifth Club Med holiday. Yippee. That first time in Peru, my girlfriend and I, we stayed in our room all night and cried. But later? We really got into it. In a way. You know?

(Lights, music, people moving.)

MAN WITH BRIEFCASE: I'm an MP. So okay, that's a dirty word these days. But take a look at this ticket. Tourist class. Get a load of that. Register that. Remember that. Think about that.

(Lights, music, people moving.)

YOUNG WOMAN: (Shouting.) Don't forget to write. Or telephone. Every week. Twice a week. Oh God. You promised, don't you forget it.

(Lights, music, people moving.)

MAN: (*To woman.*) So tell me, what is it you really want?

(WOMAN whispers something inaudible in his ear.)

Yeah, well.

(Lights, music, people moving.)

WOMAN IN GYPSY DRESS: God, I could die, I'm so happy ... I can't stand it. This is my home. My turf, my place. I never thought I'd get back here. I could ... I could kiss the ground ... I wonder if ... no, I couldn't ... or maybe ... why not?

(She stoops and kisses ground. Lights, change; people wander off, leaving only a young PEOPLE-WATCHER on a bench at centre stage. She eases her backpack onto the bench and places it beside her. She is in her early twenties, dressed with a moderate smartness that suggests she has recently left the student life and is about to begin the real thing. Her random thoughts are either read by voice-over or said by her. She holds a book on her lap, but looks around the empty stage continually, furtively, appraisingly, touching her face, her body scarcely moving—the ultimate peoplewatcher.)

PEOPLE-WATCHER: God! (*Pause.*) If I had one wish ... this bench! (*Pause.*) Why can't they have soft chairs in airports ... good thing I brought a book ... to pass the time .. . a book can be your best companion, that's what Miss Newbury used to say back in sixth grade. Miss

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Blueberry we called her behind her—(Looks around.) Hmmm, he's attractive ... for his age ... nice necktie ... looks like he keeps in shape, probably jogs or something, tennis maybe, with that tan—but green socks! His wife maybe bought them for him, or his mother, or one of his kids ... if he has kids, which he probably does, he's as old as Dad ... well, almost ... but green! And that looks like the Financial Post under his arm, you'd think if he reads the Financial Post, he'd know about green socks, yeech ... at least they're dark green. (Pause.) Two hours is a long time. One hundred and twenty minutes. (Pause.) My new watch looks great, makes my wrist look sort of thin, kind of casual, but not too casual. I've really changed this year, my life's really ... well ... I'm older this year, more in control, sort of—a year ago I'd be sitting here worrying about how I looked and all that, and now I look like ... like ... someone who's ... sort of got it together. (Pause.) Here I am, reading *Crime and Punishment*, Dostoyevsky, a year ago I'd be flipping through some magazine, just flipping through ... Flipping.

Oh, gross, too many chains, some people are so unaware what they look like, gross!

If I had one wish I'd—oh! I love it, I love it, she's so ... everything matches, shoes, suit, blouse, sort of, what do you call that look? monochromatic ... she's so pulled together, probably spent a week planning what she'd wear on the plane, laying it all out on the bed. (Pause.) Wonder what her bedroom looks like, lots of mirrors, I bet, track lighting, silky bedspread ... it's neat, everyone in the world has a bedroom ... or part of a bedroom, every last person . . . I wish I could go up to that man over there in the white pants and say, "Hey, what's your bedroom like?" Or that girl with the chains, "What's your bedroom like? I mean, have you got wallpaper or what? Have you got a four-poster

maybe or ..." God, I really liked that Japanese bed of Bobby's, that mattress thing, not that I'd buy one, but now and then . . . and if I decide to get a place of my own and—ugh, no spare me, give *moi* a break, bedroom slippers in the airport! ... *embroidered* bedroom slippers, *gold* embroidery. (*Pause*.) She must be a hundred years old.

They must notice it, people must notice how they're getting older and older—like we're all getting older, right the minute you're born, you start getting ... your skin gets older and your fingernails get older, even your eyebrows get older, and when you breathe out, you're breathing out old breath—if only they didn't have to dress like that, why can't someone tell them, those old-lady coats with one giant button in the middle. He's sort of interesting ... maybe a little macho ... machismo ... machomio. (Rolls word around in her mouth.) I think he's looking at me—he is! What would happen if he wandered over here and sort of looked down and said, "Hey, not only are you an attractive woman, but you're reading Crime and Punishment, my favourite book"—or something along those lines ... and I'd say, "Well, I sort of, you know, I'm into the Russians at the moment" ... or maybe ...

(Looks around.) If I had one wish, I'd wish I was really gorgeous, only not dumb. I'd be able to talk about politics and stuff, nuclear disarmament ... that time I got a B+ on my essay on Argentina and Mr. Griffiths wrote "lively and provocative." (Pause.) That poor kid, I know just how he feels, you can tell he hates his haircut, the way he's holding his head, all stiff like a robot, do I ever know how he feels—if I get in line behind him I could say something nonchalant like, "Hey, do you mind if I ask who cuts your hair? You look great" ... something like that ... or I could say,

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"Look, not to worry, it'll grow out, that's one thing about hair." Ha, that time Mom gave me the home perm and I had to wear a scarf to school for a week while the frizz settled down ... a soft perm it was supposed to be—I probably thought the whole world was looking at me and all the time everyone was just worrying about how they looked, that's the way people are. If I started all of a sudden vibrating right here in the airport, no one would come running up and say, "Hey, why's this woman suddenly vibrating?" They wouldn't ... they probably wouldn't even notice, or, if they did, they'd just say, "Well, she probably vibrates all the time, that's the way she is."

At least I don't look like that. She probably thought it looked nice on the hanger or something or maybe it was a present ... that time Bobby and Marcie gave me that sweater with the bumble-bee stitched on the front, a pink bumble-bee with little sparkles. (Looks around.) I don't believe it, they're kissing ... like they don't even notice there's anyone else around—I wish ... Oh, my God, he's probably leaving, maybe he got transferred ... or maybe she's the one who's leaving, that looks like her luggage, not his, white vinyl. She's not crying, tell me she's not crying. Tears. Tears in an airport—they really, really love each other, you can tell. (Pause.) If only ... oh, how I long, how I long—(Staring.) Is that plastic or leather? Could be leather ... no plastic ... or maybe ... leather now that's Mr. Weird! He must of got the conditioner mixed up with the shampoo, he's so conditioned he's about to explode, talk about thick hair—to think I used to walk around blowing bubble gum like that, what a goof, and thinking I looked so cool in my denim jacket when I looked like—what a cute little kid . . . I remember being just that size and my mouth came up to the counter like that .... He's licking the edge of the counter—I was that

size for years and years and I used to .. . lick the counter ... did I really?

Droopy! Are they ever droopy, how do they get that droopy, from not wearing a bra probably, it makes you feel droopy just looking at them drooping away—that man with the tennis racquet, I wish he'd come over here and start a conversation ... don't tell me he's with that other guy ... oh no! They're not ... they're maybe ... together ... the story of my life. (*Pause.*) If I had one wish ...

(PILOT and FLIGHT ATTENDANT enter and freeze.)

Now he's sensational, it's the uniform ... very, very nice ... and those eyes ... pilots make more than eighty thou a year, more than stockbrokers, that was in *Time* magazine—that must be a stewardess he's talking to—only they don't call them that anymore, what do you call them? (Pause.) Flight attendants. They look like they've really got it together, relationship-wise, like they're really in synch, like their hearts are beating at the same rate or something—I can feel my heart beating. When I think of all the hearts in this airport!—we can't see them, we can't hear them, but they're all thumping away, kaboom, kaboom, kaboom, hundreds of them. Oh God, I feel so lonely sitting here ... I can't stand it. Maybe a cup of coffee or something ... (She gets up and puts on backpack.) ... maybe a muffin, something sweet, a chocolate bar. (Pause.) If I had one wish ...

(The PILOT and FLIGHT ATTENDANT appear in four contretemps scenes throughout the play, standing always in the same, very tight spotlit space at stage front. The lighting and musical background separate these contretemps from the

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other reality of the play, evoking the "soapoperish" or "true romance" aspect of the airport. Organ music might help underline the melodramatic content. The two characters appear suddenly, and are just as suddenly blacked out.)

PILOT: How 'bout a movie?

FLIGHT ATTENDANT: Afraid not. Not tonight.

PILOT: A drink then. A quickie?

FLIGHT ATTENDANT: I'm terribly sorry. I'd like to but—

PILOT: But you're busy. Is that right?

FLIGHT ATTENDANT: I suppose you might ... yes. That's it. I'm afraid ... I'm busy.

PILOT: And you're busy tomorrow night, right?

FLIGHT ATTENDANT: Well, yes.

PILOT: And next weekend?

FLIGHT ATTENDANT: Look, I'm sorry, but—

PILOT: Let me tell you what I sense. I sense we're ... now how can I put this? ... I sense we're drifting apart.

FLIGHT ATTENDANT: We hardly know each other, how can we drift—

PILOT: But we were starting to ... know each other. Didn't you feel it? That night at the Japanese restaurant? Don't tell me you didn't feel anything.

FLIGHT ATTENDANT: It was—

PILOT: It was magic. Say it. Two people with everything in common, their lives enmeshed.

FLIGHT ATTENDANT: Well—

PILOT: And now you're all of a sudden tied up every night of the week.

FLIGHT ATTENDANT: I wish I could explain, but—

PILOT: But what? There's gotta be a reason.

FLIGHT ATTENDANT: There is.

PILOT: Well, then?

FLIGHT ATTENDANT: There's a reason, but, well, I think you might find it hard to accept.

PILOT: I see. It's something about me that you find—

FLIGHT ATTENDANT: No, it's about me. And really about you too. I can't explain.

(Pause.)

PILOT: I see. I see.

(Light snaps off on couple. Two couples enter from opposite sides. The two women, JANICE and RACHEL, are seeing their husbands, JIM and ROBERT, off on a plane which is being announced by the PA in the background.)

PA: Flight 89 now boarding at Gate 2. Flight 89 for Toronto now boarding.

JANICE: (*To JIM.*) Now promise you'll phone Alice if you get a chance.

JIM: I'll try. I said I'll try. But there're going to be meetings all day—

JANICE: She'd love to hear from you. She always loves it when—

JIM: And meetings in the evenings. Plus sales seminars. Plus two official lunches and a banquet—

JANICE: She's the only sister you've got. If she ever found out you went to Toronto and didn't call—

JIM: I'll try. I said I would, didn't I?

JANICE: I know she'd appreciate it. Five minutes. It'd mean the world.

RACHEL: (To ROBERT.) Good luck. It'll go fine.

ROBERT: Look, will you take the car in for a lube job while I'm away?

RACHEL: I'm sure there's nothing to be nervous about. It isn't as if they're calling you into Main Office to—

ROBERT: And tell them to do a good job this time.

The last time they gave it to some jerk who didn't know the hell what he was doing—

RACHEL: Let's see. Thursday night, Flight 450. I'll be here.

ROBERT: You can tell them I was not pleased. Not at all pleased.

PA: Flight 86 now boarding, Flight 86 now boarding. Step lively for Flight 86.

JANICE: Give Alice my love.

ROBERT: And get them to check the goddamn muffler.

(JIM and ROBERT go up the Departures steps, one a little ahead of the other. JANICE and RACHEL go over to a booth that sells flight insurance. There is a smiling ATTENDANT behind the booth.)

ATTENDANT: (To JANICE.) Can I help you?

JANICE: (*To RACHEL*.) I believe you were first.

RACHEL: No, you were first. I'm in no hurry.

JANICE: Well, that's very kind. (*To ATTENDANT*.) I'd like the one-million-dollar policy.

ATTENDANT: If you'll just fill in this form.

RACHEL: I'll have the million-dollar policy too. That's the one I always get.

JANICE: I do too. It seems a little silly, I know, but Jim, that's my husband, travels an awful lot.

RACHEL: So does Robert. And it's not silly at all. It's common sense.

JANICE: I can't help worrying about him.

(The two women continue their discussion standing near the insurance booth or, perhaps, sitting on a bench.)

- RACHEL: I'm an awful worry-wart myself. If Robert knew I worried the way I do, he'd probably stop flying. He doesn't even know I buy insurance when he flies.
- JANICE: My Jim doesn't either. He'd think I was morbid. He'd think it was a waste of money. He thinks flying across the country is safer than driving down Portage Avenue.
- RACHEL: Isn't that amazing! You won't believe this, but Robert says exactly the same thing.
- JANICE: Jim would think I was downright neurotic if he knew I bought insurance every time he went up.

RACHEL: I never let on to Robert. I buy the million-dollar policy every time.

JANICE: Me too. I have for years.

RACHEL: What a coincidence.

JANICE: You have to think about how you would manage. If.

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RACHEL: You sure as hell do.

JANICE: Lots of women have been left standing with just the change in their purse. They don't think ahead.

RACHEL: They don't think it will happen to them.

JANICE: Well, I know better. I know the statistics. I read that article, in *Newsweek*.

RACHEL: It only makes sense. If you spend enough time in the air—

JANICE: —your number's bound to come up.

RACHEL: Exactly.

JANICE: It's a responsibility, taking out insurance, that's how I look at it.

(Pause.)

RACHEL: The way I look at it, say I get the full million. I'd put half of it in short-term investment certificates, shopping around, of course, for the best interest rate—

JANICE: Oh, you have to shop around.

RACHEL: —and one-quarter into government bonds—you can't go wrong there.

JANICE: That's what I'd do, government bonds.

RACHEL: —and the remaining quarter I'd sink into a good energy stock. I figure that way I'd be getting a decent tax break.

JANICE: I think I heard Jim saying something about the energy market being risky.

RACHEL: Robert says the same thing, but that's crazy. Energy's the future.

JANICE: You'd probably have a house to maintain too.

RACHEL: Well, I've thought about that, and you know, I think I'd ... you know, if something ... happened ... if Robert, you know ... I think I'd put the house up for sale.

JANICE: Really? You think that's wise?

RACHEL: What I picture is one of those new condos on Wellington Crescent.

JANICE: Wonderful view from some of those condos.

RACHEL: And look at it this way. When you want to go away in the winter, you just shut the door ... and go!

JANICE: We don't usually go away in the winter.
Once we went to Bermuda but—

RACHEL: Winter's Robert's busiest time, so we don't get away either. But if I was on my own, I'd—this probably sounds batty—but I've always wanted to see Australia. And New Zealand.

JANICE: Not me. I'd head back to Bermuda. Those beautiful beaches! Jim thought they were all out for his money, but I—

RACHEL: Well, if you went into a condo ... like me ... you could get away to Bermuda any time you liked. Just shut the door.

JANICE: I think what I'd do is subdivide.

RACHEL: Subdivide?

JANICE: The house, I mean. I mean, if Jim ... if ... well, I've had this idea for years. All I need is the second floor for my personal use. I'd have to close off the stairs and ... of course I'd have to get a really good architect. But it's a big house. I figure I could get four apartments out of it easily.

- RACHEL: Why not? Maximize your income. And you'd have your own little apartment.
- JANICE: I think I might do it in tones of gold and green.
- RACHEL: Nice. Very nice.
- JANICE: I'd probably want to refurnish too. You know, go in for something lighter. Wicker maybe. We have all this heavy furniture from Jim's mother's side, and well, it would be a terrible wrench parting with it—
- RACHEL: An emotional wrench.
- JANICE: But if Jim's ... not here ... and I know he'd want me to be comfortable.
- RACHEL: I think Robert feels the same. When your life alters radically, you have to make radical adjustments.
- JANICE: One thing for sure is I'd buy a waterbed.
- RACHEL: What a good idea! They say they're wonderful for your back, but Robert thinks—
- JANICE: Jim says they make him seasick, gurgle, gurgle all night. We had one in our hotel in Bermuda and I loved it. It was a funny thing, but I had the most wonderful dreams in that bed. And I mean ... wonderful. The kind of dreams I haven't had since ... I don't know when.
- RACHEL: In that case, I think you should definitely go ahead and get the waterbed.
- JANICE: And I'd have a very good reading light put in. Jim hates it when I read in bed—
- RACHEL: So does Robert, he makes a great big fuss, says the light keeps him awake. And I love to read.
- JANICE: So do I. But Jim-

RACHEL: As a matter of fact, I think I'd probably go back to university.

JANICE: Really!

RACHEL: Well, once I move into the condo and invest the money from the insurance, I'd have to have something to do. I mean, I can't spend all my time travelling around Australia and New Zealand.

JANICE: So you'd get a degree?

RACHEL: I'd have to do that first. But then—

JANICE: Then?

RACHEL: Then ... this may seem weird ... but I thought I'd go into social work.

JANICE: Social work! That sounds fascinating.

RACHEL: Robert always says social workers are a bunch of do-gooders, but—

JANICE: But ... if Robert wasn't here ...

RACHEL: I think I have it in me to help people.

JANICE: I think what I'd do is open a china shop. A sort of boutique, you know. Just very, very good things.

RACHEL: You could have a bridal register.

JANICE: Oh, I'd have to have a bridal register. I know times are bad, but—

RACHEL: —but people are still getting married. And you'd have the money to invest.

JANICE: And I think I have a good business head even if Jim says—

RACHEL: The world of business is fascinating.

JANICE: Full of fascinating people.

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RACHEL: And it's not entirely ... well ... not impossible ... that you ... or I ... might meet someone. In the business world, I mean. Anything could happen.

JANICE: A man you mean?

RACHEL: Well, something like that. If someone comes along, well, why not?

JANICE: You mean... you might remarry if ... if your husband ...

RACHEL: Well, people aren't meant to be alone.

JANICE: That's what Jim always says. His sister Alice—

RACHEL: We all need companionship. I think we owe it to ourselves.

JANICE: But remarriage?

RACHEL: Maybe not remarriage. Maybe just a ... you know ... a relationship.

JANICE: A relationship. That might be an interesting thing to ... I think ... maybe ... I might consider a relationship as well.

RACHEL: (Walking off.) If ...

JANICE: (Walking off in opposite direction.) Yes, if.

PA: Ladies and gentlemen, those bound for ordinary and exotic destinations, please board. This is the final call.

(Suitcases roll down chute, and in a minute all six people come and go, down the Arrivals stairs. They pick up their cases and exit, leaving only the silver case and two identical white bags going around. Lights change. BILL and BERTHA, dressed identically and looking androgynous, start to reach for the bags, then pull back, exchange looks, and then let the cases go around

again. They repeat this two or three times, each finally taking one.)

BILL: Coincidence.

BERTHA: Yes. It is.

BILL: I've never seen ... one ... like mine before.

BERTHA: I haven't either. I thought mine was ... the only one ... the only one there was.

BILL: That's what I thought too.

BERTHA: It's not that I haven't looked. I mean ... I really have ... looked ... but I've never seen—

BILL: To tell you the truth, I'd given up looking.

BERTHA: So had I. I was resigned.

BILL: Goodness!

BERTHA: What is it?

BILL: How can we be sure ... well, that this is yours and ... this is mine?

BERTHA: We could always ...

BILL: Always what?

BERTHA: Well, I was going to suggest ... I don't want to intrude on ... to be overly personal, but I was going to suggest—

BILL: Please go ahead. Don't be shy.

BERTHA: Well, I was going to suggest that ... we ... open them.

BILL: Oh, I never open mine. Never.

BERTHA: I don't either. At least I never have before.

BILL: I don't think I could. I'm awfully sorry.

#### Departures and Arrivals

BERTHA: Have you had yours ... for a long time?

BILL: Well, come to think of it, it has been a long time. In fact—

BERTHA: I've always had mine.

BILL: You get so you're attached. (*Laughs.*) It's not easy ... I mean ... it's hard to think of not having one.

BERTHA: I know just what you mean.

BILL: I don't even like ... to let anyone else ... touch mine.

BERTHA: That's how I feel. But the truth is, well—

BILL: Well?

BERTHA: The truth is ... no one's ever touched mine.

BILL: Oh. In my case—

BERTHA: Yes, go on. You can tell me.

BILL: Well, the fact is, no one ... no one's ever wanted to touch mine.

BERTHA: No one?

BILL: No one.

BERTHA: Maybe—

BILL: Yes?

BERTHA: Maybe you'd let me ... touch it.

BILL: Oh, I don't know.

BERTHA: Just a little, you know, just a little pat.

BILL: Well, I don't suppose ... why not?

BERTHA: (Touching case.) There.

BILL: Oh.

BERTHA: That wasn't so bad, was it?

BILL: No. Not at all. I ... liked it. I enjoyed it.

BERTHA: That's good.

BILL: Would you like me to ... give yours ... just a little pat?

BERTHA: Do you think you could?

BILL: (*Touching case.*) There. And there.

BERTHA: Thank you. Very much.

BILL: You're welcome.

BERTHA: I've got an idea.

BILL: What?

BERTHA: No, never mind. Forget what I said.

BILL: Please.

BERTHA: Well, I just thought ... now if you don't like this idea, all you have to do is—

BILL: I'll like it. I promise.

BERTHA: Well, what if I gave you mine ... and you gave me ... yours?

BILL: I ... I ...

BERTHA: I hope you don't think—

BILL: What I was going to say is ... I think that would be wonderful.

BERTHA: Really?

BILL: Really.

BERTHA: Well, here you are.

BILL: And here you are.

BERTHA: Thank you.

BILL: Thank you.

#### Departures and Arrivals

BERTHA: Are you going this way?

BILL: Yes, as a matter of fact—

BERTHA: (Offers arm.) Well, why don't we—

BILL: We might as well.

(They exit. Three REPORTERS carrying cameras enter at a run and take up positions at bottom of the Arrivals stairs. A number of pieces of matched red luggage comes down the chute. They are followed an instant later by a greasy backpack.)

PA: Ladies and gentlemen, will you kindly clear the area for the arrival of an important personage.

REPORTER ONE: Where the hell is she?

REPORTER TWO: You sure her flight's in?

REPORTER THREE: That's gotta be her luggage.

REPORTER ONE: Gee, that's a lotta luggage for one day in this town.

REPORTER THREE: I didn't want this assignment. I wanted to cover the Agricultural Support Talks.

REPORTER ONE: You did?

REPORTER THREE: Some real interesting stuff coming up today on wheat quotas. And oats. Maybe even barley!

REPORTERS: (*In unison.*) Here she comes. One, two, three ready.

(Flashbulbs go off. At the top of the Arrivals stairs is large voluptuous movie star, MISS HORTONHOLLIS, vulgarly dressed. She does several poses as cameras go off.)

MISS HORTON-HOLLIS: That'll have to do, fellas.

- REPORTER ONE: Would you mind answering a few questions, Miss Horton-Hollis?
- MISS HORTON-HOLLIS: I've got four minutes and I'm willing to talk about anything except my relationship with Warren Beatty—
- REPORTER TWO: That's completely kaput, right?
- REPORTER ONE: Is it true you're in therapy, Miss Horton-Hollis?
- MISS HORTON-HOLLIS: Psychic reconstruction, unmasking the self so you can find the true core of being that—
- REPORTER THREE: (*Scribbling*.) Core of being? Could you comment on that please?
- MISS HORTON-HOLLIS: I'm talking about the amalgam of the absence and the presence. The intersection of innerness and outerness.
- REPORTER TWO: How do you spell "amalgam"?
- MISS HORTON-HOLLIS: The coming together of otherness and ethos, nature and antinature, the chicken and the egg—
- REPORTER ONE: Neat.
- MISS HORTON-HOLLIS: All life, you see, is a question of arrivals and departures. Of going through gateways.
- REPORTER THREE: Gee, that's right. When you stop to think.
- MISS HORTON-HOLLIS: You travel out as far as you can go—
- REPORTER ONE: Far out!
- MISS HORTON-HOLLIS: Then you turn your face one-hundred-eighty degrees and retrace your steps.

#### Departures and Arrivals

- REPORTER THREE: (Excited.) Like ... like ... like life's kind of like, sort of, you know, a cycle ... and the custom officer sort of symbolizes, well, you know, he sort of represents—
- REPORTER ONE: About this thing with Warren Beatty, you say it's definitely over. We heard there was a chance of—
- REPORTER THREE: (*To others.*) This person is on a quest to the centre of being and you slobs want to talk abut some tinsel-town romance.
- REPORTER ONE: All I want to know is, is it on or off?
- MISS HORTON-HOLLIS: Off. But talk to me tomorrow.

(She descends, goes through doors; an aide appears and carries her luggage. The REPORTERS keep snapping.)

REPORTER THREE: And to think I almost went to the Agricultural Support Talks—that's the problem with stereotypes, fellas, we get bounced on our heads every time.

> (A young POET bounds into view and down the stairs, picks up the backpack, turns and faces the REPORTERS.)

POET: If you'd like a statement, gentlemen—

REPORTER THREE: (*After a pause.*) You got a statement?

POET: I'll be brief. The verse is dead. The line is dead. And be sure to get this—get your pencils ready, gentlemen—the word is dead.

REPORTER ONE: And you are?

POET: It's in the press release. Poet on the road. Man with a message.

REPORTER THREE: The message again is—?

REPORTER ONE: I took a course in poetry once.

The prof said all great poetry was about—

POET: The poem is about the poem is about the poem is about—

REPORTER THREE: Wait a minute, I can't write that fast.

POET: And now, if you'd like one more picture—

REPORTER THREE: Thank you.

(He takes picture; the blinding flashbulb blacks out the stage for an instant. The POET and REPORTERS ONE and TWO go out through the automatic doors, leaving REPORTER THREE on stage.)

REPORTER THREE: (Addressing the audience.) There's something I'd like to share with you out there. It's about the rich and famous. I meet quite a few of them in my line of work. You know, there's a saying that if you stand here, right here, at the information counter, long enough, the whole world passes by. No kidding, it's true. I've seen it happen. But that's not what I want to say to you. What I want to say is that the rich and famous, well, they're just like you and me. Inside I mean, like deep down, like they've got feelings. They've got bad taste in art, some of them. They applaud in the wrong places at the symphony. They get struck by lightning. They get hives. Hernias. Corns on their feet, know what I'm saying?

(Behind REPORTER THREE a tall, splendidly dressed ARAB appears.)

If it isn't the fabulously wealthy, the near-legendary, the practically mythical ... (Confides to audience.) travelling incognito, of course, but get a load of that ruby ring. Excuse me, folks.

# Departures and Arrivals

(He hurries after the ARAB who exits through the automatic doors. As they leave, a TELEPHONER enters and goes to the pay phone.)

TELEPHONER: (Dials.) Mom? Yes, it's me. No, it's not Andy, it's Bob. Must be a bad connection. I said, it's me. It's Bob. Bobby. No, I'm not kidding, it's me. I'm right here in town. Out at the airport. I'm on my way to Calgary. No, a business trip! Well, I was going to write and let you know, but I'm only here for a twentyfive-minute stopover and I didn't want you coming all the way out from the house just for—what? No. No, Mom. I haven't seen Andy lately. Well, Toronto's a big city, and I just haven't seen him for a couple of months or so. No, he looked fine, I thought, same old Andy. I'll tell him, Mom, but you know he was never one for letters. I'll just tell him to give you a phone call, okay? Anyway, Mom, I just wanted to let you know Irene and the kids are fine. Sandy's just had his birthday. We took all the kids in the neighbourhood over to McDonald's and they had a ball. You should have seen Sandy all surrounded by—what? No, not that I know of, Mom. I don't think so, Mom. No. Mom? Well, look, Mom, I can't just call him up and say, do you have a girlfriend? I know he's my brother, but Jesus, Mom. Why don't you write him and ask him then? (Pause.) And what did he say? Oh, I think you worry too much, Mom. Irene says ... Irene! My wife. She says Andy isn't ready to settle down. Well, thirty-two's not exactly over the hill and when the time comes—you've got grandchildren, Mom. You've got Sandy and Missy and Muffy and they all send you hugs and kisses, Mom. The last thing Muffy said at the airport—it was the cutest darned thing she said, "Tell Grammy I lof her a lot." He's ... yes ... as far as I know, Mom. Yes, the same address. No, he hasn't moved. Yes, I

think so, the two of them. Well, I don't know, Mom. How can I tell what kind of influence he has on Andy, you can't lump all interior decorators together—I'll try. Okay. I promise, but he's a big boy, I can't tell him how to run his life, but I'll have a talk ... I can't this week, Mom. Because I'm on my way to Calgary. We're opening a new branch and ... Mom, I know you worry. Look, you're getting all worked up for—he's happy, he's got his life. Well, he's probably happy. Well, he could be. No one's happy all the time. Jesus! I gotta go. I really ... bye Mom.

(He exits. PA makes an announcement, the specifics of which are inaudible.)

PA: Flight [inaudible] has been delayed due to [inaudible]. Attention all passengers on flight [inaudible]. Because of [inaudible] we will be delayed for two hours, and passengers are asked to [inaudible].

(A FRENCHMAN dressed in a European style enters. He speaks with a French accent.)

FRENCHMAN: *Zut!* Two hours. This is a *catastroph*. I am expected. I am anticipated.

(A BRITISH MATRON enters, speaking with a British accent.)

BRITISH MATRON: But this is intolerable. Not to be tolerated. Surely they don't expect one to tolerate—

(A woman, DOROTHY, enters. She is young but already matronly.)

DOROTHY: Oh, dear, what next? First the handle of my suitcase breaks? Just snaps in two? And now?

(A young JOCK enters, a beer-drinker sort.)

JOCK: Hey, this's gotta be—I mean, we put a guy on the moon, but we can't put a—

# Departures and Arrivals

(An elderly POLITICIAN enters.)

POLITICIAN: This is an outrage. The committee will hear about this. Heads will roll. I intend to file a formal report.

DOROTHY: A refund maybe?

FRENCHMAN: And apologé perhaps, no?

BRITISH MATRON: Shocking inconvenience.

JOCK: Yeah, sort of like, shocking.

POLITICIAN: I'm going to insist on a meal voucher.

FRENCHMAN: Or a drink peut être.

BRITISH MATRON: Sherry! A dry sherry.

DOROTHY: Gee, a cuppa coffee would sure go down.

(A FLIGHT ATTENDANT enters with a tray of styrofoam cups.)

FLIGHT ATTENDANT: My apologies, ladies and gentlemen, for the delay. The airline has authorized, I am happy to say, a cup of coffee for each and every inconvenienced passenger.

POLITICIAN: Well, I should hope so.

JOCK: Hey, great!

FRENCHMAN: Magnifique.

BRITISH MATRON: Splendid.

JOCK: Hey, you know something, there's nothing—nothing!—like the smell of coffee.

DOROTHY: That's for sure.

FRENCHMAN: Ah, ça sent bon!

POLITICIAN: Fresh brewed aroma.

FLIGHT ATTENDANT: The best smell on this earth.

(All raise their cups and drink; a short silence follows.)

FRENCHMAN: Well ... there are some peoples, and I believe I am one, who hold the opinion that the best smell in the world is—

**BRITISH MATRON: Yes?** 

FRENCHMAN: It is only my opinion, of course, but perhaps you have on occasion walked through a virgin forest, no? Early in the morning. After a little fall of rain. (*Sniffs deeply.*) It is, how you say, the perfume of nature, the aroma of the earth, an experience that is unrivalled in this world.

JOCK: Yeah, man.

BRITISH MATRON: Speaking personally, I can't help remembering—now I expect this is going to sound absurd—but I do distinctly remember—from my childhood—the smell of liver and bacon frying.

POLITICIAN: I beg your pardon.

BRITISH MATRON: This was during the war years, you understand, a time of courage and deprivation. We had strict rationing, so many ounces of meat per week. A difficult time, you have no idea, but we came to appreciate small things. Humble things. And one day, a cold, damp day, January, I believe, I returned from my school. I was twelve, thirteen, a child really—

FRENCHMAN: But it is children who appreciate the—

BRITISH MATRON: I let myself in the door and at once was struck by a veritable gale of sensation. Liver and bacon. My mother stood in the kitchen with a meat fork in hand. She was like, like a priestess. And from the smoking fry pan beside her came a smell which has

always seemed to me to be supreme in the world of smells. A kingly smell. I don't expect any of you to understand but—

JOCK: (*Sincerely.*) I guess it's like you kinda hadda be there, eh?

POLITICIAN: (Clears throat noisily.) My father was a man of simple but severe tastes. A traditionalist in the finest sense. We were far from being affluent and made do with countless small economies. But a single luxury was permitted: my father's white shirts were sent out to be laundered. Seven shirts every week. No, on second thought, it was six, he made his Friday shirt do for Saturday as well. Wonderful man. Well, as a boy, I was given the task of fetching his shirts. The laundry—they no longer exist, not the same—was tiny, crowded, steamy—and the smell! How can I describe it?

BRITISH MATRON: The smell of cleanliness.

FLIGHT ATTENDANT: Scorched cotton.

DOROTHY: Starch? Bleach?

FRENCHMAN: I know also this heavenly smell.

JOCK: Hey, me too, in a way.

POLITICIAN: That smell held both the security of the present and the possibility of the future. Tradition and dignity. Comfort and order. The finest smell in the world.

JOCK: I kinda know what you mean, but—

POLITICIAN: But what, my boy?

JOCK: I mean, yeah, clean smells are great, but sometimes, well, it's hard to describe, but—

BRITISH MATRON: Try.

JOCK: Well, it's like I've played a little hockey, well, a lot of hockey, like I started when I was, jeez, I must've been four years old, something like that. My dad took me down to the rink and signed me up and there I was, thinking I was going to be a star, playing for the Blackhawks or something.

FRENCHMAN: It is a most interesting game, this hockey.

JOCK: Yeah, well, a lotta kids, when they grow out of their skates, they take em' to this second-hand place, but my dad, he saved my old skates, he's kind of—

DOROTHY: Sentimental?

JOCK: Yeah, like that, sentimental. Anyway, he's got this cardboard box down the basement full of my old stinky skates, little bitty ones this long, right up to the size twelves I wore when we won the provincials—well, all I can say is, the smell of old ice skates is just about, well, it's the smell of all smells.

FLIGHT ATTENDANT: You know, what I love is the smell of a party, going to a party, when you first get there. You stand in the hall, and it's partly cold and partly warm and you can smell all the boots lined up there, and there's a kind of chip-and-dip breeze blowing in from the living room, and cologne and after-shave—

DOROTHY: Once ... once—

(DOROTHY pauses. The others prompt and encourage her to continue.)

Well, my husband? He travels a fair amount? He's a, you know, a consultant? He goes all over the place, all over the world? And, well, usually he comes home with this suitcase just chuck full, just bulging with dirty socks and underwear and stuff? I open it up and, whew! Well—

# Departures and Arrivals

(She pauses and the others prod her once more.)

Well, last year he went to Mali? That's in Africa? Where they speak the French language.

FRENCHMAN: That is true.

DOROTHY: Well, he got home and I opened his suitcase, expecting I'd see the same old bunch of dirty underwear? Only, what I didn't know was ... he'd had it all washed there in the hotel? They wash stuff by hand, he said, and hang it on the bushes in the back of the hotel to dry. I couldn't believe it, what my nose was smelling. It was ...

BRITISH MATRON: (Wisely.) The smell of purity.

FRENCHMAN: Fresh linen, nothing like it.

DOROTHY: No, no, it wasn't that. It was that, and more? I buried my nose in all those clean, white, folded-up clothes, and what I was smelling, I realized all of a sudden, was Africa. (*Pause*, looks from face to face.) I could smell ... Africa!

JOCK: Excellent, hey, that's-

BRITISH MATRON: (*Dreamily.*) The smell of cold metal, water pipes, and swings in the park. Doorknobs.

POLITICIAN: A nice new newspaper when you open it, nothing can beat—

FRENCHMAN: Or an old newspaper—

JOCK: Peanut butter when you first open it, that second when you zip the top off—

FRENCHMAN: Anything you have to work hard to open. It smells best when you have to work at it, getting the cork out of the—

JOCK: Someone with a new haircut smells great; they smell sort of crisp-like. Like you know that haircut hasn't been slept in yet, nothing bad's happened to it.

DOROTHY: Wallpaper paste?

FLIGHT ATTENDANT: Christmas tree ornaments when you bring them down from the attic—

POLITICIAN: But the best smell—are you listening?—the best smell is a combination of smells. Like ... like brandy and wet wool, like when you come in from being heroic—

BRITISH MATRON: (*Dreamily again.*) Boiled cabbage and cooking gas.

JOCK: Erasers, wow! With lockers and dirty jeans.

FRENCHMAN: And what I find so, so marvellous, is that each of us, we each have a smell that is all our own.

(A sudden silence falls; each of the six stiffens and contracts and stares upward.)

PA: Flight [inaudible] for [inaudible] is now ready to board. Will passengers for [inaudible] please go to Gate [inaudible].

FLIGHT ATTENDANT: If you will follow me, please—

(All rise from the bench and follow her; conversation begins again, random and overlapping.)

POLITICIAN: Popcorn. An old-fashioned bowl of—

BRITISH MATRON: When you polish a fine piece of furniture—

JOCK: Coffee, boy, a fresh cuppa coffee sure—

(Exit all. Enter PILOT and FLIGHT ATTEN-DANT in their second "true-romance"

# Departures and Arrivals

contretemps, spotlighted, same position as in the first contretemps.)

PILOT: Well, hello!

FLIGHT ATTENDANT: Hello.

PILOT: I know.

FLIGHT ATTENDANT: You know what?

PILOT: About it. I know all about it. Everything there is to know, I know.

FLIGHT ATTENDANT: It?

PILOT: Why you're so busy every night.

FLIGHT ATTENDANT: Oh.

PILOT: I don't see how you expected me not to find out about something like this ... keep this a secret from me.

FLIGHT ATTENDANT: I didn't want to hurt you. I knew you wouldn't be able to understand.

PILOT: How could I not understand?

FLIGHT ATTENDANT: That night in the Japanese restaurant. Do you remember?

PILOT: As if I could ever forget that night.

FLIGHT ATTENDANT: Do you remember, we were talking, everything was going so—and then you told me what you thought about women who—

PILOT: Go on.

FLIGHT ATTENDANT: About women ... training for their ... pilot's papers. About women having no place in the air.

PILOT: In the cockpit is what I said. The cockpit.

FLIGHT ATTENDANT: Exactly.

PILOT: You're the best flight attendant working for this airline and now suddenly you want—

FLIGHT ATTENDANT: This is something I've always wanted.

PILOT: But why?

FLIGHT ATTENDANT: This is my dream. I was hoping ... hoping you might share it with—

PILOT: Why did it have to come to—just when—why must you—

(Lights snap off. They exit as a middle-aged MAN and his DAUGHTER, a young woman, enter.)

MAN: You've got a few minutes, honey.

DAUGHTER: I know.

MAN: Unless you'd rather go through now.

DAUGHTER: Not unless—

MAN: Unless what?

DAUGHTER: I mean, you know, there's no need for you to stick around. These farewells are so ... phoney. No one knows what to say. Well, maybe they do, but they don't say it.

MAN: I think you're right. Why is that, I wonder. We talk and talk, and then, at the last minute, we act as though we're scared of each other.

DAUGHTER: We think we have to say something big. Something important, that's the problem. And it's hard to think of important things, we just think of dumb things.

MAN: Like, did you pack your winter coat? Do you have your money in a safe place? Do you, by the way? Your money?

# Departures and Arrivals

DAUGHTER: For heaven's sake, Dad—

MAN: And what about your down jacket? Vancouver's not all that balmy.

DAUGHTER: You see what I mean?

MAN: I suppose what I should do is give you some advice.

DAUGHTER: Advice?

MAN: Fatherly advice. But I guess the last thing you want is advice.

DAUGHTER: That's not true. I think I'd like some advice. Something primal and wise from the great treasure house of age.

MAN: I'm not sure I can live up to that.

DAUGHTER: Just shoot.

MAN: You mean it?

DAUGHTER: Why not?

MAN: My golden opportunity. Do you know, in your twenty-two years you've never asked me for advice?

DAUGHTER: Did you ever ask your father for advice?

(Pause.)

MAN: Only once.

DAUGHTER: Well, here's your chance. Give me some advice. I won't promise to take it. Just to listen.

MAN: I suppose that's something.

DAUGHTER: Well, then?

MAN: The problem is—

DAUGHTER: (*Mocking*.) Reluctance overtakes him. The subject is too delicate to broach.

MAN: No, it's not that. I guess I'd have to think about it a little more.

DAUGHTER: What you're saying is, you don't have any advice for me.

MAN: You sound disappointed.

DAUGHTER: You know something, I am.

MAN: I guess I do have a question at least.

DAUGHTER: Well, I suppose that's better than nothing.

MAN: Okay, here it comes. Are you sure he's the one?

DAUGHTER: Listen, I thought you were going to ask me something new. Not just is he the one? You and Mom have been asking me that for three weeks steady.

MAN: I know. But now I'm really asking. It's just you and me, you and your old man, and we've got six minutes before you get on that plane, and you can still cash in your tickets, and you can put through a phone call or send a FAX if that's easier, or—

DAUGHTER: Look, give me a break—

MAN: I mean, you say you're sure, but—

DAUGHTER: Let me ask you a question. What exactly do you mean by that little word, "sure"?

MAN: I mean, do you feel it? Do you feel that absolute certainty that there's a future—

DAUGHTER: Well, shit, when it comes right down to it, there's not an awful lot anyone can be a hundred percent sure of. I could crash on that plane for instance. You could have an accident just driving home. We can't even be sure of the next five minutes. Some crazy could come along and toss a bomb at us—

- MAN: Listen, I'm asking you, do you, from time to time, have doubts?
- DAUGHTER: Well, sure, I've got the odd little doubt now and then, everyone has doubts—
- MAN: It's a big step. I've seen lives ruined because people get locked into things they're not sure of.
- DAUGHTER: You don't like him. Is that it? I mean, basically, is that it?
- MAN: My liking him or not liking him is immaterial.
- DAUGHTER: What exactly is it about him? Is it because he didn't send me a Christmas present? Big deal. He doesn't believe in Christmas presents. He thinks that's a lot of pagan bullshit.
- MAN: Look, there are three more minutes, so I'm going to try this on you once more. Are you sure?

DAUGHTER: You're trying to wear me down.

MAN: I love you, that's all.

DAUGHTER: I love you too. I just wish—

MAN: What?

DAUGHTER: I wish you'd get it through your head that things are different now. Say it doesn't work out. It's not like it was in your day. You don't have to stick it out forever. You don't have to spend the rest of your life paying for it.

MAN: Is that what you really think?

DAUGHTER: I'm just saying—if. That's a big if. I'm not saying it's not going to work out.

MAN: You do feel pretty sure then?

DAUGHTER: How sure was Mom when you got married?

MAN: She was sure.

DAUGHTER: I'll bet she was. Well, those days were simpler in a way.

MAN: I won't ask you again.

DAUGHTER: Is it because he works out in a health club?

MAN: I was sure too.

DAUGHTER: Is it because he sells computers? We can't all—

MAN: We were both sure, your mother and I.

DAUGHTER: We've opted for an entrepreneurial society and someone has to—

MAN: We were engaged for almost three years. That's what people did then. So they'd be sure.

DAUGHTER: He talks to me about computers, takes me into his world. That's what's important in a relationship—

MAN: When we got married it was forever. That's why we had to be so sure. Or else—ah, but you aren't listening to me, are you?

DAUGHTER: I'm listening, I'm listening. But I guess, I guess I've got a question for you. Why in God's name have you and Mom stuck it out all these years?

MAN: I said—

DAUGHTER: And whatever you tell me, please, please don't say it was for my sake.

MAN: We naturally felt—

DAUGHTER: Because I couldn't bear that, that would break my heart if I thought—

MAN: Your mother and I—

# Departures and Arrivals

PA: Flight 411 boarding for Vancouver at Gate—

MAN: I suppose it's just that your mother and I believed—

DAUGHTER: Listen, Daddy, you don't have to stick it out any longer. Look at me, I'm twenty-two years old. I've grown up, I'm off on my own. You don't have to hang in there for the rest of your—

MAN: There've been lots of good times—

DAUGHTER: How many? One good time? Two good times?

MAN: A few, a few.

DAUGHTER: A few isn't enough. No one should settle for a few good times. Believe me, I'm not about to settle for—

MAN: You're going to miss your plane.

DAUGHTER: I know. I have to go.

MAN: And I never gave you any advice.

DAUGHTER: (Shrugging.) Well, did your father give you any advice when you got married?

(Pause.)

MAN: He did give me some advice, yes. It was the only time, I think, he ever did.

DAUGHTER: And did you take it?

(Pause.)

MAN: Yes. I did.

DAUGHTER: I can just guess what kind of advice he gave you.

MAN: Sweetie, you've got one minute.

DAUGHTER: I think he took you aside and said, "Son, you've got to do the honourable thing."

MAN: Look, you've—

DAUGHTER: He said, "You got this lovely sweet young girl in trouble and you've got to do the honourable thing and make her your wife." (*Pause.*) I've known for years. Ever since I could add and subtract. So you did the honourable thing, didn't you? Oh, Daddy.

MAN: Those were different days.

DAUGHTER: And look what you got. You were noble and honourable and you got nothing.

MAN: I got you, sweetie.

DAUGHTER: That's pretty corny. That's bullshit.

MAN: Maybe it is. But maybe it's true. You know, if things don't work out ... you can always come back. We'll be here.

DAUGHTER: But you don't have to be here. You haven't been listening to a word I've said, have you? I just said—

MAN: And I just said, we'll be here. Just keep that in mind. In case.

DAUGHTER: I've got to go.

MAN: (*Calling after her.*) Be happy. Be kind to each other.

DAUGHTER: Hey, that sounds like advice. Thanks.

MAN: (Calling.) You're welcome. It's free.

(They exit. A woman of about sixty, MRS. KITCHELL of Rosy Rapids, comes to centre stage. She settles herself on a bench, loosens her coat, checks her watch, pulls out knitting from her bag which is on the floor.)

### Departures and Arrivals

MRS. KITCHELL: (Addressing audience directly.) I'm early. (Fishes in her bag for a pattern.) Quite early. As a matter of fact, I'm two hours early. My father was the same, always early, only of course he travelled by train. He worked for Timothy Eaton's, a buyer in ladies' shoes, did quite a bit of gadding about, here and there, always off some place. He liked to get down to the station in plenty of time. "You never know," that's how he put it. Meaning, you never know what could happen.

I was up at six-thirty this morning. Had my breakfast, (Fishes in bag.) Bran Flakes, then a cup of tea. (More fishing.) Mr. Skelton picked me up at eight sharp. Lovely new car he has, even smells new. I said, "This is awfully nice," and he said, "What are neighbours for?" He's got a way with words. I said, "Not many neighbours would get up at this ungodly hour." Well, he took me all the way into Red Bluff, right to the bus station, and said, "Well now, you sure you're going to be okay, crossing the drink on your own?" and I said, "I sure am."

I was in plenty of time, even had time for a cup of coffee. The girl at the counter said, "Well, well, I hear you're going all the way over to England, Mrs. Kitchell," and I said, "That's right, you heard right." (Rummages in bag, takes out tape-measure, measures knitting, replaces measure.) I said to her—I think she was one of the Swanson girls, the youngest—I said, "I guess you know I'm off to visit my brand new grandson, six months old." "Is that right?" she said, and (Pause.) gave me a look.

Well, the bus finally came along and we got into the city just about noon and I said to myself, guess I'll pop over to Penney's. I always like to look around Penney's, even if I don't buy, only this time I did buy—

some more wool—and then I caught my bus out to the airport and here I am. (Holds up sweater.) Almost done. These teensie weensie sleeves are the devil. It's for little Moe. Moe! What a name. When I got out here to the airport, I had to go over to the counter there and show my ticket it's my daughter's husband who got the idea in the first place—oh, some time ago—of sending me a plane ticket and talking me into coming over for a visit. We've never met, my son-in-law and myself, but we had a nice chat on the long distance. He's got money, that's one thing, plenty of money, well, that goes without saying. He had to say everything twice because of his accent. "Allo Meesus Keetchell." Also he's got a lot of family feeling, that's something. Susan says they all do. And he wanted his little Moe to meet his grandma.

(Confidentially.) His full name is Mohammed. Now here's a very interesting fact. What is the most common first name in the world? A good question for a quiz program. You'd probably think John or Bill or Jim, but no, it's Mohammed. That's on account of all the Mohammedans have to name their first sons that particular name. It's a rule like the Catholics used to have, calling their first girls Mary, Mary Gladys or Mary Grace, or what have you. When Susan sent the birth announcement she said, "Now Mother, be sure to put it in the local paper." Well, I did just what she said, but I didn't put the name in. I just said, "A little son born to Dr. and Mrs. B. Khazzi. Mrs. Khazzi is the former Susan Kitchell of Rosy Rapids," and so on. Well, the phone half rung off the wall, everyone wanted to know what they were going to call it, but I just kept mum. I wasn't about to tell the whole world my daughter had a baby named Mohammed, but after a time I kind of dropped the hint that Susan had nicknamed the baby Moe. Mr. Skelton, he's the only

# Departures and Arrivals

one who knows about the name Mohammed and he says it's a real nice name. Well, I wonder if ... of course he'll have dark hair, I expect that, even with Susan being so fair. My husband Sam was dark-haired, that would be the Russian side of his family. My own family didn't know what to think when I married someone with Russian blood and a farmer to boot. But Susan took after me. I had a feeling when she went over to England for her trip that something would happen, that she'd meet someone foreign. A premonition, that's the word for it. But I didn't think this, that she'd marry ... Susan says he's real modern though, doesn't wear the cloth thing on his head. If she'd stayed home she might have married Larry Kingman who has the Macleod store, or rather his dad does. (Pats bag.) Larry sent her a nice wedding present, all wrapped up so nice. Looks like a nice coffeepot to me, electric maybe. Poor Larry. Looks a little, well, down in the mouth these days. Says it's a late wedding gift. (Pats parcel.) Says it's a sort of remembrance—so she won't ever forget him. He's a nice boy, clean living. Well, you can't run your children's lives for them, if they want to marry someone they're going to ... at least we believe in the same god, more or less, that is.

(Three young BASKETBALL PLAYERS in sports sweats enter while MRS. KITCHELL is talking. One of them sets a zippered bag beside her, opens it and takes out a basketball. The three of them begin pitching it about. They dribble and move about the stage, sending the ball flying over her head. She ducks once or twice, then picks up her bag and moves to another bench. The three of them sit on a bench and pick up copies of the sports page as MRS. KITCHELL continues.)

As I was saying, it took getting used to. My Susan—she was in 4-H, you know—well, I couldn't imagine, the same bed and all ... but I suppose if you turn out the light ... Sam used to turn out the light, he was very thoughtful that way. But sometimes in the summertime ... you know how long it takes for the sun to go down in the summertime ... some of the time a little light crept in through the curtains. Well, what he liked to do, well, was unbutton my nightie and then he'd, well . . . suck on my bosom. It seemed like a real strange thing for a grown-up man to do, but years later I read in McCalls magazine or maybe in the Digest that it's something men ... something they like to do. Well, sometimes when it was summer and the light was getting in through the curtains, I would look down and see that black hair of Sam's, rough black hair, the Russian side, and he'd be sucking and sucking. I could see every strand of his hair so clear. I could count them almost. It was a long time ago. I've gone all saggy here, (Touches breasts.) but once, well once, a long time ago I used to think, Sam and I, we're the only two people in the world who know about ... these. (Touches breasts again.) And now I'm the only one.

(A woman OFFICIAL briskly approaches MRS. KITCHELL. She is dressed in an official airline uniform.)

OFFICIAL: Are you Mrs. Kitchell of Rosy Rapids? The lady who's going on Flight 223 to Heathrow this afternoon?

MRS. KITCHELL: Why, yes, that's me.

OFFICIAL: I'm awfully sorry, Mrs. Kitchell, but I have some rather disappointing news for you.

MRS. KITCHELL: Why, what on earth—?

# Departures and Arrivals

- OFFICIAL: Nothing serious, nothing to worry about. Just an overbooking. It happens all the time.
- MRS. KITCHELL: Overbooking? Now is that when there are more people than—?
- OFFICIAL: —more people than there are seats. That's it, and we're really awfully sorry—
- MRS. KITCHELL: You mean I won't be able to go?
- OFFICIAL: All it means is that you're able to go tomorrow instead of today.
- MRS. KITCHELL: Tomorrow? But I was up at sixthirty and Mr. Skelton very kindly drove me all the way into Red Bluff to catch my—
- OFFICIAL: We'll be happy to put you up at a nice hotel tonight.
- MRS. KITCHELL: But my daughter's expecting me. And little Moe.

(Another WOMAN joins them. She is slim and white-haired, and wearing boots, blue jeans, and a jean jacket.)

- WOMAN: Wait a minute. Wait a minute. What's going on here? Why exactly has this particular person been bumped, if you don't mind my asking?
- OFFICIAL: It's just routine. The plane to Heathrow's overbooked.
- WOMAN: And why is it suddenly overbooked? It wasn't overbooked yesterday when I made my reservation.
- OFFICIAL: Things happen.
- WOMAN: What kind of things? It doesn't by any chance have anything to do with (*Gestures at BASKETBALL PLAYERS*.) those animals?

- OFFICIAL: This happens to be the National All Star team. They'll be playing in London, England tomorrow night, representing all of us, you and me and Mrs. Kitchell here.
- WOMAN: Balls. Everyone knows there are five players on a basketball team.
- OFFICIAL: Oh, they never travel together. Think what would happen ...
- WOMAN: (*To MRS. KITCHELL.*) How long have you had your booking?
- MRS. KITCHELL: Well, now, let me think. My daughter's husband—he's quite well to do, a doctor—he sent me a plane ticket last ... I think it was last July. Just after little Moe was born.
- WOMAN: Hear that? This woman has had her ticket since July. And these greasers come along and flex their muscles and wave their little flag and all of a sudden they're on and this passenger is off.
- OFFICIAL: We'll be happy to notify Mrs. Kitchell's relations in England and—
- WOMAN: Listen to me, Mrs. Kitchell. Don't let them do this to you. You know why they chose you to bump? They said to themselves, "Let's check the passenger list and find us a little old lady." It's called an LOL, little old lady. LOLs are pushovers. They cave in without a fight. Because LOLs have spent their lives giving in. Always accommodating, always making sure they don't make a fuss. Giving in to fathers, giving in to husbands, giving in to children. Now is that true or is it not true?
- MRS. KITCHELL: Well, I don't know—

- WOMAN: When an LOL is faced with a direct question she says, "Well, I don't know."
- OFFICIAL: I think you should know that these young athletes are going to represent our nation.
- WOMAN: And who does Mrs. Kitchell represent? Let me tell you, ladies and gentlemen.

(The scene now takes on the tone of a revival meeting; tine three BASKETBALL PLAYERS begin to sway slowly in unison.)

Mrs. Kitchell here represents the LOLs of the world. Now let me tell you loud and clear that we are not talking about some tiny piddling fraction of the universe, no ma'am. We are talking about one-sixth of the human race. Do you know how many LOLs are walking around? Look on the buses of the cities of the world. Look into the hospital wards, look into the shabby rooms of boarding houses

- BASKETBALL PLAYERS: (*Unison.*) Gee, we don't see all that many little old ladies around.
- WOMAN: That's because they're little, remember?
- BASKETBALL PLAYERS: (*Unison.*) Hey, that's right.
- WOMAN: And when exactly did the little old ladies get little? They weren't little young ladies. In the beginning they were full-sized human creatures. But what happened? Well, I'll tell you what happened. They were told to keep their voices down. They were told to keep their feet together, to keep their hands on their laps, to hold their elbows in, to keep their eyes lowered, to keep their chins tucked in, to keep their heads modestly bowed, that's how they got little. And that's not all.

MRS. KITCHELL: What else? What else?

WOMAN: Some of them got so little they got to be invisible. The Eskimos put their little old ladies on ice floes and set them adrift. We put ours in chimney corners and hand them a pair of knitting needles and say, "Be quiet, you." They're voiceless. They've got no guts, but I ask you, is it their fault they've got no guts?

MRS. KITCHELL and OFFICIAL: No, no, no.

WOMAN: Their guts were taken away over the years, bit by bit, inch by inch. They were too fragile for sports, they were too dizzy for math, they were too unclean for church, they—

MRS. KITCHELL: There was this one woman preacher last summer in Rosy Rapids—

OFFICIAL: Tokenism.

WOMAN: Their boyfriends say, "Give over." Their husbands say, "Lie back." Their sons say, "When's dinner?" They go to restaurants and they get a table by the washroom.

EVERYONE: Yes, yes, that's right. (Etc.)

WOMAN: No one brings them a wine menu. All they get is a stinking pot of tea.

MRS. KITCHELL: Sometimes a nice pot of tea can—

WOMAN: They join a political party and they get put on the coffee brigade. They go on trips sometimes, but, have you noticed?—they never go on journeys.

EVERYONE: Yes, right on, bravo, amen. (Etc.)

WOMAN: They go out to get a job and people say, "Hey, you can't do anything or you would have done it by now. Where have you been, little old lady?" I'll tell you where they've been. Look at Mrs. Kitchen from Rosy Rapids here. She can't even stand up straight.

# Departures and Arrivals

She's so used to making herself agreeable and grateful and nice nice nice nice that she's just faded away. And now she's being asked to give up her seat on a transatlantic jet. She was going to visit her daughter and her brand new grandson—

MRS. KITCHELL: (Throws arms open, making a public confession.) His name's Moe. It's short for Mohammed. And he's a real sweetie-pie, he's just the cutest bundle of—

WOMAN: Mrs. Kitchell was going to visit her little grandson, taking him this sweater she's made with her own hands. The LOLs are the makers of garments, the healers of family wounds—

MRS. KITCHELL: Why, that's true.

BASKETBALL PLAYERS: (*Unison.*) It's not our fault. We were just following orders.

OFFICIAL: Mrs. Kitchell, you're going to have your seat. You're going to be in London, England in eight hours with little Moe in your arms.

(BASKETBALL PLAYERS sway and hum.)

You're an LOL and that's something to stand up and be proud of.

WOMAN: Come with us, Mrs. Kitchell. It's time to board.

OFFICIAL: It's time.

(MRS. KITCHELL jams her knitting needles into bag, more precisely into the gift-wrapped parcel on top. Leaving her bag on the floor, she is hoisted up by the BASKETBALL PLAYERS and carried out in a procession style. An airport CLEANER enters with a push-broom and crosses the stage, turning and recrossing. He pauses when approaching Mrs. Kitchell's knitting bag. He listens,

and the audience can hear a ticking sound getting louder and louder. He touches the bag and peers in. The ticking gets very loud. He removes the parcel, unwraps the coffeepot, and takes off the lid. A music box begins to play, replacing the ticking, a merry tune that gets louder and louder as the airport CLEANER stares at it. Darkness; curtain; end of Act One.)

# Act Two

(At rise, the same setting—some time in the vague future. The stage is empty except for the luggage platform going slowly around, still carrying the green, pink and silver case. A young airport CLEANER crosses with pushbroom, then recrosses. He encounters a LADY on hands and knees advancing across the stage, running her hand across the floor as though looking for something.)

CLEANER: Excuse me. You lost something, lady?

LADY: What d'ya think?

CLEANER: If it's your contact lenses, give up.

People all the time lose their contact lenses,
but no one ever finds a contact lens, that's a
fact. You ever hear anyone say, "Hey, I've
found this contact lens—"?

LADY: It's not my contact lens. My contact lenses are here.

(She points to her eyes.)

CLEANER: Earrings then? Let me tell you, it's a lost cause. Someone finds a earring, they put it in their pocket. Especially if it's gold. People aren't crazy.

LADY: I don't wear earrings. I don't believe in earrings. Earrings are not a part of my belief system.

CLEANER: You lost a dime or something? Then, listen, it's not worth it, crawling around this dirty floor for a dime. Hey, let me give you a dime, what the hell.

LADY: You think I care about money?

CLEANER: Hey! I get it. What you've lost. It's something metaphysical.

LADY: What d'ya know! How'd you guess?

CLEANER: I work in an airport. You know what an airport is? (Mimicking the voice of "Dragnet's" Joe Friday, he quotes from the radio show Grand Central Station.) "It's the crossroads of a million private lives; gigantic stage on which are played a thousand dramas daily."

LADY: Yeah?

CLEANER: People coming. People going.

Departures. Arrivals. Get it? It's an equation of the absurd. Going cancels out coming, see?

And that means ... no one's going anywhere.

LADY: Hey!

CLEANER: We're all standing still. Like you and me here. We're powerless.

LADY: What about space travel? What about our astronauts?

CLEANER: Interesting question. The answer is—we've given up on this world. We gave it a few million years, and it didn't work out, so now we have to move on. It's our last chance to express our will.

LADY: That's it. That's what I'm looking for. My will. My freedom not to act.

CLEANER: Give up, lady. You're in the hands of the historical dynamic. You can't do a blessed thing but move along.

# Departures and Arrivals

LADY: I refuse to believe that.

CLEANER: Don't believe then.

LADY: I don't believe we always have to rush toward some theoretical destination, departing, arriving, going in circles. I can choose—

CLEANER: What?

LADY: I can choose nothing. Stillness. I can just— (Sits in lotus position.)—I can just be.

CLEANER: Well, that's a real nice thought but sentimental if you don't mind my saying so. Didn't you know that sitting still is boring?

PA: Ladies and gentlemen. This is our last and final and ultimate call for non-travelling passengers, this is our zero-hour call.

CLEANER: Lady, you're going to miss your plane.

LADY: The only plane I recognize (*Strokes floor.*) is the plane of the inner consciousness.

CLEANER: I wouldn't give you odds on the inner consciousness. It can land you in hot water. See that couple over there? They're sad, real sad. A case in point.

(Lights focus on PILOT and FLIGHT ATTENDANT in the same position as in previous contretemps. The lighting is perhaps a trifle more lurid, the music more lurid as well.)

PILOT: Oh! Hello.

FLIGHT ATTENDANT: Hello.

PILOT: I suppose I ... I should say ... really should say ... congratulations.

FLIGHT ATTENDANT: You've heard then? My first solo. All alone up there. Just me and the clouds and the great big unforgiving sky.

PILOT: What I can't understand ... someone like you, especially someone ...

FLIGHT ATTENDANT: It went beautifully. My supervisor gave me full marks. In three weeks I'll have my exams and then—

PILOT: Then?

FLIGHT ATTENDANT: Maybe ... maybe we could ... you know ... when the time comes . . . we could maybe ... celebrate?

PILOT: Celebrate?

FLIGHT ATTENDANT: My treat. Dinner maybe. That Japanese place

PILOT: I'm ... er ... pretty busy these days.

FLIGHT ATTENDANT: And nights too?

PILOT: I wish things had been ... different.

FLIGHT ATTENDANT: Different? Ah, I see. Well.

PILOT: Well.

(They exit; a number of people cross the stage with suitcases.)

PA: Flight 492 for Los Angeles has been delayed. Passengers are asked [inaudible].

(Passengers with suitcases line up at a desk, the same one that functioned as the booth in Act One. At end of the line is a YOUNG WOMAN and YOUNG MAN. She carries a backpack; he is wearing a business suit. As they speak, others freeze.)

YOUNG WOMAN: Excuse me?

YOUNG MAN: Me?

# Departures and Arrivals

YOUNG WOMAN: Is this ... can you tell me ... is this the right line?

YOUNG MAN: I hope so.

YOUNG WOMAN: Long. It's long, isn't it?

YOUNG MAN: I've been standing here five minutes

and it hasn't budged.

YOUNG WOMAN: Oh, excuse me. Sorry.

YOUNG MAN: Sorry?

YOUNG WOMAN: I knocked you. With my backpack.

YOUNG MAN: Don't mention it. Never felt a thing.

YOUNG WOMAN: Will you look at this crowd. Wonder if it ever slows down.

YOUNG MAN: Doubt it. I travel a lot and I've hardly ever seen a really quiet airport. I mean really quiet.

YOUNG WOMAN: Modern life.

YOUNG MAN: You say something?

YOUNG WOMAN: Modern life. Hustle? Bustle?

PA: Flight 492 for Los Angeles has been delayed and will now depart at 9:05.

YOUNG WOMAN: Oh, no, that's my flight. 9:05. That's two whole hours from now.

YOUNG MAN: You really are early.

YOUNG WOMAN: What about you? Which flight are you?

YOUNG MAN: L.A. Same flight.

YOUNG WOMAN: Oh ... so you're kind of early too.

(Pause.)

YOUNG MAN: Well, I like to be early.

YOUNG WOMAN: Oh.

YOUNG MAN: I didn't intend to be this early but ... well, my girlfriend, she dropped me off. She had an early appointment at work, so ...

YOUNG WOMAN: Did you see that? That man up there. He just barged in front of that lady there.

YOUNG MAN: You have to wonder at guys like that.

YOUNG WOMAN: "A" types. "A" for aggressive.

YOUNG MAN: "K" for klutz.

YOUNG WOMAN: I don't know, people like that. I did this course last winter. Different personality types, you know? Some people can't help themselves. Basically they're insecure and afraid of the world, but they like to push people around.

YOUNG MAN: I guess my girlfriend's a little like that. Very aggressive. If she were here she'd be up there in front demanding to know why we're late.

YOUNG WOMAN: Could be engine trouble. Or weather.

YOUNG MAN: Uh uh, not with that blue sky. Look through the doors there. It's going to be one great day, not a cloud in sight.

YOUNG WOMAN: Well, just that little one.

YOUNG MAN: Where? Oh, yeah. Well, at least there's no wind.

YOUNG WOMAN: Could be the pilot's sick.
There's this South American flu going around.

YOUNG MAN: You're telling me. My girlfriend, has she been sick! Had to take a day off work. That's how I knew she was really sick.

- YOUNG WOMAN: You know, I used to want to be a pilot. Isn't that crazy? Talk about being unrealistic.
- YOUNG MAN: I don't know. Things are changing. My girlfriend? She's the office manager. Instead of taking dictation, she does the dictating.
- YOUNG WOMAN: She's still stuck in an office though.
- YOUNG MAN: Exactly! That's exactly the point I was making the other day and—
- YOUNG WOMAN: We talk about taking charge and all that, but do we ask ourselves what we really want?
- YOUNG MAN: Never. Well, hardly ever. Only, in my case, I think I know, sort of.
- YOUNG WOMAN: You know what you want? What? But, hey, I guess I really shouldn't ask. I mean, if it's personal.
- PA: Passengers for Flight 492 to Los Angeles are advised that departure time is not 9:05.
- YOUNG MAN: No, I don't mind you asking. I believe people should ask questions if there's something they really want to know. Otherwise—
- YOUNG WOMAN: So what is it? What do you want?
- YOUNG MAN: Well, it's a little hard to describe. But let me ask you this. Have you ever tasted goat's milk?
- YOUNG WOMAN: Goat's? Milk?
- YOUNG MAN: Or, listen, have you ever eaten goat's cheese? Lots of times in restaurants you get these little chunks of this white cheese in your salad?
- YOUNG WOMAN: Oh, yeah, sure, I know.
- YOUNG MAN: That's goat cheese. Usually. There's nothing like it. Goat cheese's terrific. Texture, flavour, you name it.

- YOUNG WOMAN: So you want to get in the business? The goat cheese business?
- YOUNG MAN: There's a future in it. I've shown my girlfriend some market projections, but she's—and you can also make a very nice goat's milk soap. Good for the skin. Excellent for the skin.
- YOUNG WOMAN: But doesn't it—?
- YOUNG MAN: I know what you're going to say.

  Doesn't it smell? People always think goats
  smell. They think of goats and they hold their
  noses.
- YOUNG WOMAN: You mean it's not true? You mean goats smell good?
- YOUNG MAN: It's the kind of smell you get used to. You almost get so you like it. And the other thing is that goats have excellent dispositions. They're independent, proud animals, but they can also be affectionate with human beings.
- YOUNG WOMAN: Gee, I didn't realize—
- YOUNG MAN: I hate to see any species maligned.
- YOUNG WOMAN: That can happen. I happen to know—
- YOUNG MAN: I'm not saying the goat business doesn't have problems. Let's just say it presents a small growth industry with varied possibilities.
- YOUNG WOMAN: So. You've made up your mind. You're going into the goat business.
- YOUNG MAN: Well, no. I doubt it. It's unlikely, all things considered.
- PA: Passengers for Kansas City, Flight 91, may now board at Gate 12. Passengers for Kansas City [inaudible].
- YOUNG WOMAN: Sorry, I didn't hear what you were saying.

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- YOUNG MAN: I just said, just because you want to do something doesn't mean it's necessarily going to happen.
- YOUNG WOMAN: I know what you mean. Oh, brother, do I ever know what you—
- YOUNG MAN: Like things ... things get in ... they get in your way.
- YOUNG WOMAN: Let me guess. Your girlfriend doesn't go for goats.
- YOUNG MAN: Hey, you're very intuitive.
- YOUNG WOMAN: Well, I took this night class last winter—
- YOUNG MAN: It's not just goats. It's the lifestyle she can't handle.
- YOUNG WOMAN: It would be a major change. But sometimes a major change is what we need. A good hard kick, if you know what I mean. As a matter of fact, the reason I'm going to L.A. is—
- YOUNG MAN: She's always lived in a large city—
- YOUNG WOMAN: Your girlfriend?
- YOUNG MAN: She thinks nature means walking around a park looking at the grass. She thinks flowers come in borders. Borders! That's the way they grow, she thinks, a bunch of little pansies in a row.
- YOUNG WOMAN: I always think that—
- YOUNG MAN: Concerts, museums, art galleries, she's used to having it all. As a matter of fact, that's where we met, at the art gallery.
- YOUNG WOMAN: It's hard to meet people in a big city. I've really—

- YOUNG MAN: There was this big exhibition.

  Modern sculpture. A guide was taking us around, a bunch of us, and there was this woman carved out of stone with a big hole in her body, right in the middle, and the guide said—
- YOUNG WOMAN: It was easier to meet people in our parents' day. My folks, believe it or not, met at a bridge party. Imagine meeting someone at a bridge party nowadays—
- YOUNG MAN: Anyway, the guide said the hole in her body meant there was a sense of incompletion in all human encounters—
- YOUNG WOMAN: My grandparents, they met each other at a prayer meeting, a Wednesday night prayer meeting. Can you imagine, it's Wednesday, say, and someone says to you, "Hey, let's go to a prayer meeting and—"
- YOUNG MAN: Then, after the tour was over at the art gallery, she and I went to this little place for coffee—
- YOUNG WOMAN: Some people recommend singles bars but—
- YOUNG MAN: —and right away we seemed to have a lot in common—
- YOUNG WOMAN: And as a matter of fact, one reason I signed up for this evening course last winter was so I might maybe meet—
- YOUNG MAN: But now, after six months, I don't know if we have anything in common at all. I mean, I think of that woman with the hole through her stomach and I, well ... I start to wonder.

YOUNG WOMAN: I see.

# Departures and Arrivals

YOUNG MAN: It's like, like I've got a hole, in me, but she doesn't even notice.

YOUNG WOMAN: (Puzzled.) Exactly.

YOUNG MAN: Lately we seem to be fighting all the time. Last week she came right out and accused me—I could hardly believe this—of being selfish. I mean, I'm the one—well, that's one reason I thought I'd get away for a week. I saw this seat sale and—

YOUNG WOMAN: So did I. Just couldn't resist. I just had to get away, and well, you know what they say about travelling—sometimes you meet—

YOUNG MAN: Once she threw a plate at me.

YOUNG WOMAN: A plate!

YOUNG MAN: A plate ... with butter on it.

YOUNG WOMAN: Violence doesn't solve a thing, but sometimes—

YOUNG MAN: Another time she locked herself in the bathroom and stayed in there—

YOUNG WOMAN: Withdrawal. Common pattern for delaying stress. That's one of the things I learned last winter at this—

YOUNG MAN: I mean, in our relationship, I'm the one who vacuums. Did my father ever vacuum? And not only that—

YOUNG WOMAN: What?

YOUNG MAN: Well, I was going to say, I'm the one who takes the sheets down to the Laundromat.

YOUNG WOMAN: That's where I've seen you!

YOUNG MAN: Where?

YOUNG WOMAN: I knew you looked familiar!

YOUNG MAN: Yeah?

YOUNG WOMAN: Saturday mornings? Around ten-thirty? That Laundromat at Dover and 24th?

YOUNG MAN: What d'ya know!

YOUNG WOMAN: You're usually using machine number three. Drinking coffee out of a paper cup? Cream. No sugar.

YOUNG MAN: Right!

YOUNG WOMAN: And you're usually buried in a paperback. Last week it was ... I think it was—

YOUNG MAN: *The War of the Last Planet*. Now that's a very interesting thing. I never read sci-fi, never touch the stuff, except in the laundromat—

YOUNG WOMAN: I think ... yes, I'm sure of it ... once I asked you if you had four quarters for a dollar. For the dryer? And you said no.

YOUNG MAN: I did?

YOUNG WOMAN: You didn't even check in your pockets. You didn't even look up from your book. You just said no.

YOUNG MAN: Well, I never carry a lot of change on me.

YOUNG WOMAN: No, it wasn't that.

YOUNG MAN: Maybe—

YOUNG WOMAN: You just didn't want to take the trouble.

YOUNG MAN: Maybe it was some other guy. I don't remember—

YOUNG WOMAN: Of course you don't remember. You know something, your girlfriend's right. She's hit the nail on the head. You're selfish.

# Departures and Arrivals

YOUNG MAN: Hey, wait a minute. Just a minute ago we were having a great conversation about—

YOUNG WOMAN: Conversation. Is this what you call a conversation? I stand here and listen to you rattle on about your goat's milk and your girlfriend and getting hit on the head by a plate full of butter and what a hero you are because you actually take a couple of sheets down to the—

YOUNG MAN: Hey—

YOUNG WOMAN: What about me? What about me?

YOUNG MAN: What?

YOUNG WOMAN: Why don't you ask me about me? Me, me, me. Like maybe why I'm going down to L.A. and what I want out of life and whose sheets I'm washing down at the laundromat every Saturday morning—

YOUNG MAN: But you seemed, I thought—

YOUNG WOMAN: —I was enthralled with every golden word that—

YOUNG MAN: You know what I really thought? I thought, here's one woman who's a damned good listener. My girlfriend, on the other hand ...

YOUNG WOMAN: Please. I don't want to hear about your girlfriend.

YOUNG MAN: Hey, I'm sorry. Listen, I really am.

YOUNG WOMAN: You should be. You should be.

YOUNG MAN: If I'd just stopped to think—

YOUNG WOMAN: Forget it.

YOUNG MAN: So tell me, what do you want to do? With your life, I mean.

YOUNG WOMAN: That's my business.

YOUNG MAN: But I really want to know.

YOUNG WOMAN: Too bad. You missed your chance.

YOUNG MAN: Couldn't you ... give me another chance? I mean it. I can't stand it. I want to know. What do you want? Out of life?

YOUNG WOMAN: It won't work now.

YOUNG MAN: Oh, please!

YOUNG WOMAN: I want ... I want to meet ... someone. And it's hard. I ask questions. I draw people out, but—why can't someone, just once, draw me out?

YOUNG MAN: There are church groups.

YOUNG WOMAN: People always say that.

YOUNG MAN: Or bridge. Have you tried a bridge club?

YOUNG WOMAN: Be serious.

YOUNG MAN: Singles bars. People say they're shabby but—

YOUNG WOMAN: They are shabby.

YOUNG MAN: I know! A night course.

YOUNG WOMAN: I already told you—

YOUNG MAN: Or the art gallery. No, not a good idea, forget it.

YOUNG WOMAN: I thought maybe ... an airport—

YOUNG MAN: An airport? Why an airport?

YOUNG WOMAN: I don't know. People who travel are, well, you know, they're sort of restless.

YOUNG MAN: Restless? Maybe. Could be.

YOUNG WOMAN: They're looking for ... something.

# Departures and Arrivals

YOUNG MAN: Maybe. You might be—

YOUNG WOMAN: Oh, sorry.

YOUNG MAN: Sorry?

YOUNG WOMAN: I knocked you. With my backpack. Again.

YOUNG MAN: That's a ... that's a nice backpack. I really like that ... stitching.

YOUNG WOMAN: I don't think this line has budged an inch.

YOUNG MAN: We'll get there eventually.

YOUNG WOMAN: I hope so.

YOUNG MAN: Why don't you ... just to pass the time ... why don't you—tell me about yourself? This course you were taking

(They are overwhelmed by the noise of the airport. A WOMAN TELEPHONER enters, goes to phone booth and dials.)

WOMAN TELEPHONER: (In affected French accent.)
Allo? Is this Mrs. Harrow? Please may I speak
with Mister Harrow? It is a business affair,
oui? (Switches to regular voice.) Josh! It's me. Ta
da! I'm out at the airport. I know, I know, but
I was hoping you'd answer, damn it. Anyway,
I told her it was a business affair. Ha! Besides,
I was curious, just a little bit curious. Well,
just to see what her voice was like. No, I
thought she sounded very ... soft. Nice.
Friendly, sort of. Sweet, in fact, damn it.

Josh, look, I'm just between planes kind of thing. Edmonton. Oh, the usual thing, we're setting up a new show, more grain elevators against the fading sun. It's a bottomless market, I'm happy to say. Anyway, what I want to know is—is there any chance you could get

to Edmonton for a couple of days? I'm not going to be all that busy once the show's installed, and we could ... What? I didn't think so. I guess this means you haven't told her yet. No, I know. Well, you did say that as soon as she got her root canal work done. You did say that. So how far along is she now? I see. Four more on the bottom. She didn't sound like she was in pain. No, I know it's serious. No, I'm not making light of it. Oh. Oh! Well, not exactly. What does that involve? Well, I can't help it, I never knew anyone who had a jaw realignment. Is she thinking about it, or ...? It's definite then. No, I can see that. But after they take the wires out—yes, it certainly does sound major. Uh huh. No, you're right, you couldn't do that. I agree, only an out-andout bastard would—no, I'm serious. I'm not being cynical. Teeth are teeth. We've got to hang on to our teeth, we've got to hang on to something in this rotten life.

(She hangs up and exits. A man, RICHARD, and woman, FRANNIE, rush in from opposite sides, carrying luggage. They nearly collide.)

RICHARD: Can you tell me which gate the plane for Toronto leaves from?

FRANNIE: Pardon?

RICHARD: For God's sake! Frannie!

FRANNIE: Christ, I don't believe this. You know something, Richard?—you look like you've seen a ghost.

RICHARD: So do you. You look ... stunned.

FRANNIE: It's just ... I mean, this is the last place I expected to see you.

RICHARD: How long's it been? Eight years? Since the divorce, I mean.

# Departures and Arrivals

FRANNIE: Let's see—it was 1981 when you went through that door

RICHARD: (Wistful.) God, that long!

FRANNIE: (Nostalgic.) Yeah.

RICHARD: So how've you been? How you been doing?

FRANNIE: Not bad, not bad at all.

RICHARD: You're looking great. I mean it. Great.

FRANNIE: Really?

RICHARD: Really.

FRANNIE: So are you. Your hair—

RICHARD: Getting a little grey—

FRANNIE: It suits you. You know, it really does, really.

RICHARD: Well, well.

FRANNIE: (*After a brief silence.*) Well. So you're off to Toronto?

RICHARD: Just changing planes. I usually get the direct flight, but the goddamn air strike—

FRANNIE: (Deeply sympathetic.) I know.

RICHARD: You off to Toronto too?

FRANNIE: The west coast.

RICHARD: The west coast?

FRANNIE: I live there now.

RICHARD: Well, what d'ya know. Lotus land. I heard you'd married again.

FRANNIE: I can't get over how terrific you look.

RICHARD: A lawyer or something like that. Someone I ran into, Reg, I think, told me you and some big shot lawyer were—

FRANNIE: Reg? You mean Reg Barnstable?

RICHARD: I run into Reg the odd time at the annual do.

FRANNIE: How is he anyway? Old Reg?

RICHARD: Not bad. Looking a little older but—

FRANNIE: —but who isn't?

RICHARD: And he told me you were seeing this guy, some lawyer.

FRANNIE: Now how would Reg Barnstable know a thing like that?

RICHARD: Well, you know Reg.

FRANNIE: Always had a nose for the latest dirt.
Always poking his nose in—

RICHARD: Reg was saying it looked like wedding bells—you and this lawyer.

FRANNIE: Hmmm.

RICHARD: Well, for God's sake, Frannie, was it wedding bells? I mean, is it?

FRANNIE: It didn't work out.

RICHARD: Oh.

FRANNIE: Same old problem.

RICHARD: Oh?

FRANNIE: The old career me versus the old dependent me.

RICHARD: Oh, yeah.

# Departures and Arrivals

FRANNIE: How about you? Still enjoying your ... your ... freedom? Or—?

RICHARD: Same old freedom!

FRANNIE: Do what you want—

RICHARD: —when you want—

FRANNIE: —with whomever you want—

RICHARD: Finding that great lotus land of the inner self.

FRANNIE: Right on.

RICHARD: What is lotus, anyway? I mean, what the hell is it?

FRANNIE: Hmmm. I'm not sure. Something Greek, anyway. Some kind of fruit maybe?

RICHARD: Something from mythology. We had it in school, I think.

FRANNIE: They're leaves. I just remembered. Lotus leaves.

RICHARD: Like spinach, you mean?

FRANNIE: No, they're from trees, I think. It's all coming back.

RICHARD: From trees? You sure?

FRANNIE: Just a min. I'll check.

(She sits down on her suitcase, rummages in her tote bag, pulls out a large dog-eared book, and turns over the pages as RICHARD listens.)

Hmmm, "see jujube." (*Turns pages.*) "Any tree or shrub of the buckthorn family," hmmm. Richard? Are you listening?

RICHARD: All ears.

- FRANNIE: You look like you're in some kind of trance. (*Snaps fingers.*) What's with it with you?
- RICHARD: I was just thinking how you haven't changed a bit.
- FRANNIE: Oh, I've changed. I'm a lotus-eater now, remember. So are you. I've ... we've arrived.
- RICHARD: But listen, you've still got your wonderful goddamn book. You still look up every god-damn thing.
- FRANNIE: Well, of course, how else are you going to know anything?
- RICHARD: I used to say, "Let's make love," and you'd pull out your book and you'd look it up in the index and you'd say, "Now, there are eight basic positions and twenty-six comfortable variations."
- FRANNIE: Twenty-six? You sure? (*Turns pages.*) I think you're a little low there.
- RICHARD: It was just an example.
- FRANNIE: An example of what?
- RICHARD: Of the way you were. Oh, you were lovely, you know.
- FRANNIE: Do you know what you said to me once, Richard? It was the nicest thing you ever said to me.
- RICHARD: What? Tell me.
- FRANNIE: I don't think I want to now.
- RICHARD: Why not? I said it, for God's sake. I have a right—
- FRANNIE: It would spoil it, the memory. If I said it out loud. Especially in a ... an airport.
- RICHARD: But I must have said it out loud.

# Departures and Arrivals

FRANNIE: There are some things you can only say once. Otherwise they get spoiled. You might turn around and say it to someone else.

RICHARD: Tell me. Please.

(FRANNIE puts her mouth tip to his ear; there is a sound of a plane in background.)

RICHARD: Can't hear you.

FRANNIE: I said—

(She is drowned out by the sound of three people rushing by with suitcases.)

RICHARD: Once more.

FRANNIE: I said. You said ... you said, "Your body is like a bouquet of flowers."

RICHARD: I can't believe I said that. "Your body is like a bouquet of flowers."

FRANNIE: You said it all right. I can tell you exactly where and when it was if you like. (Fishes in bag for another book.) Here we go. My diary. Lake Louise. 1978. July second. Remember? We went for that long weekend.

RICHARD: Jesus, yes. That little cabin by the lake.

FRANNIE: Those crazy racoons.

(They both laugh uproariously.)

RICHARD: And those goddamn cute squirrels. (*Laughs.*)

FRANNIE: (*Choking with laughter.*) And you fed them—(*Laughs.*)—remember? You fed them ... bread.

(They both explode with laughter.)

RICHARD: (Suddenly.) I loved the backs of your knees.

FRANNIE: Pardon?

RICHARD: The backs of your knees. I loved that particular part of your body, those little pink creases—

FRANNIE: Richard, for pete's sake—

RICHARD: I used to nuzzle the backs of your knees. You'd be lying on the bed reading one of your god-damn books and I'd nuzzle and nuzzle and nuzzle and nuzzle—

FRANNIE: Really? I wonder why. There, I mean.

RICHARD: Because you had beautiful backs to your knees, that's why.

FRANNIE: (Turning and trying to look.) Did I really?

RICHARD: Yes. You did. And you probably still do. Some things don't change.

FRANNIE: (Tries again to see.) I can't quite—

RICHARD: Frannie, you know what I'd like?

FRANNIE: You'd like what?

RICHARD: Well, I haven't any right to ask this but—

FRANNIE: Go ahead.

RICHARD: I'd give a hell of a lot, Frannie, just to see the backs of your knees again.

FRANNIE: I thought you had a plane to catch.

RICHARD: I've got a couple of minutes. Look, Frannie, you could bend over and put your book back, and I could stoop down and pretend to tie my shoe at the same time—

FRANNIE: You sure this isn't a bit—perverted?

RICHARD: Frannie, oh Frannie. Just a quick look.

FRANNIE: Well, just a quick one. Are you ready?

# Departures and Arrivals

RICHARD: One, two, three, go!

(In an orchestrated movement he stoops to tie shoe; she bends over her bag. There is a drum roll, a clash of cymbals. She and he rise together, breathless.)

RICHARD: Oh, Frannie!

(A man, ONLOOKER, approaches from the side.)

ONLOOKER: Wait a minute. I've been watching you. Knees! Nuzzling!

FRANNIE: And who the hell are you?

ONLOOKER: I'm an onlooker. Just minding my business. Doing my job.

RICHARD: Seems to me you're minding our business.

FRANNIE: Butting in.

ONLOOKER: Onlookers have rights too. Here's my card. "Onlookers, Bystanders and Passers-by." And some of us have come out against drum rolls in public airports.

RICHARD: I can't be responsible for—

ONLOOKER: There are rules, you know, for estranged couples who meet accidentally—

FRANNIE: I happen to have my book of rules with me. (*Rummages in sack.*) Now let me see—

RICHARD: Hey, wait a minute—

ONLOOKER: A calm handshake is usually recommended in cases—

FRANNIE: Hey, you're not just a random onlooker. I know who you are. You're—

RICHARD: Reg Barnstable!

FRANNIE: You old dirt-shoveller, you! (*Embraces him.*)

RICHARD: My favourite old rumour-monger, how the hell are you?

(The three of them exit with arms around each other, talking inaudibly; lights go on, spotting PILOT and FLIGHT ATTENDANT in the fourth contretemps.)

FLIGHT ATTENDANT: You sent for me.

PILOT: I did.

FLIGHT ATTENDANT: Well, here I am, Sir.

PILOT: So I see.

FLIGHT ATTENDANT: Reporting for duty. Sir?

PILOT: You realize you have been assigned with me on the new northwest flight.

FLIGHT ATTENDANT: I do.

PILOT: You know my feelings about—

FLIGHT ATTENDANT: —women in the cockpit? Yes, I do, Sir. I could apply for a transfer, Sir.

PILOT: (Shifting tone.) How can you call me Sir ... after what we've meant to each other ... that night at the Japanese rest—

FLIGHT ATTENDANT: I won't forget how you struggled ... first with the sushi ... then with the chopsticks ... how hard you tried—persevering—

PILOT: It's not easy ... not easy at all, for a man, a man like me ... to change ... to admit he might be wrong.

FLIGHT ATTENDANT: Are you saying what I think you're saying? What I hope you're saying?

# Departures and Arrivals

PILOT: I'm not saying that ... only that ... times change, we all have to—

(They embrace; lights fade. A young man, CALLER, approaches the phone booth and dials.)

CALLER: Sherry Hutchuk, please. Sherry? Hey, it's great to hear your voice. Bet you can't guess who this is. No. No. Hey, wait a minute. Don't hang up. I'll give you a big hint. Quebec City. 1987. No, June. After the rock concert? Yeah. That's right. No, that was Arnie. I was the one with the CCM. Now you've got it. Yeah. Were we wiped! Yeah, well I remember part of it. Anyway, I'm on my way to Seattle. I gotta promise of a job out there, kind of important, and we had a stop here, so I pull out my book and there you are. Yeah, I'm out at the airport. No, I'm standing right here, no shit. Why should I lie?

(Lights go up on PILOT and FLIGHT ATTENDANT; soap-opera music.)

PILOT: If only you'd told me. How you felt. I didn't ... now I see what you—

FLIGHT ATTENDANT: I didn't want ... to hurt you. I tried. You tried. We both tried. But.

(Lights fade; spotlight on the phone booth.)

YOUNG MAN: What d'ya mean, why? I don't have anything on my mind. The stewardess just said we could get off for twenty-five fast ones and stretch our legs and put in a call, so I thought, who do I know here? and then I thought of you and that terrific night in Keebec and—you've got to go right now? You mean this minute? Why can't you go to the dry-cleaners in twenty-five minutes? Oh. Well, if that's the way it is. Well, tell me quick then, how've you been? Oh. Oh? What d'ya know.

(Light fades and comes up on PILOT and FLIGHT ATTENDANT; soap-opera music.)

PILOT: I understand.

FLIGHT ATTENDANT: No, I understand.

PILOT: We both understand. That's what's so—

FLIGHT ATT'ENDAN'T: Yes, yes, yes, yes, yes.

(Light snaps off and comes up on phone booth.)

CALLER: Well. Well, I guess I oughta say congrats. So when's the big day? Yeah? That right? Hey, you still there? Well, you said you had to go to the dry-cleaners so I thought ... Listen, that night in Quebec City, I wasn't all that skunked, you know. I remember quite a lot, in fact. And I bet you do too. Remember we were up there at the what-do-you-call-it, that place where you look down and see all the lights, and we got to talking and you told me about how your cat got killed and you started to cry and, Jesus, so did I almost, and yeah, yeah, well, I remember things like that. I really remember that whole night. The stars and the moon and all that. That wet grass and those little, little bugs. I thought, this girl's special. I was hoping maybe, wishing you maybe, well, yeah, I know, you gotta go to the dry-cleaners, so well, all the best. (Hangs up phone and an instant later kicks side of phone booth.) Bitch!

(People cross and recross the stage with luggage. An elderly man, WESLEY, and an elderly woman, MYRA, are left standing by the luggage platform which is revolving with MYRA's suitcase on it. WESLEY grabs for it, but misses.)

MYRA: That's mine, I believe.

WESLEY: Thought it might be.

# Departures and Arrivals

(He grabs again, successfully.)

MYRA: You must be Wesley.

WESLEY: That's right. I am.

MYRA: Well, I'm Myra.

WESLEY: Pleased to meet you. (Gesturing to the

suitcase.) Heavy.

MYRA: (*Injured*.) Heavy?

WESLEY: But not too heavy. You expect a suitcase to be heavy. This is almost ... almost ... light.

MYRA: You said you'd be wearing a fur-trimmed overcoat. That's how I knew you.

WESLEY: Well, it's not much of an overcoat. I shouldn't have worn it, but I said I would. The lining's getting worn and I only wore it because—

MYRA: It looks just fine to me. Serviceable. For the climate, I mean. It's a waste of money going along with the fashion every time some so-called designer down in New York City decides that now it's time for wide shoulders or narrow shoulders or—

WESLEY: That's what I think—

MYRA: So what if it's a little worn? If it's good quality to start with—and I can tell this is one hundred percent wool—where are you going to find that these days? You get nothing but synthetics or blends, though I do say some of these blends are marvellous in their way. (*Pause.*) For wrinkles.

WESLEY: Yes, that's true. (Pause.) For wrinkles.

MYRA: A little altering can do wonders with a good basic overcoat with—

PA: Flight 756 for Detroit, Pittsburgh and Philadelphia now boarding.

MYRA: Wesley, I'm going to get right back on that plane and go back to New Brunswick.

WESLEY: But-

MYRA: I should never have come. My sister Ruth— I wrote you about her—she said it would never work out, two people with nothing in common.

WESLEY: But you just got here.

MYRA: We've just met and all we've talked about is your old overcoat. You'll think that's all I ever talk about. Just rattling on and on. That's not true. I don't usually go on this way. Now, I'm not going to say another word. I'm going to give you a chance to talk.

WESLEY: I'm not a great one for talking. I think that's why—

MYRA: —why you haven't met anyone—

WESLEY: -since my wife-

MYRA: —died.

WESLEY: Now, she was a talker.

MYRA: Not my husband. He was a quiet man. Kept to himself. But up here (*Taps forehead*.) there was plenty going on.

WESLEY: Oh.

MYRA: Only thing, I never knew what it was.

WESLEY: I guess I'm a little like that.

MYRA: Well, still waters—

WESLEY: —run deep.

# Departures and Arrivals

MYRA: My mother used to say that. She was full of sayings. The stories she could tell. Lots of people at home think I take after her.

PA: Last call for Detroit, Pittsburgh and Philadelphia.

MYRA: I shouldn't have come. This is ... ridiculous. I see what Ruth meant when she—

WESLEY: You're tired, all that distance ...

MYRA: I didn't tell Ruth you paid for my ticket. She wouldn't have thought it was right. It isn't right.

WESLEY: But I wanted—

MYRA: Now I'm really and truly not going to say one more word. I swear. I'm going to give you a chance to talk.

(A long pause.)

WESLEY: I don't know how to begin. What topic, I mean.

MYRA: (*Through closed lips.*) I'm not going to say another word.

(Very long pause.)

WESLEY: That's a pretty coat you're wearing.

MYRA: (Through closed lips.) Thank you.

WESLEY: I like that shade of ... well, whatever it is ... purple.

MYRA: (Through closed lips.) Burgundy.

WESLEY: What was that?

MYRA: (*Through closed lips.*) Burgundy. (*Opens mouth.*) Burgundy.

WESLEY: Oh.

MYRA: My favourite colour.

(Another long pause.)

WESLEY: It gets pretty cold here.

(Silence.)

You need a good warm coat like that ... here.

MYRA: Go on. You're doing fine.

WESLEY: Take right now. Coldest winter since 1952. Said so in the paper the other night.

MYRA: Did it now? This is fascinating.

WESLEY: Of course you can't always believe the paper. Last fall they predicted a drought.

MYRA: And what happened? What happened, Wesley?

WESLEY: Rain.

MYRA: There, you see. You can't believe the papers. So there was rain, was there? How much rain?

WESLEY: Lots of rain. Of course, I don't mind the rain.

MYRA: I like to walk in the rain. Of course I take my umbrella and galoshes.

WESLEY: That's what caught my eye.

MYRA: How do you mean, Wesley? Caught your eye?

WESLEY: In the ad.

MYRA: Oh, that ad! I don't know what got into me.

WESLEY: It was the part where it said, "Likes long walks. And gardening."

MYRA: Ruth said I was out of my mind. She said some pervert would be writing back and answering that ad.

WESLEY: I almost didn't. (Pause.) Write, I mean.

- MYRA: But one morning I was out walking. I do a mile and a half every day.
- WESLEY: That's what struck me. A mile and a half. Now, I do three kilometres and that's just about, give or take a few yards, just about—
- MYRA: I was going along this old road that leads out of town, pretty road, lots of elms, though the elms are pretty well gone—
- WESLEY: It's starting here too. The elms. It breaks your—
- MYRA: —and I was going around this curve where the gas station is and the Bowie farm and then there's this straight stretch and I could see straight ahead for miles and miles, just straight ahead and ... and there wasn't anything there.
- WESLEY: It's like that here. You can see for miles and—
- MYRA: Nothing at all. I don't know why, but it scared me to death. My teeth started to chatter, does that ever happen to you? It was just miles and miles and I could tell that if I walked along there, nothing was going to happen to me. I was just going to keep on walking, and then I got so hot and I started to ... well ... I started to cry, now isn't that the craziest thing you ever heard?
- WESLEY: I like a good long walk.
- MYRA: Well, I just decided right there on the spot that I'd put an ad in the *Rose Lovers' Quarterly*, even if it was a crazy thing to do, and like Ruth said, dangerous maybe, but I said to myself, now would a sex pervert be reading the *Rose Lovers' Quarterly*? Well, yes and no, I thought, you can never tell, but your letter came along—it was the only one, you know—and I knew right away that I didn't have to worry. But that's not true, I did worry. I worried all the way here—

WESLEY: It's only normal. To worry.

MYRA: And I've got the return ticket. It's good up till six months.

WESLEY: That'll be lots of time. To get acquainted, I mean. And you'll see my roses when they come out.

MYRA: That's right!

WESLEY: Lots of people in this climate give up on roses. It's getting them through the winter's the problem. I have these windbreaks, and of course, I cover everything in the fall. I use good quality canvas. Sometimes I lost a few. But—

MYRA: —but some of them get through!

WESLEY: They look dead at first. But little by little they come back.

MYRA: It's a challenge.

WESLEY: I forget who said it, but someone once said, "A Manitoba rose is a rose that knows no fear."

MYRA: Knows no fear! I like that.

WESLEY: I've got the spare room all spruced up. It's got a nice big closet. You'll like ... the closet. My wife—

MYRA: Let's make a pact, Wesley. Do you like to be called Wesley or do you like Wes?

WESLEY: Wesley's fine with me. My wife always—

MYRA: Let's make a pact. Let's try not to talk too much about them.

WESLEY: Them? You mean—

MYRA: Them. You know. Your wife and—

WESLEY: —and your husband.

MYRA: I have this funny feeling that they're, you know—

WESLEY: —watching us. I know what you mean.

MYRA: Yes. Looking down at us and saying, aren't they the sillies!

WESLEY: And at their age! You should hear my son and his wife Darlene. They think I've gone senile. They wonder what the neighbours will think ... about the spare room being all spruced up and all.

MYRA: Maybe we are senile. Have you thought of that?

WESLEY: Darlene says to me, "Well, I suppose you need the companionship."

MYRA: Everyone's always talkin' about companionship. Funny word that. Like companionship's all you're up to.

WESLEY: My wife-

MYRA: We weren't going to—

WESLEY: Just this once. My wife was ... not very well ... almost an invalid ... for a long time. But ... (*Clears throat.*) I'm in quite good health, excellent health.

MYRA: My husband, well, we were different. He wasn't all that, you know, demonstrative. But I was ... always ... demonstrative. That's the way I was made, I can't help it.

WESLEY: The spare room I've fixed up? If you don't feel comfortable there you could always—it does have a good closet though.

MYRA: I don't have a lot of clothes. Just a few things, my walking shoes—

WESLEY: Good—

MYRA: And a few rose cuttings—

WESLEY: Cuttings!

MYRA: Just the hardier varieties, of course. And my garden tools. A person gets used to her own ... trowel.

WESLEY: That's true. A person gets used to things.

MYRA: But a person can change. Adapt.

WESLEY: New growth.

MYRA: I like the way you put that, new growth. You're a very attractive man, Wesley. I'd say that snap you sent doesn't do you justice.

WESLEY: You're a little different than I thought too. More filled out and happy looking.

MYRA: Shall we go? You sure that isn't too heavy?

WESLEY: Light as a feather. A feather!

(They exit. An ELDERLY MAN and ELDERLY WOMAN are standing about halfway up the stairs. Lighting suggests their ethereal quality, and their voices have a degree of echo. They glide up the stairs together, in step, and stand facing audience.)

ELDERLY MAN: Did you hear that?

ELDERLY WOMAN: I certainly did.

ELDERLY MAN: Not too demonstrative, she says. Fine way for a woman to talk about her deceased spouse.

ELDERLY WOMAN: What about the part about the wife being an invalid?

ELDERLY MAN: I wondered about that.

ELDERLY WOMAN: Ever hear of an allergy to roses?

ELDERLY MAN: Never cared for roses myself. Too floppy.

ELDERLY WOMAN: Six months and she'll have her fill.

ELDERLY MAN: She'll talk his ears off, poor fellow.

ELDERLY WOMAN: He'll be dragging her to bulb shows and what not.

ELDERLY MAN: Tramping around the countryside.

ELDERLY WOMAN: Muddy boots.

ELDERLY MAN: What gets into folks?

ELDERLY WOMAN: Foolishness.

ELDERLY MAN: Well, shall we be getting on our way?

(They link arms and glide away. A MOTHER, smartly dressed, enters holding two children by the hand, BOY and GIRL, who are adults dressed as children. She speaks in a loud stagey voice as though reading a script.)

MOTHER: Well, children, isn't this nice! Daddy's coming home. His plane will be in in five minutes.

BOY and GIRL: Yippee.

MOTHER: Now behave yourselves. And stop that, Sammy. You're getting your knees dirty. What will Daddy think?

BOY: (*Mocking*.) What will Daddy think?

MOTHER: (*As though reading lines.*) What will Daddy think?

BOY: Who cares what the old barf thinks?

MOTHER: Now don't be a Mister Smartypants. Your Daddy's been on that plane all afternoon—

GIRL: He's always riding on planes, lucky suck.

MOTHER: I think he's coming now. Yes, there he is.

(FATHER comes down the Arrivals stairs, pecks MOTHER on the cheek, pats BOY on

the head, and twigs the GIRL's ear, then the four of them step back and appraise each other.)

MOTHER: We never do it right, never. Other families can do it, but not us.

FATHER: What is it? Is it that we lack style? Panache?

BOY: We're boring.

GIRL: We're scared to rip loose.

MOTHER: (*Glances at watch.*) What do you say if... if we try it again?

(The family resumes their former positions of waiting for FATHER's arrival. This is not a "real" filming, but an extension of the characters' self-consciousness as they indulge in the self-conscious drama of an airport reunion. DIRECTOR and ASSISTANT DIRECTOR enter from the side dressed in white, carrying rope for partitions. They also carry white chairs, a white clapperboard, and a knitting bag.)

DIRECTOR: Ready for the retake, everyone? Now look, guys, a little more ... warmth?

ASSISTANT DIRECTOR: (With clapperboard.) One, two, three—roll.

MOTHER: (*Enthusiastically*.) Just five more minutes, kids.

GIRL: Whee! Daddy's going to be here in five minutes.

DIRECTOR: Wait a minute. I think what I'd like is to see you two kids jumping up and down.

BOY: What for?

DIRECTOR: Excitement. You're dying to see your old man. He's been away a whole week. And

you, Mom, I want you carrying a knitting bag, okay? And can you loosen that coat a bit—great!

ASSISTANT DIRECTOR: (Giving MOTHER a knitting bag, using clapperboard.) One, two, three, roll 'em.

BOY: (*Jumping up and down.*) Five whole minutes, I can't wait.

GIRL: (Jumping and puffing.) I ... can't ... wait either.

MOTHER: (Waving bag.) There he is!

(FATHER enters, descends, picks up GIRL, embraces MOTHER, and chucks BOY under the chin.)

DIRECTOR: Okay, hold everything. We still don't have it. Let's have some urgency. You, Dad, when you come down those stairs, I want you to give the crowd a, you know, a searching look. You're home, man, this is your own little nuclear unit. And I want one of you kids to duck under the rope when you see your old man coming.

(DIRECTOR strings a rope across Arrivals and Departures stairs.)

BOY: I will. I'll duck under the rope.

GIRL: What about me? I wanna—

ASSISTANT DIRECTOR: (As though struck by creative thunder.) What would happen, I wonder, if they both slipped under the ropes?

DIRECTOR: I could go with that.

ASSISTANT DIRECTOR: Could be a nice touch. Kids released from maternal control for an instant, passion over reason kind of thing—

DIRECTOR: Okay, roll it. Oh, and you, Mama, let's see a look of longing on your face. Your mate's been gone for a whole week and—

MOTHER: How's that?

DIRECTOR: Let's get rid of the gloves, eh. Okay.

ASSISTANT DIRECTOR: One, two, three—action!

BOY: (Jumping.) Oh boy, oh boy, five more minutes!

GIRL: (*Jumping*.) Five minutes, four minutes, three minutes

MOTHER: (Jumping.) A whole week!

BOY: There he is. (*Slips under rope*.)

GIRL: Wait for me. (Slips under rope.)

MOTHER: (Hitches up dress and steps over rope.) At last, darling.

DIRECTOR: Not bad. Night and day, in fact. One more take and we'll have it. I want you to show me your pain this time. You, Pops, get a piece of rope around that briefcase of yours ... frayed rope. Now you've got it.

ASSISTANT DIRECTOR: Hey, what if we put the father in a wheelchair?

DIRECTOR: I dunno. It's a possibility—hey! Crutches.

ASSISTANT DIRECTOR: I could go with crutches.

DIRECTOR: Listen, Pops, I want you to kiss the boy. It's okay, it goes nowadays. That's the idea. Then you press the kids' heads to your belly—right, right, heads to belly—and sort of shut your eyes and look upwards—terrific!

ASSISTANT DIRECTOR: Take your places, one, two, three.

# Departures and Arrivals

BOY: (Half crazed.) Five more minutes!

MOTHER: *Mon dieu*, there he is, thank the dear lord.

CHILDREN: Papa, Papa!

DIRECTOR: Okay, okay, focus on the kids, get the runny nose, good, great, go for it, show me what you're feeling, go for it.

(FATHER enters, searches crowd with madman's eyes, runs and embraces his wildly heaving wife and hysterical children.)

DIRECTOR: Hold it an extra second. Can you shudder just a bit more? God, it's fantastic, I love it, the moisture is—okay, break. (*To ASSISTANT DIRECTOR*.) What d'ya think?

ASSISTANT DIRECTOR: We've got it. Congrats, folks.

(He removes the rope.)

MOTHER: I knew we could do it.

PA: Ladies and gentlemen, will you kindly board.

(The six actors freeze. They listen to announcement, but don't know what to make of it. The announcement is repeated, growing more and more severe.)

Ladies and gentlemen, it is time to board. Now. This minute. Last call. Final call. Departure time has arrived and that means now!

(While PA makes the announcement, five actors arrange themselves in the shape of an airplane; the two people in front simulate the sound of jets; the two people in the middle hold out arms to suggest wings and wing flaps; the last person forms the tail section. They go through the motions

of take-off: Overlapping voices form the sound of the motors.)

> (FLIGHT ATTENDANT stands to one side of the other actors, and as she speaks in sweet tones her arms follow the stylized movements which air personnel use while demonstrating safety procedures—she continues to do this throughout her speech, even though the gestures and words have nothing to connect them.)

FLIGHT ATTENDANT: Ladies and gentlemen, mesdames et messieurs, we hope you have a pleasant flight today. Our flight attendants will soon be serving a light lunch followed by gateau cerise—that's cherry cake—and a selection of drinks. Weather conditions are excellent and below you you can see vast fields of corn, wheat and other interesting grain crops. The clouds to your left are of the cumulus variety and typical of the region. You are invited to take photographs if you so wish. Aircraft personnel can assist you with manicures or small psychological crises. If you wish counselling, please put on your light and wait patiently and pleasantly. Or you may wish to join one of our in-flight clubs. We have stamp collecting in the forward section, crochet work in the rear and, conditions permitting, aerobic dancing in the aisle.

(She stops talking abruptly, as though a record has been switched off in her head, tiptoes to edge of stage, and looks down as though from a great height. Her tone becomes lyrical, a tone which is

# Departures and Arrivals

both a satire of cheap lyricism and a celebration of transcendence.)

Oh, look at that, just look at that. Did you ever ... I can never get over it. I look down and suddenly this plane seems to turn transparent and I feel I'm made out of glass and I'm part of the sky and the clouds ... and, oh my God, I look down and there it is, our own little green planet spinning and spinning and spinning with its own sweet crazy unsingable music and—

(She looks up dazed; rises; goes back to her official voice.)

Ladies and gentlemen, mesdames et messieurs, we are about to descend. Will you kindly lean to the left. Will the gentleman who is not leaning to the left please do so at this time. We ask that you remove your shoes for landing we are about to land and require your cooperation in this matter. Lean left. Thank you. Merci. Left again. I see one of our lady passengers has not removed her designer boots at this time. May we ask for full cooperation for a smooth and cheerful landing. A little to the left again. For additional oxygen open mouth as wide as possible and please lean forward at this time and commence with foot action. Left, right, left, mesdames et messieurs, gauche, gauche, left for God's sake, left!

(Actors forming the plane shuffle-step off stage. A minor tinkling crash, more musical than otherwise—similar to the music box that ended Act One—is heard from the wings.)

We hope you have enjoyed your flight with us today and I wish you all a pleasant evening. I wish you a splendid evening, a perfect evening. I wish you a night from which the clouds of pessimism have vanished and a quality of rare moonlight that—

(Music; everyone sweeps in. PILOT takes the FLIGHT ATTENDANT's arm. Music swells, not quite a wedding march but a suggestion of one. The PILOT crowns the "bride" with ribbons and flowers suggesting reconciliation. They ascend steps; others follow hurling confetti. At the top of the stairs the bridal pair turns, faces each other, salutes, and then embraces. They exit and others follow, throwing confetti and taking pictures. The airport CLEANER enters with a push-broom, pauses at centre stage and addresses the audience. Lights dim.)

CLEANER: (In sincere tones.) Very few people realize that in the busy life of a major airport there are moments of silence. Generally it's about two or three in the morning. Like right now. Listen. The noise of the giant jets is stilled. Their great silver bodies are at rest, the thunder of their engines silent. At this hour one senses a deep calm rising out of the absence of commerce and the petty distractions of human activity. For this brief interval:

The people of the sky are at peace; Their frantic comings and goings have ceased At this hour (*Pause*.) the airport (*Pause*.) sleeps.

(These last three lines should have the feeling of an epilogue, the rhyme stressed, a sense of winding down. The CLEANER exits; lights grow very dim. At the same instant a tiny FAIRY appears spotlighted at the top of the Arrivals stairs. She is carrying a lit wand. She dances lightly down the stairs in a dainty ballet step, pauses, surveys the dark and empty airport, spies the silver bag rotating on the luggage platform, takes it, then points her wand at the automatic doors which open to the sound of tinkling music. She exits. The end.)

# The Shooting of Dan McGrew

A BUNCH of the boys were whooping it up in the Malamute saloon:

The kid that handles the music-box was hitting a jag-time

Back of the bar, in a solo game, sat Dangerous Dan McGrew, And watching his luck was his light-o'-love, the lady that's known as Lou.

When out of the night, which was fifty below, and into the din and the glare,

There stumbled a miner fresh from the creeks, dog-dirty, and loaded for bear.

He looked like a man with a foot in the grave and scarcely the strength of a louse,

Yet he tilted a poke of dust on the bar, and he called for drinks for the house.

There was none could place the stranger's face, though we searched ourselves for a clue;

But we drank his health, and the last to drink was Dangerous Dan McGrew.

There's men that somehow just grip your eyes, and hold them hard like a spell;

And such was he, and he looked to me like a man who had lived in hell;

With a face most hair, and the dreary stare of a dog whose day is done,

As he watered the green stuff in his glass, and the drops fell one by one.

**The Shooting of Dan McGrew:** Reprinted from *The Best of Robert Service*. Public domain.

Then I got to figgering who he was, and wondering what he'd do,

And I turned my head—and there watching him was the lady that's known as Lou.

His eyes went rubbering round the room, and he seemed in a kind of daze,

Till at last that old piano fell in the way of his wandering gaze.

The rag-time kid was having a drink; there was no one else on the stool,

So the stranger stumbles across the room, and flops down there like a fool.

In a buckskin shirt that was glazed with dirt he sat, and I saw him sway;

Then he clutched the keys with his talon hands—my God! but that man could play.

Were you ever out in the Great Alone, when the moon was awful clear,

And the icy mountains hemmed you in with a silence you most could *hear*;

With only the howl of a timber wolf, and you camped there in the cold,

A half-dead thing in a stark, dead world, clean mad for the muck called gold;

While high overhead, green, yellow and red, the North Lights swept in bars?—

Then you've a hunch what the music meant . . . hunger and night and the stars.

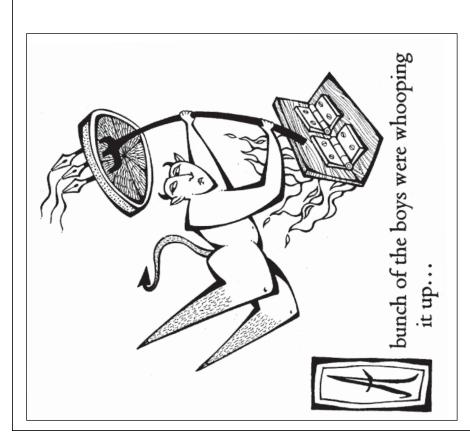
And hunger not of the belly kind, that's banished with bacon and beans,

But the gnawing hunger of lonely men for a home and all that it means;

- For a fireside far from the cares that are, four walls and a roof
- But oh! so cramful of cosy joy, and crowned with a woman's
- A woman dearer than all the world, and true as Heaven is
- (God! how ghastly she looks through her rouge, the lady that's known as Lou.)
- Then on a sudden the music changed, so soft that you scarce could hear;
  - But you felt that your life had been looted clean of all that it
- That someone had stolen the woman you loved; that her love once held dear;
  - That your guts were gone, and the best for you was to crawl was a devil's lie; away and die.
    - 'Twas the crowning cry of a heart's despair, and it thrilled you through and through—
- "I guess I'll make it a spread misere," said Dangerous Dan McGrew.
- The music almost died away . . . then it burst like a pent-up flood;
- And it seemed to say, "Repay, repay," and my eyes were blind with blood
- The thought came back of an ancient wrong, and it stung like And the lust awoke to kill, to kill . . . then the music stopped a frozen lash,
- And the stranger turned, and his eyes they burned in a most peculiar way;

with a crash,

- In a buckskin shirt that was glazed with dirt he sat, and I saw him sway;
- Then his lips went in in a kind of grin, and he spoke, and his voice was calm,
  - And "Boys," says he, "you don't know me, and none of you care a damn;
- But I want to state, and my words are straight, and I'll bet my poke they're true,
  - That one of you is a hound of hell . . . and that one is Dan McGrew."
- Then I ducked my head, and the lights went out, and two guns blazed in the dark,
  - And a woman screamed, and the lights went up, and two men lay stiff and stark.
- Pitched on his head, and pumped full of lead, was Dangerous Dan McGrew,
  - While the man from the creeks lay clutched to the breast of the lady that's known as Lou.
- These are the simple facts of the case, and I guess I ought to
- They say that the stranger was crazed with "hooch," and I'm not denying it's so.
  - I'm not so wise as the lawyer guys, but strictly between us
- The woman that kissed him and pinched his poke was the lady that's known as Lou.



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# Service Is Rendered

Perhaps it was inevitable that some fool would one day challenge Mr. Richardson's claim to self-appointed Poet Laureateship. A gentleman—let's give him the benefit of the doubt—who was also named Bill, sent The Poet an extremely rude and presumptuous note in which he advanced his own claim on the position Mr. Richardson occupies by simple dint of the fact he created it. The Incumbent dashed off the following response in the merest of minutes, and the Pretender, properly cowed by so virtuosic a display, was never heard from again. The moral is: if you want to play with the big guns, bring along some ammo. The Bard was weaned on the poetry of Robert Service, and this poem is a salute to that great chronicler of the glory days of the gold rush.

A bunch of the boys were whooping it up, the salon was thick with talk,

The kid that handled the music box was tinkling inventions by Bach.

Back of the bar in a sonnet game sat bilious, limpid Bill. And watching him scrawl, as she leaned 'gainst the wall, was the lady that's known as Lil.

That Lil loved Bill could be distilled by the heaves of her mountainous chest.

She furrowed her brow as she watched him now on his dauntless poetical quest:

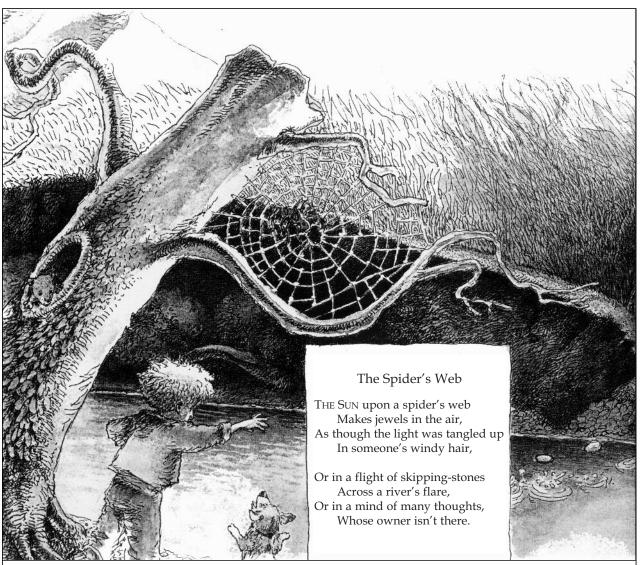
Before he died he had vowed to try to discover a rhyme for "orange,"

But write though he might, from the morning till night, the best he could manage was "door hinge."

- Then out of the night that was tepid and dank and into the hum of the words,
- There stumbled a fellow whose mien and demeanour betrayed him as kind of a nerd,
- His glasses were smudged and his laces were fudged and you knew he had ring 'round the collar.
- The kid at the keyboard had taken a break. He sat down and thumped out some Mahler.
- There's men that somehow just hold your eyes and make your knees trembly and weak,
- And such was he though a fool could see he was plainly a bit of a geek.
  - But God! When he played the whole place swayed and shook with a shuddering chill:
    - But chill turned to freeze when he slammed down the keys and yelled, "Show me the poet called Bill!"
- The room fell dead and a cry full of dread was welling in all of their craws,
- Then up Bill rose, struck a machismo pose, and sneeringly answered "C'est moi."
- The new rude dude, big on attitude, told him, "Fella, you're outta your prime:
  - For I'm called Bill too, and I've news for you. It's *me* who's the guru of rhyme."
- The lady called Lil looked from Bill back to Bill and emitted a tremulous wheeze:
- Tension brought on an asthmatic condition: she'd cough and she'd splutter and sneeze.
- She trembled, turned paler, she took her inhaler, and over a thudding "Achoo!"

- She heard her man Bill say to Bill the pretender: "So you're the new guru. Says who?"
- "Says me and my grandma," the newcomer stammered in tones that no goodwill would foster.
  - "Your time here is through for I've slyly construed you're a charlatan, fake and imposter,
- Your raving, polemical poems alchemical don't mean a jot or a tittle!
- For you can't rhyme orange, but as sure as I'm born, the word that you're seeking is \_\_\_\_\_\_!"
- The room held its breath, Bill and Lil clutched their breasts (that is, clutched their own—not each others'—
- others —
  It's a family tome and my research has shown that a
- randy poem generates bother.)
  All at once in the room, there was smoke, flame and fume, and the floorboards were splintered asunder,
  - A hand straight from hell grabbed the know-it-all Bill and pulled him protesting down under.
- The troth is forlorn, but the fact is that orange's rhyme is known just to the devil,
- I know it's far-fetched after all this kvetch, but I swear that I'm straight on the level.
- The sulfur smell's gone from the stylish salon where Bill can't do better than orange;
  - The rhyme can't be found, not by Auden or Pound. An orange is orange is orange.





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### A, B, and C

# THE HUMAN ELEMENT IN MATHEMATICS

Tules of his art, and successfully striven with money sums and fractions, finds himself confronted by an unbroken expanse of questions known as problems. These are short stories of adventure and industry with the end omitted, and though betraying a strong family resemblance, are not without a certain element of romance.

The characters in the plot of a problem are three people called A, B, and C. The form of the question is generally of this sort:

"A, B, and C do a certain piece of work. A can do as much work in one hour as B in two, or C in four. Find how long they work at it."

Or thus:

"A, B, and C are employed to dig a ditch. A can dig as much in one hour as B can dig in two, and B can dig twice as fast as C. Find how long, etc., etc."

Or after this wise:

"A lays a wager that he can walk faster than B or C. A can walk half as fast again as B, and C is only an indifferent walker. Find how far, and so forth."

The occupations of A, B, and C are many and varied. In the older arithmetics they contented themselves with doing "a certain piece of work." This statement of the case, however, was found too sly and mysterious, or possibly **A, B, and C: The Human Element in Mathematics:** Reprinted from *Literary Lapses* by Stephen Leacock. Copyright © 1957 McClelland and Stewart Limited. Reproduced in accordance with the *Pan Canadian Schools/ CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

acking in romantic charm. It became the fashion to define the revel in motion. When they tire of walking-matches - A rides bottom and one of which is water-tight. A, of course, has the swim. If their occupation is actual work they prefer to pump good one; he also takes the bicycle, and the best locomotive, locomotives; now they row; or again they become historical and the right of swimming with the current. Whatever they ob more clearly and to set them at walking-matches, ditchwater into cisterns, two of which leak through holes in the and engage stage-coaches; or at times they are aquatic and on horseback, or borrows a bicycle and competes with his became commercial and entered into partnership, having do they put money on it, being all three sports. A always with their old mystery a "certain" capital. Above all they digging, regattas, and piling cord wood. At times they weaker-minded associates on foot. Now they race on wins.

In the early chapters of the arithmetic, their identity is concealed under the names John, William, and Henry, and they wrangle over the division of marbles. In algebra they are often called X, Y, and Z. But these are only their Christian names, and they are really the same people.

Now to one who has followed the history of these men through countless pages of problems, watched them in their leisure hours dallying with cord wood, and seen their panting sides heave in the full frenzy of filling a cistern with a leak in it, they become something more than mere symbols. They appear as creatures of flesh and blood, living men with their own passions, ambitions, and aspirations like the rest of us. Let us view them in turn. A is a full-blooded blustering fellow, of energetic temperament, hot-headed and strongwilled. It is he who proposes everything, challenges B to work, makes the bets, and bends the others to his will. He is

man of great physical strength and phenomenal endurance. He has been known to walk forty-eight hours at a stretch, and to pump ninety-six. His life is arduous and full of peril. A mistake in the working of a sum may keep him digging a fortnight without sleep. A repeating decimal in the answer might kill him.

B is a quiet, easy-going fellow, afraid of A and bullied by him, but very gentle and brotherly to little C, the weakling. He is quite in A's power, having lost all his money in bets.

Poor C is an undersized, frail man, with a plaintive face. Constant walking, digging, and pumping has broken his health and ruined his nervous system. His joyless life has driven him to drink and smoke more than is good for him, and his hand often shakes as he digs ditches. He has not the strength to work as the others can, in fact, as Hamlin Smith has said, "A can do more work in one hour than C in four."

The first time that ever I saw these men was one evening after a regatta. They had all been rowing in it, and it had transpired that A could row as much in one hour as B in two, or C in four. B and C had come in dead fagged and C was coughing badly. "Never mind, old fellow," I heard B say, "I'll fix you up on the sofa and get you some hot tea." Just then A came blustering in and shouted, "I say, you fellows, Hamlin Smith has shown me three cisterns in his garden and he says we can pump them until tomorrow night. I bet I can beat you both. Come on. You can pump in your rowing things, you know. Your cistern leaks a little, I think, C." I heard B growl that it was a dirty shame and that C was used up now, but they went, and presently I could tell from the sound of the water that A was pumping four times as fast as C.

For years after that I used to see them constantly about town and always busy. I never heard of any of them eating or sleeping. Then owing to a long absence from home, I lost sight of them. On my return I was surprised to no longer find

A, B, and C at their accustomed tasks; on inquiry I heard that work in this line was now done by N, M, and O, and that some people were employing for algebraical jobs four foreigners called Alpha, Beta, Gamma, and Delta.

Now it chanced one day that I stumbled upon old D, in the little garden in front of his cottage, hoeing in the sun. D is an aged labouring man who used occasionally to be called in to help A, B, and C. "Did I know 'em, sir?" he answered. "Why, I knowed 'em ever since they was little fellows in brackets. Master A, he were a fine lad, sir, though I always said, give me Master B for kindheartedness-like. Many's the job as we've been on together, sir, though I never did no racing nor aught of that, but just the plain labour, as you might say. I'm getting a bit too old and stiff for it nowadays, sir—just scratch about in the garden here and grow a bit of a logarithm, or raise a common denominator or two. But Mr. Euclid he use me still for them propositions, he do."

medicine. It stood at the head of the bed on a bracket, and the From the garrulous old man I learned the melancholy end refused the draught and C was taken ill. A and B came home and found Clying helpless in bed. A shook him roughly and rowing on the river for a wager, and C had been running on said, "Perhaps I might pile a little if I sat up in bed." Then B, terms," B said firmly, "that'll fetch him." C's life might even thoroughly alarmed, said, "See here, A, I'm going to fetch a the bank and then sat in a draught. Of course the bank had doctor; he's dying." A flared up and answered, "You've no of my former acquaintances. Soon after I left town, he told this, he isn't fit to pile wood tonight." C smiled feebly and worn and pitiful that B said, "Look here, A, I won't stand then have been saved but they made a mistake about the me, C had been taken ill. It seems that A and B had been said, "Get up, C, we're going to pile wood." Clooked so money to fetch a doctor." "I'll reduce him to his lowest

sunk rapidly. On the evening of the next day, as the shadows sobbed, "Put away his little cistern and the rowing clothes be doctor on C's laboured breathing. "A," whispered C, "I think I'm going fast." "How fast do you think you'll go, old man?" rate." — The end came soon after that. C rallied for a moment murmured A. "I don't know," said C, "but I'm going at any downstairs. A put it in his arms and he expired. As his soul changing the sign. After the fatal blunder C seems to have was near. I think that even A was affected at the last as he stood with bowed head, aimlessly offering to bet with the deepened in the little room, it was clear to all that the end sped heavenward A watched its flight with melancholy nurse accidentally removed it from the bracket without admiration. B burst into a passionate flood of tears and and asked for a certain piece of work that he had left used to wear. I feel as if

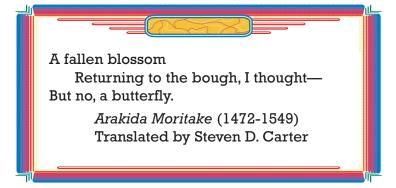
I could hardly ever dig again."—The funeral was plain and unostentatious. It differed in nothing from the ordinary, except that out of deference to sporting men and mathematicians, A engaged two hearses. Both vehicles

spelling was regular and which presented no difficulty to the became a changed man. He lost interest in racing with B, and consented to a handicap of a hundred yards, but arrived first intellect and it became deranged. He grew moody and spoke submitted to be incarcerated in an asylum, where he abjured sable parallelopiped containing the last remains his ill-fated distance to the cemetery.) As the sarcophagus was lowered, at the cemetery by driving four times as fast as B. (Find the the grave was surrounded by the broken figures of the first book of Euclid. - It was noticed that after the death of C, A dug but languidly. He finally gave up his work and settled down to live on the interest of his bets. - B never recovered mathematics and devoted himself to writing the History of beginner. Realising his precarious condition he voluntarily started at the same time, B driving the one which bore the aggravated, and he presently spoke only in words whose from the shock of C's death; his grief preyed upon his friend. A on the box of the empty hearse generously the Swiss Family Robinson in words of one syllable. only in monosyllables. His disease became rapidly

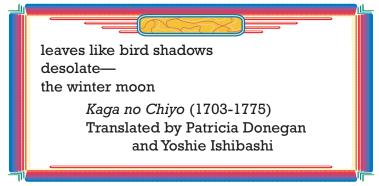
### **Haikus and Short Poems**



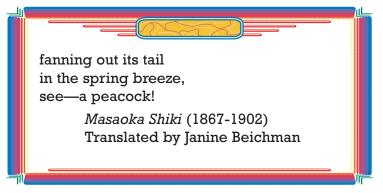
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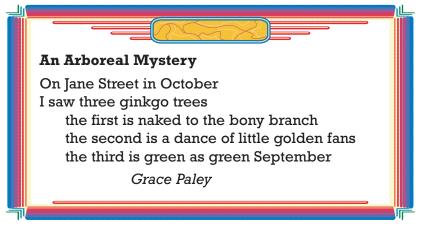
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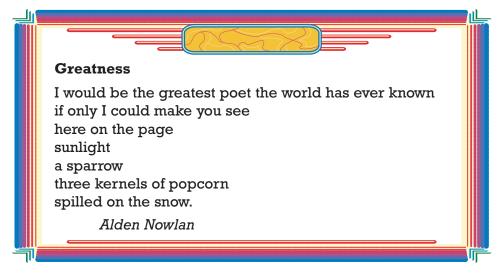
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### View of a Pig

The pig lay on a barrow dead. It weighed, they said, as much as three men. Its eyes closed, pink white eyelashes. Its trotters stuck straight out.

Such weight and thick pink bulk Set in death seemed not just dead. It was less than lifeless, further off. It was like a sack of wheat.

I thumped it without feeling remorse. One feels guilty insulting the dead, Walking on graves. But this pig Did not seem able to accuse.

It was too dead. Just so much A poundage of lard and pork. Its last dignity had entirely gone. It was not a figure of fun.

Too dead now to pity.

To remember its life, din, stronghold
Of earthly pleasure as it had been,
Seemed a false effort, and off the point.

Too deadly factual. Its weight
Oppressed me—how could it be moved?
And the trouble of cutting it up!
The gash in its throat was shocking, but not pathetic.

Once I ran a fair in the noise To catch a greased piglet That was faster and nimbler than a cat, Its squeal was the rending of metal.

Pigs must have hot blood, they feel like ovens. Their bite is worse than a horse's—
They chop a half-moon clean out.
They eat cinders, dead cats.

Distinctions and admirations such As this one was long finished with. I stared at it a long time. They were going to scald it, Scald it and scour it like a doorstep.

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# Definition: Explaining "What"

# What? The Definition

Communication between writer and reader cannot take place unless there is a shared understanding of the meaning of the writer's words. Knowing when and how to define terms clearly is one of the most useful skills a writer can learn. Through definition, a writer creates meaning.

In the biblical myth, which has endured for millennia (a millennium is a period of a thousand years), the Creator presents the animals to Adam in order that he name them:

And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them to Adam to see what he would call them: and whatsoever Adam called every creature, that was the name thereof.

(Genesis 2:19)

Adam isn't asked to count or catalogue or describe or judge the beasts of creation. They are arrayed before him so that he might name them, *define* them, an act which in itself is a kind of creation. This capacity to define things through words and to communicate thought by means of those words makes us unique as humans.

There are two basic ways to define terms: the short way and the long way. The short way is sometimes called **formal definition**. The writer explains in one sentence a word that may be unknown to the reader. An example of formal

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definition is the explanation of the word "millennium" in the paragraph above. You should include a definition whenever you introduce an unfamiliar word, or whenever you assign a particular meaning to a general term. If you do not define ambiguous words or phrases, you leave the reader wondering which of several possible meanings you intended. You should also provide definitions when using technical terms, since these are likely to be unfamiliar to at least some readers. For instance, a reader who is not familiar with the term "formal definition" might assume it means "elaborate" or "fancy," when in fact it means a one-sentence definition written in a particular form.

The second way to define a term is through **extended definition**, a form of expository writing in which the word, idea, thing, or phenomenon being defined is the subject of the entire essay or paper. Extended definition is required when the nature of the thing to be defined is complex, and explaining what it is in detail is the writer's goal.

# Why? The Purpose

In your studies, you have probably already discovered that fully exploring a complex subject requires a detailed explanation of it. Definition papers answer the question, "What does S mean?" For example, the word "myth" used above to describe the creation story does not, in any way, mean "untrue," though that is often the way the word is used. A myth is better defined as a traditional or legendary story that attempts to explain a basic truth. Entire books have been written to define what myth is and how it works in our culture. Obviously, myth is a topic that lends itself to extended definition.

Extended definition is especially useful for three purposes: explaining the abstract, the technical, or the changed meanings of a word or concept. If you were asked in a history class, for example, to define an abstract idea such as "freedom" or "misogyny" or "justice," an extended definition would enable you to establish the meaning of the concept and also to explore your personal commitments and aspirations.

Whatever their professional background, all writers occasionally use technical terms that must be defined for readers who may be unfamiliar with them. For example, a Canadian businessperson with a large potential market in the United States may have to define "free trade" to prospective investors. A social worker would be wise to detail what she means by "substance abuse" in a brochure aimed at teenage drug users. An engineer could not explain concepts such as "gas chromatography" or "atomic absorption" to a non-technical audience without first adequately defining them.

Extended definition can also be used to clarify the way in which a particular term has changed in meaning over the years. For instance, everyone is aware of the way in which the word "gay," which originally meant only "joyful" or "bright," has expanded to include "homosexual," even in its denotative, or dictionary, meaning. Tracking the evolution of a word's meaning can be an effective and interesting way to define the term for your readers.

Clearly, extended definition is ideal for explaining because it establishes the boundaries of meaning intended by the writer. In fact, the very word "define" comes from the Latin word definite, which means "to put a fence around." But definition is not restricted to its expository function. Defining something in a particular way sometimes involves persuading other people to accept and act on the definition.

Our businessperson will probably want to take a stand on free trade after defining it; the social worker's definition of substance abuse might well form the basis of the argument against drug use. Extended definition is thus a versatile rhetorical strategy that can accommodate the urge we all have to convince and influence the people with whom we're communicating.

## How? The Method

audience, an extended definition may use any of a variety of addictive drugs. Sometimes a combination of patterns is the place to determine what questions he or she would be most likely to ask about your topic. Then you'll be able to choose forms, or even a combination of forms. For instance, if you involve comparing the terms "myth" and "legend." Or you instead on one or more of the other patterns explained in might choose to explain some of the effects of a particular myth on a specific culture. An extended definition of gas provide examples of different myths. Another way would best approach. You need to put yourself in your reader's this text. In other words, depending on the topic and the wanted to define the term "myth," one way would be to rhetorical pattern unique to itself. Its development relies process involved in using a chromatograph. An extended chromatography, on the other hand, might focus on the the most appropriate pattern or patterns with which to definition of substance abuse could classify the various Extended definition does not have a single, clear-cut organize your paper.

It is often helpful to begin your extended definition with a *formal* definition. To write a formal definition, first put the term you are defining into the general class of things to which it belongs; then identify the qualities that set it apart

or distinguish it from the others in that class. Here are some examples of formal definitions:

Distinguishing Features	that lives in water.	of women.	of people in general.	derived by establishing	the total value of a	country's goods and	services.	of a job applicant's	education, work	experience, and	personal background.
Class	a shelled reptile		the hatred	an economic	indicator			a written	summary		
	.i. is	13. 13	$\dot{s}$	is				$\dot{s}$			
Term	A turtle	A tot totse Misogyny	Misanthropy is	The gross	domestic	product		A résumé			

Constructing a formal definition is a logical way to begin any task of definition. It prevents vague formulations such as "a turtle lives in water" (so does a tuna), or "misanthropy is when you don't like people." (By the way, avoid using "is when" or "is where" in a formal definition—it's bound to be loose and imprecise.) Notice that a formal definition is sometimes a ready-made thesis statement, as in the last two examples given above. An extended definition of the gross domestic product (GDP) would divide the GDP into its component parts—goods and services—and show how their

value is determined. Similarly, an extended definition of a résumé would explain its three essential components: the applicant's education, work experience, and personal background.

There are two pitfalls to avoid when you are writing definitions. First, do not begin with a word-for-word definition copied straight out of the dictionary, even though you may be tempted to do so when you're staring at a piece of blank paper. Resist the temptation. As an introductory strategy, a dictionary definition is both boring and irrelevant. It's your meaning the reader needs to understand, not all the potential meanings of the word given in the dictionary. Webster's Third International Dictionary defines love as 'a predilection or liking for anything" is hardly a useful, let alone an attention-getting, introduction. Second, don't chase your own tail: avoid using in your definition a form of the term you're defining. A definition such as "adolescence is the state of being an adolescent" not only fails clarify the meaning for your readers, it also wastes their

A good definition establishes clearly, logically, and precisely boundaries of meaning. It communicates the meaning in an organizational pattern appropriate to the term and to the reader. To define is, in many ways, to create, and to do this well is to show respect for ideas or things you're explaining as well as courtesy to your audience.

# The World View of a Computer Hacker

### JONATHAN RITTER

The dawn of the electronic age has brought a new breed of individual to life: the computer hacker. A distant cousin of the weekend hobbyist or casual enthusiast, the hacker regards computers and their employment as the single most defining element of his being. He derives both physical and spiritual fulfilment from their use.

Viewing *data* as weapons and *programs* as their delivery system, the hacker considers himself a privateer of the modern era. He likens his computer to a vessel, a battleship for him to cruise the world's computer networks, assailing the weak and subverting the unsuspecting. To his prying fingers, no data base is sacred. He is the underdog, a David against an army of Goliaths, and he fantasizes about bringing big corporations and, indeed, entire governments, to their knees.

Periodically having to detach himself for such things as going to work or gathering food, the computer hacker is decisively in his element when perched in front of a computer terminal in his basement or attic. Once he has dispensed with his dinner of Alphabits and cheese toast, secured a plentiful supply of Coke and cleaned the previous night's tobacco dust from his screen, the hacker will ready himself for another night's computing session. Consoled by the soothing hum of his machine's cooling fan, he will bask

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momentarily in the warm glow of the monitor before easing forward, after a few minutes of quiet concentration, to quickly, but gently and with precision, tap out a string of keystrokes. He has targeted his prey.

The computer hacker is not a social animal. He struggles with small talk and has difficulty communicating with technically uninformed people, and his introversion confines him to a tightly knit circle of friends. Arriving unescorted at a party, he will drift about making perfunctory conversation before gravitating to the basement (or garage) to happily chat away in technobabble with two or three like-minded people. At the party's breakup, he will offer genuine thanks to the host, not so much for the Chivas, but for the chance to meet a fellow developer of self-propagating, autonomous computer programs. A sporadic user of alcohol, the computer hacker breaks his prolonged dry spells with feverish bouts of whisky drinking with other hackers, who invariably spend the evening contriving a plot to destabilize the overseas currency market.

The computer hacker's bizarre fixations and peculiar habits are telling signs of his breed. He will, for example, operate all of his computers with the covers removed, partly because he relishes the sight of raw electronics, and partly because he is regularly installing and removing components. He will speak lustily of the "techno-aroma" of new equipment and will regularly place his nose next to the cooling fan to inhale the scents of jet-moulded plastic metal and printed circuit boards. An amorous relationship exists between the hacker and his computers. He can often be found slinking away from a late-night computing session, physically drained and smoking a cigarette.

The hacker will often display perplexing and astonishing behaviour when associating with mainstream society. When planning to move from one dumpy apartment to another, for instance, the hacker will ask the landlord questions about reliable power and "clean" telephone lines, and his eyes will expertly scan the dwelling for an abundance of AC outlets. In a consumer-electronics shop, the "candy store" for the hacker, he will do such things as program VCRs and ask to look inside television sets. He typically knows exactly what he wants before he shops, having studied the 600-page Computer Shopper's Guide and memorized product evaluations from Byte Magazine. Fluent in at least three computer languages, the hacker commonly leaves people bewildered by his speech. He does this unintentionally, absentmindedly forgetting to include English in his conversation.

Friends and family who seek advice or help from the hacker frequently regret the decision. Humour is often of a vocational nature to the hacker, who is likely to regard as extremely funny the suggestions to a co-worker that she look "behind the desk" for a missing computer file, or that perhaps a document that didn't get printed is somehow "stuck in the cable."

The hacker's preferences, predictably, reflect his personality. He regards Radio Shack as a store for amateurs and any equipment not meeting U.S. military specifications as "Fisher Price playthings." He spends an inordinate amount of his income on gadgetry, keeps a spare computer around just in case, and is interested in cellular car phones only for the possibility of using them with his laptop computer.

To the hacker, a job is only a source of income [with] which he is able to purchase more computing implements. He will usually disguise himself as a white-collar worker and

function as a support or development person, burrowing himself away in a back office to work on obscure projects unknown and incomprehensible to most of his co-workers. The anonymity of his circumstances is deliberate, as he loathes the idea of a more public position and does not like people to know of his extracurricular activities. He derides IBM for setting the industry standard—stiffened white shirt, plain tie and dark blazer—and will habitually show up for work wearing the same corduroy jacket, pop-stained tie, untucked shirt and beltless trousers. When the temperature drops, he will simply add layers of mismatched clothing as

His company's computer system is almost certainly regarded with disdain, as it rarely matches the power and flexibility of his home system(s). When his management refuses to authorize the purchase of the computer equipment he has asked for, he contemptuously, but briefly, considers sabotaging the company's computer network, or at least crippling it enough to justify his requisition.

Politically, the hacker is attracted to the Reform Party, solely because of its promise to pour millions into lengthening the information highway. Conversely, he is suspicious of the NDP for its "Luddite thinking," and instinctively would never vote for a party whose literature was printed on cheap, dot-matrix printers. Bill Clinton gets praise from the hacker for advertising himself as the first president who can be reached by electronic mail.

The computer hacker can be seen as a manifestation of a society surrounded and enthralled by technology. He is awed by its magnitude, inspired by its possibilities and anxious about its future. He can be likened to his ancestors 10,000 years ago, who rubbed two sticks together and changed the course of the world forever.

## ARMED WITH A BIG DOSE OF PASSION AND OBSESSION, DR. SAMANTHA NUTT FOLLOWS HER HEART ON A **SOUL**

### **JOURNEY**

TO MAKE THE WORLD A BETTER PLACE.

by Michele Sponagle

Dr. Samantha Nutt has witnessed suffering of monumental proportions in some of the world's most dangerous war zones: Iraq, Somalia, Liberia and Myanmar. She's seen more cases of malnutrition and abuse than is fathomable for any human being. In Burundi, she watched as a father and son were tied up at gunpoint and marched into a field to be shot, and she has had her own brushes with disaster: threats, intimidation, angry words and accusations, the sound of bombs falling in the distance and machine gun fire a little too close for comfort. She was detained by armed guards for four hours in Liberia as she carefully tried to negotiate her way across the border. But the 31-year-old talks about these incidents calmly and without complaint. "People in these countries take risks every single day," she says. "I can leave any time. They can't."



THE DOCTOR, HUMANITARIAN AND CO-FOUNDER OF WAR CHILD CANADA, a non-profit organization dedicated to improving the lives of women and children affected by war, Sam is a tireless force. Between trips overseas and a weekly commute

from her Ottawa office to her general practice and teaching position in Toronto, she still happily makes time to attend to all the enquiries she receives from people who want to help her cause. On this late afternoon, she is halfway through another 12-hour day at the office, sorting through the more than a thousand e-mails garnered after the recent airing of her documentary, *Musicians in the War Zone*, a project she produced, with help from her husband, Dr. Eric Hoskins, filmmaker Bruce McDonald (*Hard Core Logo*) as well as MuchMusic. Later this year, she'll focus her attention on the troubled land of Sudan.

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It's partly dedication that fuels Sam, along with a big dose of passion and a dash of obsession understandable when you look at her childhood, when the seeds of her humanitarian tendencies were planted. In the first year of her life, Sam and her family moved from Toronto to South Africa, where her father, a well-respected shoe designer, had accepted a job. Though she may not have been able to pronounce the word 'injustice,' Sam was confronted by the unfairness of it at age four when she and her friend Norah, who was black, were forced out of a "whites only" park by police. "I remember standing in the park and sobbing," she recalls.

More worldly wisdom was in store when her father's job took the family to Brazil. "When we were living in Brazil, I played soccer with kids in the park. When it got dark, I went home. They pulled out blankets and slept on the grass. It took me a while to realize that they were homeless and not just camping out. I really understood then that some children had much more than others."

As a teenager, Sam realized her experiences had made her relate to the world quite differently than others her age. "High school life in Toronto often seemed petty compared to my experiences living in poorer countries."

But upon graduation, it was the glamour of Broadway and an acting career that appealed to Sam much more than medicine or international development. She enrolled in a drama program, but found that something was missing. It wasn't until attending McMaster University in Hamilton, Ontario, that she found the missing link through a combined arts and science program. The balance was a fit for Sam and it was there that she met Dr. Herb Jenkins, the program's founder and a man Sam calls her mentor.

On the heels of frosh week, Dr. Jenkins sat his new students down for a chat. "He addressed us as future world leaders, doctors, lawyers and humanitarians," recalls Sam. "He told us we were privileged to be Canadians and to have the best education available. He warned us not to waste our time and encouraged us to make the most of the opportunities we had. A light went on for me. I began to feel a great responsibility to do something bigger."

She graduated with a bachelor of arts and science degree and enrolled in medical school—a step in the direction of turning her lifelong exposure to human rights issues into a career. "Health is a basic human right," says Sam. "I thought medicine was a great vehicle for helping in an area that is globally important." Still, the student experience left her frustrated and disillusioned. "As a medical student, I felt out of place. I had come from an arts program and in medical school, there was such an emphasis on science, showmanship and competition. Success was usually equated with getting published in medical journals," she says. "It didn't live up to my expectations. I thought I had made a huge mistake and thought about dropping out."

What saved Sam was McMaster's international medicine group. She met others with whom she could identify and gave voice to her desire to find out why some people in the world enjoyed good health while others did not. Her path was finally set. She set off for the United Arab Emirates to examine pediatric immunization, then went to Somalia in early 1995 to evaluate maternal and child health immunization as a member of a UNICEF team. On the day she arrived in Somalia, Sam was welcomed by the sound of machine gun fire. That visit marked her first encounter with a war zone, and the beginning of many more to come. "It opened my eyes to the real tragedy of war," says Sam. "You see the best of humanity and the worst of humanity. You can't imagine the extents people will go to in order to make someone else suffer."

Today Sam tries to infuse her passion into others. Six months of the year she teaches the International Health Fellowship Program (which she founded in 1998) at Toronto's Sunnybrook and Women's College Health Sciences Centre. Her general practice is also located there, where most of her patients are women, and many of them are refugees.

For coping with a high-stress, demanding job, Sam finds humour to be a saving grace. A call to her home reveals an answering machine message that says: "Hi: You've reached the Nutt house. If you'd like to leave a message for one of the in-patients, do so at the tone." She also confesses to being a big fan of *The Simpsons* and has been known to quote Bart Simpson in her lectures. She enjoys the collective sight of jaws dropping as she begins to explain the ravages of war using some of her favourite bon *mots* from the spiky-haired philosopher: "Contrary to popular belief, war is neither glamourous, nor fun. There are no winners, only losers. Peace man."

Make no mistake, Sam takes her work very seriously, but she is savvy to the fact that a spoonful of sugar makes her audiences more responsive to the bitter reality of war. When she founded the Canadian arm of the British War Child organization in 1999, she knew she wanted to do things differently. "I realized that to make change you need attention to get the funding necessary to help," she says. "I wanted to avoid the stereotypes. I didn't want to show a child with flies on the face. I wanted it to be made clear that they don't need pity. They need support – political, psychological and financial."

In the early days of her nonprofit crusading, much of Sam's time was spent filling out forms. Helping her through the paper jungle and teaching her the basics was Frank O'Day, a veteran humanitarian, who created Street Kids International and who was the former chairman of the Land Mines Foundation of Canada. Laughs Sam: "In those first few months, War Child Canada was me and the cell phone that I carried in my backpack." Slowly, the foundation took shape with a board of directors, promotional materials and office space.

Sam's next step was enlisting the support of the music industry. There lay the key, she believed, to gaining the enthusiasm of the under-30 age group. It was rough going at first: record companies and artists were reluctant to pledge support to a fledgling non-profit organization. Sam faced the same challenges that any entrepreneur confronts. "There's a lot of cynicism in the music business," she says. "It's tough to get in."

But after much door-knocking, War Child finally got its break when former MuchMusic head honcho Denise Donlon (now head of Sony Music Canada) invited Sam to a meeting. Donlon said simply: "Let's try to get things moving forward." With a powerful ally now onside, things did indeed go forward—in giant steps. MuchMusic agreed to run War Child Canada's first public service announcement. Then last year in Winnipeg, Sam met up with Chantal Kreviazuk at the War Child Canada benefit concert. Sam had previously approached Kreviazuk about participating in *Musicians in the War Zone*, and upon meeting her in person, was able to firm up the deal. Kreviazuk's husband, Raine Maida of Our Lady Peace, followed suit, as did David Usher from Moist at the urging of Donlon, a close friend.

Still, there are challenges to running a charity that is in its infancy – primarily monetary. War Child Canada operates on annual revenues of just over \$1 million. Compare that to a more established charity like World Vision Canada, with annual revenues in the neighbourhood of \$170 million, and it's easy to see how daunting War Child Canada's mission is. Yet, that hasn't stopped it from accomplishing remarkable things: kids living in a camp for amputees are now able to attend school, courtesy of funds from War Child Canada. Young people at the Thailand-Myanmar border lobby for political change with their own newsletter and computer link up. A Liberian dance group helps heal its ravaged country through music therapy and a video camera purchased with Canadian-donated funds.

When Sam travels to the war zones of the world, she isn't dressing wounds or administering medicine. Her primary purpose is to gather information and identify projects. Like a detective, she looks for clues as to what the living conditions are, what kind of help is needed and who can best administer it. After her assessment, War Child Canada links up with the most appropriate local grassroots humanitarian groups and funnels needed cash to those

closest to the problem and, most importantly, the solution.

It is also events like the airing of *Musicians in the War Zone* that keep Sam enthusiastic about providing support and solutions. "I love seeing the response we get. It means a lot when people understand the issues around what it means to live with war. That to me is a huge success."

For people who want to get involved in international humanitarian work, Sam's advice is straightforward and candid. "You've got to be grounded, know yourself and your limitations. You shouldn't be a risk-taker or have a cowboy mentality. That's a misconception," she explains. "This work is about creating partnerships that make the world a better place. Great intentions are not good enough. To be a humanitarian, you really have to do it with all your heart and soul."

From armchair supporters, Sam welcomes donations or attendance at a War Child event or some time spent volunteering. There's also Generation Peace, a War Child Canada program that enables high school students to link directly with young people in war zones and to support them through fundraising. This fall, university students will also have an opportunity to get involved as Generation Peace expands.

Despite her long list of accomplishments, Dr. Samantha Nutt doesn't want to be called successful. It's a word she isn't very fond of. "I just can't think that way," she says. "It's just too complacent. There will always be war somewhere in the world and there is still a huge amount of work to be done."

## Native People Finally Claim Their Future

### Doug Cuthand

ur history in this country has always lacked a vision of the future. We were always assumed to be a people who had none.

In the early 1900s, things were just moving right along, the boarding schools were operating at full capacity, and Indian land was fair game for speculators and governments.

The Indian Act of the period had lots of provisions concerning the sale and disposal of Indian land but nothing existed for additions to reserves. The Act was clear on enfranchisement or loss of Indian status, but vague on the creation of new band members other than those born into that status.

We were considered a vanishing race, and government policy reflected that notion.

In the course of about three decades, more than 300,000 acres of Indian land was confiscated and sold. Some was done "legally" by using the Indian Act and the Soldier Settlement Act. Other land was taken through questionable means by land speculators and their co-conspirators in government.

Because Indian people needed a pass to travel off the reserve, they did not use some of their land and it fell into a surplus category. For example, the Last Mountain Reserve had established for the bands in the Treaty Four territory as a

hunting reserve. However, when nobody was allowed to travel, it fell into disuse and was sold off.

At one time, there were small parcels of reserve land down the eastern shore of Last Mountain Lake. These reserves had been established to serve as camping areas while the people exercised their fishing rights. Again, because nobody could travel freely, the land was declared surplus.

In the Battlefords area, Father Delmas had a dream of a Catholic colony made up of settlers from Quebec. He found some beautiful land west of the Battlefords that suited his purposes. But, unfortunately, it was home to the Thunderchild and Moosomin First Nations.

Delmas nagged and threatened the chiefs until they finally agreed to hold a vote, sell, and move to a new area. The vote was questionable and close, but Delmas got his way and the two bands were relocated to inferior land farther north. Today, the town of Delmas sits on the old Thunderchild reserve.

After the first wave of settlement, the province was filling up and all that "unused" reserve land was too good to resist. Land speculators moved in and worked in collusion with the Department of the Interior and the minister, Clifford Sifton, in particular.

Sifton had taken on the settlement of the West with religious zeal and he wasn't about to give up just because the available land was running out. Reserve land was put on the market in record amounts, whole reserves disappeared, and the people were placed on nearby reserves.

Pheasant Rump and Ocean Man were forced onto White Bear. Young Chipewyan, where the town of Laird now sits, disappeared. And east of the town of Saint Louis, Chacastipasin was liquidated and the people placed on the James Smith Reserve.

(continued)

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politically, and economically, and the effects are still felt. The land sales devastated the First Nations socially,

Following the First World War, the government forced a Most of the reserves in the Qu'Appelle Valley were cut in number of reserves to give up land for soldier settlement. half, with the best part going to provide land grants to returning soldiers.

One of the government's most loyal supporters was an Indian Agent named Graham. Graham was determined to surrender as much land as possible, and his tactics would have landed him in jail today.

during the dinner break, when most of the people were away. For example, he would call a meeting and hold a vote submission. His tactics were shameful and caused untold He reduced rations to the point of starving people into suffering.

At one time, the reserves of Muskeg Lake and Mistawasis land to soldier settlement. The proceeds from the sale of the were much larger and actually touched. Both reserves lost Muskeg Lake land were loaned to the province for the

construction of the Borden Bridge west of Saskatoon. The loan was never repaid and the band lost twice.

On May 14, 2000, the Federation of Saskatchewan Indian memorandum of agreement to allow for the transfer of land Nations, the province, and the federal government signed a and cash compensation to correct this injustice.

The agreement isn't a done deal. Negotiations must take place to validate the claims.

Nations have had their surrenders validated. This represents 100,000 acres of land. Another 190,000 acres are currently This process is currently underway. So far, ten First under negotiation.

Sequence 2, Texts

forward together on issues, and this agreement is another Saskatchewan First Nations have a history of moving example of this political discipline.

exciting political and economic force in this country. We have long since ceased to be the vanishing race, and agreements Today's First Nations are coming into their own as an such as this one stress this fact.

# Right Stuff

### By Paul Lima

"Help!" the small business owner wailed over the phone to Lynda Morris. "I have two employees who are in desperate need of (Microsoft) Word training. They should be able to edit documents I create for clients at the same time on the network, but when one employee revises a proposal, it overwrites the work the other has done. The situation is untenable. It's driving us crazy."

Using Microsoft Word, the owner and her employees write and edit business proposals and requests for quotes (RFQs) for other companies. All were experienced Word users and were familiar with networks, but they could not get to the bottom of their problems. Productivity was in serious decline. Would Morris come in and do some emergency training, the owner asked?

Rather than showing up and simply conducting Word training, Morris watched the employees work for an hour or so until the root of the problem became apparent. The employer created proposals in Master Document, "which is a beast all unto itself, but great once you get the hang of it," says Morris. Unfamiliar with Master Document, the employees

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opened a file, poured the contents into a new document, did their work and then attempted to return the completed work to Master Document

This meant two people could not work on different sections of the same document at the same time. One had to wait until the other had finished editing and had saved the file, otherwise they would overwrite each other's work—which they had done the first few times they worked on the same file.

Once Morris identified the problem, she conducted a couple of hours of training and then the company was able to get on with its business.

When it comes to small business owners and their employees stumbling through the computer minefield, Morris, president of Toronto-based NicLyn Computer Consultants (www.nidyn.com), has seen it all: New employees, hired because they possess certain computer skills, not living up to expectation; dedicated, productive employees becoming

### **TECHNOLOGY**

indifferent, unproductive ones when new technology is introduced; bosses afraid to admit they don't know what they're doing; employees learning how to cover up computer illiteracy as other workers have learned how to cover up illiteracy.

"A lot of times, the business owner sees the employee as being obstinate when they don't know what they're doing," she says. In the case above, the boss was enlightened enough to have someone investigate the situation and propose a solution rather than simply accuse the employees of dogging it. The lack of training, plus the inefficiencies and frustrations it creates, is "an epidemic" in small business, Morris says.

If she is correct, the epidemic afflicts most businesses in Canada. Of the approximately one million businesses in Canada, 78 per cent have fewer than five employees and almost 98 per cent have fewer than 50 employees, according to Statistics Canada. Then there are the 1.5 million Canadians who are considered to be self-employed, often working on their own.

### IS INFORMAL TRAINING ENOUGH?

According to a Canadian Federation of Independent Business (CFIB) report, small and medium-sized enterprises (SME) have been criticized for not providing personal or workrelated support to their employees. "Such conclusions stem from research that tends to measure only the existence of formal programs offered by business and overlooks the many informal approaches used by smaller business to support the needs of their employees," the report states.

"It was a long, complicated and unnecessary process," says Morris.

However, it was the process the business owner taught each of her employees because that was how she learned to fax from a computer.

Almost all small businesses surveyed by the CFIB provide some kind of training to their employees. One-third offer training to their employees using a formal approach. Almost half of small companies in the community service (48 per cent) and finance/insurance/real estate (49 per cent) sectors offer formal training, while those in agriculture (70 per cent) and business services (68 per cent) primarily provide training in an informal manner.

Based on her extensive experience with small businesses, Hilma Sinkinson can be excused if she concurs with Morris' assessment of the state of small business computer knowledge across Canada. The lack of knowledge often starts at the top - with business owners who frequently don't know how to use computers effectively - and trickles down to employees who are trained informally by their employers. Informal training, when the people in charge have no formal training themselves, just doesn't cut it, says Sinkinson, owner/operator of **Essential Business Services** (www.essential businessservices.com) in Ouesnel, B.C.

Well-intentioned small business owners who train their own staff often make mistakes, agrees Morris. She was called into an once where everyone hated using the computer fax software. After asking an employee to fax a document, Morris quickly discovered the problem: The employees didn't know they could fax from Word. Instead, they saved documents, opened WinFax PRO, brought documents in as attachments and

then faxed them. "It was a long, complicated and unnecessary process," says Morris. However, it was the process the business owner taught each of her employees because that was how she learned to fax from a computer. When Morris showed the owner how to fax from Word, she laughed and shook her head, amazed. The owner and her employees are now happily faxing from their PCs.

Sinkinson and her staff specialize in bookkeeping, tax preparation, accounting system, Internet and Windows training. She sees a great deal of frustration among small business owners at year-end because it can take a full year before the owner receives professional feedback on the state of the company's books from their accountant. When she reviewed the books of one entrepreneur at the end of his fiscal year, Sinkinson had to tell him he had a gross income of \$150,000 against \$450,000 in expenses. He knew it wasn't right because he hadn't touched his line of credit. It turned out that a staff person had missed recording revenue, but neither the owner nor the bookkeeper had looked at a single statement all year since they didn't know the accounting program could produce interim statements. The owner assumed the bookkeeper was more familiar with the program, says Sinkinson.

"If an employee has been making mistakes consistently throughout the year, the accountant's bill for correcting or redoing the work often motivates small business owners to call in a trainer," she adds.

### TRAINING IS AN INVESTMENT

Running lean, most small business owners often see training as an expense rather than an investment, says Sinkinson. They also see training as something that "takes up time they or their employee could spend making sales, servicing customers or building the business." For instance, the Y2K problem meant that many Windows users had to upgrade their software, particularly financial programs, and it drove the last DOS holdouts to Windows. "Many businesses that cut corners rather than investing in training are still feeling the pain of the transition," she says.

Morris admits it takes time to learn how to use computers and software, but automation saves time too and can help improve productivity. "I gain time when I click on my contact management icon and see everybody I haven't talked to this month. That's important information in a service-oriented business."

Morris finds that most people don't use technology to its fullest because they lack the knowledge or training required to understand how computers, fax machines, telephone systems and other office automation tools work. There are a number of reasons for this, she says. Computers are often not set up properly or employees are asked to work on poorly designed programs, so they can't apply the skills they do have. In addition, people think computers are expensive and complicated.

Morris took a Self-Employment Assistant (SEA) program and was shocked that

"If an employee has been making mistakes consistently throughout the year, the accountant's bill for correcting or redoing the work often motivates small business owners to call in a trainer," she adds.

10 of her 24 classmates were starting businesses without computers. The instructors discussed keeping ledger books rather than using accounting programs. They told Morris computers were too expensive for some start-up businesses and computerized bookkeeping was complicated. The budding entrepreneurs will be starting "about 10 years behind" other businesses when they could purchase a used computer for \$300 and at least write and fax letters and manage contacts, Morris says.

There are simple things a person can do to improve their computer efficiency without calling in a trainer. "Get icons onto the desktop," says Morris. "If the program is a click away, most people will use it and begin to learn it." If a person has trouble keeping contact management software up-to-date, Morris suggests the program be added to the start-up menu so it launches when the computer boots up. "It's hard to ignore that," she says.

### THE RIGHT STUFF STARTS WITH THE INTERVIEW

Sinkinson imbues her own staff of five with her mentoring and training philosophies by encouraging continual education and growth. "Nobody who walks in my door is ready to work. They require training. How much and in what areas, that's my job to find out in the interview." Her goal is to make sure her staff can do the books for her clients and teach them how to use their accounting programs effectively.

Most small business owners

are too busy to interview properly, yet determining if a potential employee has the skills required to operate the company computer effectively starts with the interview, says Sinkinson. When she interviews for clerical help, Sinkinson has candidates work on a non-timed hands-on project with measurable standards. If they can't lay out a letter or report, there is a good chance they don't know the software. She has seen people with impressive resumes use hard returns at the end of every line because they were not familiar with the wrap text feature. To centre a line, interviewees have used spaces rather than clicking on the appropriate icon.

"These people are applying for a professional secretarial position and have graduated from a college administrative assistant program," she says with a sigh that suggests she doesn't want to talk a great deal about the state of computer training in colleges.

When hiring someone to do the books, Sinkinson suggests an employer create a sample company and ask candidates to post information. Candidates who say they do not understand the computer settings may be masking a lack of knowledge. "If you want this person to work independently, they should be able to get into the program and determine how to makes the entries."

Potential employees who have only worked for large companies might know a specific segment of accounting packages—payables or receivables, for instance—depending on their previous roles. Or they may only have done straight data entry with

little or no analysis. These limitations can make them unsuitable for a small business where they will be expected to "do it all" unless the employer is willing to invest in training. It's up to the business owner to draw this information out of a prospective employee, says Sinkinson.

Once a new employee is hired, Sinkinson believes an owner or manager should spend time with them to personally train them for two or three days so they have a solid foundation in the ways of the business, the job and the systems they will have to use. A little time invested up front can save a lot of time down the line if it prevents costly mistakes, she says.

Finally, she suggests that employers check on the progress of their new hires. If you are entrusting your books to someone, you want to know sooner rather than later that they are doing it right.

This can be awkward when working with family members, but it is still necessary. And almost two-thirds of firms with less than 50 employees hire family members, according to the CFIB report. Most of these family members are paid for their services. However, firms that are very small—less than five employees—are twice as likely as larger firms to have unpaid family members working with them.

"Cheap is not always better," says Sinkinson. Bottom line? If a person can't do the job, the company's bottom line suffers. So training unpaid family and friends is as important as training paid employees.

When it comes to spending money on computer training,

Morris says classroom training often covers topics the trainee doesn't need or misses topics that the trainee requires. As a consultant who believes in customizing training to meet identified needs, she admits to having a bias, but she highly recommends that companies hire trainers who use a five-stage process:

• Audit what the employee does and the skills required to do the job;

- Determine the skills the employee has;
- Conduct customized training designed to fill the skill gaps identified in the audit;
- Measure the results of the training to ensure the training was effective;
- Provide follow-up support. Both Morris and Sinkinson say companies that pay attention to computers and training will be in a better position to succeed in an age in which computerization

has become an integral part of the way we work, shop, learn, play and live. That doesn't mean every company in Canada requires computers to stay in business. However, when companies invest in technology, they should ensure that employees can use it efficiently and effectively—otherwise there is little point in making the initial investment.

### Stage versus Film

Many of the dramatic elements discussed so far in this text can also be found in a play. A play, for example, needs a sympathetic protagonist, conflict, problems for the protagonist, an interesting subplot, and an important issue to deal with. On the other hand, because of the physical structure of a theater, there is a degree of compactness in a play that is missing from a screenplay. Most of the scenes in a play, for example, need to be located in one or two places to avoid elaborate set changes. This arrangement creates more tension and conflict between characters, because the characters, unlike in film, literally cannot escape each other.

Characterization is also different in a play than in a screenplay. As with a novel, the writer has more time to develop characters and spend more time on backstory. Dialogue can also be different. Speeches are often longer in a play; characters are more likely to talk to the audience or deliver soliloquies. Structurally, there are fewer scenes, sometimes different endings, and even different issues involved in the story. Technically, there are differences as well. In film, there are camera angles and editing. On the stage, there are elaborate spectacles, interesting costuming, and sometimes even live music.

On the stage, the audience is basically watching the performance from one angle: a medium or long shot from their seats. Here, the importance of dialogue and the actor's verbal ability are the keys to a good performance. In film, the audience can watch the performance from several angles. They can see a close-up of the protagonist's face and watch reaction shots of the other characters in the story. Dialogue can play a secondary role, with key communication coming through the visual—the specific reaction shot, a zooming in, or a close-up of the character's eyes.

**Stage Versus Film:** Reprinted from *Screen Adaptation: A Scriptwriting Handbook* by Dr. Kenneth Portnoy. Copyright © 1998 Butterworth-Heinemann. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

FIRST NATIONS: THE



### CIRCLE UNBROKEN

### Magic in the Sky

Ages 11 to Adult

### 19 minutes 55 seconds

This program is an edited version of *Magic in the Sky*, directed by Peter Raymont. The film was originally produced by Investigative Productions in collaboration with the National Film Board and the Inuit Tapirisat of Canada, 1981.

### **SYNOPSIS**

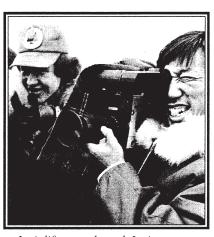
This program is about the power of television. It focuses on the arrival of television in the Arctic, and on the response of several Inuit communities where the people

decided to harness the medium and achieved remarkable success. The program raises many questions about the powerful effects of bombarding the home with images of war, violence, soap operas and commercials. The Inuit questioned the relevance of this flood of "southern" culture and set out to make their own programs, beginning with the Inukshuk and Northern Quebec Anik B projects in 1980.

### **BACKGROUND**

Until recently, apart from the military and the government, Canadians paid little attention to the land or the people of the North. But after World War II, discoveries of gas and oil, concerns about Canadian sovereignty in the Arctic, environmental concerns, and the creation of Nunavut have increased the interest of southerners and increased the pressure on the Inuit to adopt or adapt the "southern" culture and economy into their own way of life. Television, in this context, is a powerful tool that can be used to induce northern peoples to give up their values and to behave, believe, and buy like southerners.

Magic in the Sky: Reprinted from First Nations: The Circle Unbroken. Copyright © 1993 The National Film Board of Canada. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, 2004.



Inuit life, seen through Inuit cameras

In 1973, the trickle of southern culture turned into a flood with the arrival of television via satellite. In the long dark winter night, television sets became common furnishings in Inuit homes. The results, from the Inuit perspective, were mixed. Children learned English earlier and more readily, but the Inuit language suffered. Youth readily picked up new ideas, new values, and new attitudes from television.

Work and school attendance dropped. Time spent hunting and fishing declined, reducing the quality and variety of the food supply and undermining the transmission of those skills to young people. Television might unleash a cascade of changes that could threaten the survival of a system of values derived from life on the land.

The response of the Inuit, Dene and other First Nations in the North has been a sustained campaign for a broadcasting system that would provide television programs relevant to the North, in Aboriginal languages. The first major experiment was the Inukshuk project described in this video. Following the success of Inukshuk and the Northern Quebec Inuit Anik B projects, the Inuit Broadcasting Corporation was created in 1982. In 1992, Television Northern Canada began broadcasts in 10 languages to 94 communities spread over 4.3 million square kilometres. While funding is still scarce, these broadcasters are pursuing the vision that is clearly stated in *Magic in the Sky*.

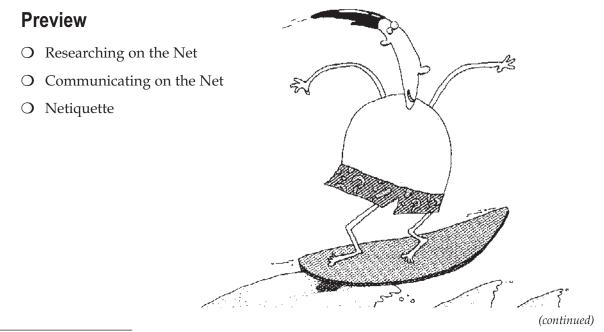
It is often assumed that a culture which has not developed high technology on its own will be harmed by new technology and will not have the means to adapt or use it for their own needs. The Inuit prove otherwise. They recognize that television is a powerful force which can be used to support their culture if they can maintain control.

"Cyberspace can give you more homework help than 10 libraries combined, and it's open 24 hours a day." —Preston Gratin

### Using the INTERNET

The Internet can be a writer's greatest resource, or a writer's biggest waste of time. It can be a place of joy and wonder, or a place of severe frustration. It all depends upon how you use the Internet. There are so many links to explore, so many flashy elements involved, that you can easily get lost. And, as with any new technology, it's frustrating to need something in a hurry and not really know how or where to find it. However, if you take time to learn about this tool, plan ahead before logging on, and stay focused on your original purpose for browsing, the Net will take you to resources you never would have imagined.

In this chapter, we'll discuss how to use the Net for research and how to become part of its community. (*Note:* Publishing on the Net is discussed in "Publishing Your Writing" on pages 38–39.)



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### Researching on the Net

One of the best things about the Internet is the wealth of information it makes available. Of course, you have to know how to find that information, how to evaluate it for accuracy, and how to save it for later use.

### **Locating Information**

Your first research task as an Internet user is to final relevant and trustworthy sources of information.

### **USING AN INTERNET ADDRESS**

Sometimes you will have the address of an Internet location, perhaps from a book, a periodical, or a teacher. Type the address into the bar at the top of your browser window; then press the enter or return key. Your browser will send a request for that site across your Internet connection and load it, if it's available.

### **USING A SEARCH ENGINE**

If you don't have any Internet addresses for your topic, a search engine can help you look for sites. (For word-search tips, see page 333.)

**Browser Searching** \* Many browsers have an Internet-search function built into them. Just type words about your topic into the address bar, then press "Return" or 'Enter," and your browser will supply a list of suggested sites. Select one of those links to load that site.

**Web Search Engines \*** The Web offers many different search engines. (See the Write Source site, <thewritesource.com>, for a recommended list.) Some use robot programs to search the Net; others accept recommendations submitted by individuals; most combine these two approaches. When you type a term into a search engine's input box, the search engine scans its listings for matching sites. Then the engine returns recommendations for you to explore. (Most search engine sites also provide topic headings you can explore yourself rather than trusting the engine to do your searching.)

**Other Search Engines ★** The Net is more than just the Web. You may find valuable information elsewhere on the Net. These other places have their own search functions. Your favorite Web search engine can lead you to web pages describing these other services.

### CONDUCTING A PAGE SEARCH

To find information quickly within a file, use the available document search functions. Just as your word processor can seek a particular word within a document, most Web browsers can "scan" the text of an Internet document. See your browser's help files to learn how.

### Word-Search TIPS

Mastery of search engines lies in how you phrase your searches.

- Enter a single word to seek sites that contain that word or a derivative of it. *Example:* The term "apple" yields sites containing the word "apple," "apples," "applet," and so on.
- Enter more than one word to seek sites containing any of those words. *Example:* The words "apple" and "pie" yield sites containing "apple" only and "pie" only, as well as those containing both words (together or not).
- Use quotation marks to find an exact phrase. *Example*: The term "apple pie" (together in quotation marks) yields only sites with that phrase.
- Use Boolean words (*and*, *or*, *not*) to shape your search. *Example*: The phrase "apple and pie" (without quotation marks) yield sites containing *both* words, though not necessarily as a phrase. The phrase "apple or pie" yields sites with *either* word or *both*.
- \* Check the instructions on your favorite search engine to learn how to best use it.

### **Evaluating Information**

It isn't always easy to judge the usefulness of information on the Net. Here are some guidelines to help you.

**Consider the Source** \* Government and education sites are usually reliable, as are most nonprofit-organization and professional-business sites. Some private sites, however, are less accurate.

**Compare Sources ★**. If you find the same information at more than one reliable site, it is probably accurate.

**Seek the Original Source** ★ For news, try to find the original source, if possible. Otherwise, consider the information carefully.

**Check with a Trusted Adult ★** Ask your parents, a teacher, a librarian, or a media specialist to help you judge the accuracy of what you find.

### **HELP FILE**

Keep the following fine points in mind when you evaluate the usefulness of a Net source: Is the information (1) reasonable, (2) reliable, (3) accurate, (4) current, and (5) complete?

### **Saving Information**

There are several ways to preserve your information once you find it.

**Bookmark** \* Your Web browser can save a Net site's address for later use. Look for a "bookmark" or "favorites" option on your menu bar. But keep in mind that sites change, so a bookmark may become outdated.

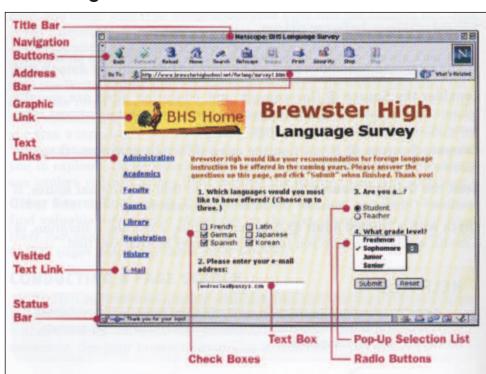
**Printout \*** You can print a hard copy of a Net document to keep. Be sure to note the details you'll need for citing the source in your work.

**Electronic Copy** \* You can save a Net document on disc as text. Web pages allow the option to save as "source," which preserves the formatting. Unless your browser can create a "Web archive," however, you must save the page's graphics separately.

**E-Mail** ★ One quick way of saving is to seed the current page address or document as e-mail to your personal account. That's especially helpful when you're not at your own computer.

\* If you have a question about the Internet and can't find the answer anywhere else, ask your Internet provider. Just remember to phrase your e-mail message clearly and politely. (See pages 334–336.)

# Sample Web Page



(continued)

# **Communicating** on the Net

Writers usually thrive in a community of other writers, and the Net allows such a community to converse in many new ways.

**Chat Rooms** ★ Chat rooms are sites where people can hold real-time conversations. You can find them through any search engine. Most are identified by topic. Pay attention to your Netiquette (see page 336) if you wish to be taken seriously and benefit from a chat room.

Mailing Lists ★ Mailing lists are group discussions of a topic by e-mail, often managed by an automated program. The messages come directly to your e-mail account. Check a search engine to find an automated mailing list about your topic. To subscribe to (and unsubscribe from) a mailing list, follow the directions exactly, or the program won't recognize your request.

**Newsgroups** ★ Newsgroups are special "bulletin boards" where people post messages by topic. There are thousands in existence, and finding the right one can be difficult. One good way is to use a search engine to find an index of newsgroups; then visit those that interest you.

**On-Line Writing Labs** ★ Some schools maintain an on-line writing lab (OWL) on their Web site or Internet server. An OWL can be a great place to post your work in progress and have it critiqued by other writers and teachers. Ask your teacher if your school has such a site.

# Navigation **TIPS**

Here are a few basic browser skills to help you "navigate" the Net more easily.

- **Surfing Links:** You know to "click" on an underlined word or a highlighted image to use a Web link. You will find that not all pages underline or highlight their links. To check for a suspected link, move your mouse cursor over the spot. If the cursor changes in shape or color, you've found a link.
- **Back and Forward:** Your browser keeps a history of sites you visit each time you're on-line. "Click" the back arrow on your browser's toolbar to go back one site, or the forward arrow to move ahead again. Clicking the right mouse button on these arrows (or holding the only mouse button down) shows a list of recently visited sites.
- **Returning Home:** If you get lost or confused while on the Net, click on the "home" symbol of your browser's toolbar to return your browser to its starting place.

### Works-Cited Entries:

# **Electronic Sources**

### Web Site (Professional)

ESPN.com. 12 Nov. 1999. ESPN Internet Ventures. 24 Nov. 1999 <a href="http://espn.go.com">http://espn.go.com</a>.

**NOTE:** With Web site entries, when certain items do not apply or are not available, skip those and go on to the next item.

### **Article Within a Web Site**

Devitt, Terry. "Flying High." <u>The Why Files</u>. 9 Dec. 1999. University of Wisconsin, Board of Regents. 4 Jan. 2000 <a href="http://whyfiles.news.wisc.edu/shorties/kite.html">http://whyfiles.news.wisc.edu/shorties/kite.html</a>.

### **Article Within a Web Site (Anonymous)**

"Becoming a Meteorologist." <u>Weather.com</u>. 12 Nov. 1999.

The Weather Channel. 24 Nov. 1999 <a href="http://weather.com/learn-more/resources/metro.html">http://weather.com/learn-more/resources/metro.html</a>>.

### Web Site (Personal)

Hamilton, Calvin J. <u>Views of the Solar System</u>. 12 Nov. 1999 <a href="http://solarviews.com/eng/homepage.htm">http://solarviews.com/eng/homepage.htm</a>.

### **On-Line Government Document**

United States. U.S. Census Bureau. <u>Poverty in the United States</u>: <u>1998</u>. Sept. 1999. 12 Nov. 1999 <a href="http://www.census.gov/prod/99pubs/p60-207.pdf">http://www.census.gov/prod/99pubs/p60-207.pdf</a>>.

(continued)

**Works-Cited Entries: Electronic Sources:** Reprinted from *Writers INC: A Student Handbook for WRITING and LEARNING* by Patrick Sebranek, Dave Kemper, and Verne Meyer. Copyright © 2001 by Great Source Education Group, Inc. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

### **Article from On-Line Computer Service (Also in Print)**

Williams, Vanessa. "D.C. Votes to Limit Teenage Drivers: Council Sets 18 as Minimum Age for Full License." Washington Post 3 Nov. 1999, final ed.: A1. National Newspapers. ProQuest. Gateway Technical College, Elkhorn Campus Library. 12 Nov. 1999 <a href="http://proquest.umi.com/pgdweb">http://proquest.umi.com/pgdweb</a>.

**NOTE:** When you use a library to access a subscription service, add the name of the database if known (underlined), the service, and the library. (Add them before the date of access.) Then give the Internet address for the home page of the service, if you know it.

# Article from On-Line Computer Service (Volume Number Included)

"Senate Approves New Alternative Fuel." <u>National Petroleum News</u> 90.9 (Sept. 1998): 36 (1/6p.). <u>MasterFILEPremier</u>. EBSCOhost. Lynchburg Public Library. 12 Nov. 1999 <a href="http://www.ebscohost.com">http://www.ebscohost.com</a>.

### **Important Note**

Because technology is moving faster than any print source can keep up with, neither the MLA nor the *Writers INC* handbook is able to provide a completely current section for citing network sources. For that reason, we recommend you visit our Web site for updates and additional information. Our address is exthewritesource.com>.

Also, because availability of information on computer networks can change from day to day, we recommend that you print out a copy of the material you are accessing. Then you and your readers (instructors, especially) can check the accuracy of quotations, data, and other pertinent information cited in your paper.

Finally, while the formats for all works-cited examples in this section are based on the latest edition of the *MLA Handbook*, the particulars in each case (names, dates, electronic addresses, etc.) have been created to present as clear and complete a model entry as possible.

# GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 2
Using Language to Inform

### Sequence 2

### **Using Language to Inform**

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

### Introduction

This sequence is a companion sequence to or "flip side" of Sequence 1—here you will examine how texts are created and used for pragmatic (as opposed to aesthetic) purposes. You will again examine a variety of short texts, this time ones produced primarily for informative purposes, and you will add to your repertoire of comprehension strategies, this time focusing on ones particularly useful for informative texts.

You will look at the conventions used by producers of informative texts, and you will conduct an inquiry into a topic of your interest while practising the comprehension strategies of questioning and determining important ideas. The information you gather in your inquiry will be used to produce a text that either persuades or challenges in Sequence 3, so it is very important that you choose your subject carefully—your topic has to sustain your interest over two sequences.

Your assignments for this sequence are an inquiry log (Assignment 2-1) in which you record your inquiry process and reflections, and one of a variety of options of texts in which to present your inquiry findings (Assignment 2-2).

To prepare you for your inquiry assignments, you will learn the textual features and organizational patterns used by such informational texts as handbooks, articles, essays, diagrams, instructional videos, and documentaries. The work in Lessons 1 to 3 will help you to recognize such features and patterns and more easily navigate as you gather and process information during Assignment 2-1 and to use appropriate textual features and patterns in your own text for Assignment 2-2.

**Note:** You will be assessed on the **processes** you use to research information and to develop your text in your inquiry log (Assignment 2-1) and on the **product** of the presentation text itself (Assignment 2-2). Typically (for example, in the following Sequences 3 and 4), you would submit some lesson work to help your tutor/marker to assess the processes that went into the development of your assignment(s). This sequence is a bit different in that the process work will all be included in your inquiry log, and so will be assessed there.

However, in this sequence, you will submit some of the indicated lesson work to ensure that you are prepared for your progress test. This work is indicated by the following icon:



This way, you will receive feedback from your tutor/marker on the kind of work you will be expected to do on your progress test, which should give you the opportunity to succeed on that test.

The Checklist for Sequence 2: Using Language to Inform form in the Forms section indicates which lesson work is to be submitted to your tutor/marker with your assignments. You do not have to submit all of your work for this sequence, only that which is indicated by an asterisk on the checklist. In addition, the following icon will remind you of the lesson work to be submitted:



Throughout this sequence, you will focus on the following general learning outcomes:

- 2—Comprehend and respond personally and critically to oral, print, and other media texts
- 3—Manage ideas and information
- 4—Enhance the clarity and artistry of communication





You will also have the opportunity to achieve some specific learning outcomes from the other two general learning outcomes. The specific learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.

# Notes

### Lesson 1

### **A Pragmatic Approach**

In this lesson, you will once more review the distinction between an aesthetic purpose and a pragmatic purpose. You will again see how it is the approach taken toward the text, rather than the text itself, that determines the type of experience.

# Suggested time allotment: approximately 30 minutes

### Part 1: Pragmatic Purposes

A discussion of purposes is necessary because the purpose you bring to a text determines the types of strategies you will use to read, view, or listen to it, and the type of experience it will be. In this part of the lesson, you will look at your own experiences with reading, viewing, and listening to texts for pragmatic purposes. You will have the opportunity to achieve the following specific learning outcome:



2.3.1 You will evaluate the effect that different forms (such as brochures, interviews, reports, poems, short stories, videos, etc.) have on the purposes (pragmatic or aesthetic) of texts.



- 1. In your Resource Binder, write a quick explanation of pragmatic purposes as you understand them. If you need to, refer back to the discussion in the Introduction to the course.
- 2. Look again at the "List of Forms" which is provided for you on page 9. Which of these forms have you read, viewed, listened to, written, represented, spoken, or produced for pragmatic purposes? Write a list in your Resource Binder of the different pragmatic forms, and wherever possible, write the titles of some examples that you have created or responded to.

- 3. In your Resource Binder, write a journal entry about a recent **reading of, viewing of, or listening** to a pragmatic text. You may choose one of the examples from your list, or any other pragmatic text you responded to recently.
  - What form of text was it? Include its title and author if available.
  - Do you typically read/view/listen to this type of text?
  - Why did you read/view/listen to this text? What prompted you to do so?
  - · What did you get out of the experience?
  - How did you respond to the text—talk with others, write about the text, create your own text, search out similar or related texts?

### **List of Forms**

- advertisements, commercials, infomercials
- announcements
- anthologies
- audiotapes with voice and music
- autobiographies and memoirs
- biographies and personality profiles
- book jackets, compact disc and tape covers
- brochures and pamphlets
- cartoons and comics
- charts, tables, and graphs
- claymation, animation
- collages and posters
- debates
- demonstrations
- displays
- documentaries (radio and video)
- drama and mime
- editorials and letters to the editor
- essays (argumentative, expository, persuasive, personal)
- fables, myths, and parables
- filmstrips
- folksongs and folktales
- games
- greeting cards
- handbooks and instructions
- interviews and transcripts
- journals and diaries
- letters (personal, business, cover)
- lyrics and ballads
- magazines, e-zines
- maps
- · masks
- memos, briefing notes, news releases

- models and dioramas
- monologues
- murals
- narrative articles
- news articles, newscasts, and sportscasts
- novels and novellas
- obituaries and eulogies
- oral and video presentations
- panel discussions
- photo essays
- poetry
- postcard stories
- proposals and reports
- Readers Theatre
- recipes
- recitations
- résumés
- reports
- reviews
- satiric sketches
- scripts (stage, radio, television, film)
- short stories
- situation comedies
- slide/tape and other multimedia presentations
- sound effects, sound tracks
- speeches (formal, improvised)
- storyboarding
- storytelling
- summaries, synopses, précis
- tableaux vivants
- talk shows
- travel writing, travelogues
- videos
- websites, Internet text

4. Again in your Resource Binder, write a second journal entry about a recent **creation of** a pragmatic text, that is, a text that you recently **wrote**, **spoke**, **or represented** for pragmatic purposes. Again, this can be an example from your list, or it can be any other pragmatic text you created recently. You may also consider short and informal forms, such as notes left for your family or a map drawn to give a friend directions.



- What form of text was it? Include a title if appropriate.
- Do you typically create this type of text?
- Why did you create this text? What prompted or inspired you?
- What did you get out of the experience of creating this text?
- What did you hope your audience would get out of reading/viewing/listening to your text? What did you do in terms of crafting and revising to encourage your audience to respond the way you hoped?

### Part 2: A Pragmatic Approach

Even though we call a text "pragmatic" or "aesthetic" as if it is the text itself that determines its purpose, it is actually the reader's/viewer's/listener's approach that has the most influence on the type of experience that results. In this part of the lesson, you will read a text that was created for mainly aesthetic purposes, but you will take a pragmatic approach, and read it to gain information rather than to share an aesthetic experience. Suggested time allotment: approximately 45 minutes

You will have the opportunity to demonstrate your achievement of the following specific learning outcomes:



- 2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as asking questions, determining important ideas, making connections) to monitor (or check on) your understanding and to extend your interpretations of the poem "View of a Pig."
- 2.3.1 You will evaluate the effect that the form of poetry has on the content and purpose of a text.
- 3.2.2 You will identify and discuss an unusual source of information (the poem "View of a Pig") and its relevance and usefulness to research needs.



**Note:** In your progress test (to be written after this sequence), you may again be asked to demonstrate your achievement of these SLOs by completing a three-column form (similar to the one used below) as you read a text for pragmatic purposes. Do this part of the 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.





- 1. Remove the poem "View of a Pig" by British poet Ted Hughes from the Texts section of this sequence and put it in your Resource Binder. Read it as you would normally read a poem, and write a brief response to it in your Resource Binder.
- 2. Remove the three-column form called "Facts/Questions/ Response" from the Forms section of this sequence and put it in your Resource Binder.
- 3. Read the poem again, this time with the purpose of gathering facts about pigs. List all the facts about pigs provided by the poem in the "Facts" column of your form.

- 4. For each fact listed, write at least one (more if possible) related question in the "Questions" column of your form. These could be questions asking for more clarification, more detail, connections to other qualities or aspects or information, global connections to a "big picture," and so on.
- 5. In the "Response" column, write brief responses to what you learned and what you would still like to learn. Did any facts surprise you? Are any confusing or unclear? How accurate are they? From what perspective are they coming?
- 6. In your Resource Binder, write a brief reflection about searching for information in texts that invite a more aesthetic response. What do they provide that more pragmatic texts don't? What don't they provide that a more fact-based pragmatic text would? How would the content of this text have been different (i.e., what details would have been deleted or added) if this had been an article in an agricultural magazine?

### **One Last Thing**

Be sure to list the text you read in this lesson to your Reading/ Viewing/Listening Grid.





### Lesson 2

## Conventions of Informative Text— Part 1, Print Texts

Informative texts, such as textbooks, newspapers, documentary films, how-to manuals, and videos use a variety of built-in supports in order to convey information as thoroughly and efficiently as possible. The use of such text supports is conventional, that is, it follows some pretty basic rules so that audiences can become familiar with them and use them automatically.

In this lesson you will review a variety of these conventions or rules as they are used in print texts. (Conventions used in other media texts will be looked at in the next lesson.) You are probably already familiar with many of them; even so, having them pointed out will help you to be more conscious of how you use them, and that will turn you into a more strategic and efficient reader/listener/viewer. Later in the sequence, you will use these reading skills when you read a variety of informational texts as part of your inquiry or research project. You will also be able to use these conventions yourself when you complete Assignment 2–2: Presentation of Inquiry Findings at the end of this sequence.

Suggested time allotment: approximately 45 minutes

### Part 1: Text Features of Writers INC

One kind of informational text you are very familiar with is the school textbook. While these texts may not always be wildly exciting, they are designed to provide students with vast amounts of information. They are usually organized for easy access of specific information into sections with headings and subheadings, and the body is usually written in a predictable style, with main ideas in either the first or last sentence of each paragraph and supporting details in the middle. They are also "chock full of framed text, boldface print, underlined concepts, diagrams, and definitions, which scaffold the reader's understanding" (Harvey and Goudvis, 112). Unfortunately, they are also often "chock full" of too many facts without enough development to be engaging—they go for breadth of topics rather than depth.

Your textbook for this course, *Writers INC*, is not a typical content area textbook—it is not meant to be read chapter by chapter, but is a handbook to be used as a reference when needed. To be useful for this purpose, the book must follow many of the organizational conventions and use a variety of text features specific to informational books. If you are to use it effectively when you need a reference, you must be familiar with its various parts, how its information is organized, and what the various text features are supposed to do. To become familiar with a text, you should use an **overview strategy** such as the following (Harvey and Goudvis, 119):

### **Overview Strategy**

- Activate prior knowledge. (What do I know about this subject?)
- Note characteristics of the text length and structure.
- Note important headings and subheadings.
- Determine what to read and in what order.
- Determine what to pay careful attention to.
- Determine what to ignore.
- Decide to quit because the text contains no relevant information.
- Decide if the text is worth careful reading or just skimming.

You will return to this strategy throughout the sequence. In this lesson, your overview of *Writers INC* will be done in a more guided fashion as you complete a puzzle and take a close look at textual cues. This will give you the opportunity to achieve the following specific learning outcomes:

- 3.2.4 You will access information from *Writers INC* to complete a crossword puzzle within the time available.
- 3.2.5 You will use your knowledge of text cues and organizational patterns to extract ideas from *Writers INC*; you will adjust your reading rate to scan (or read quickly) for the purpose of finding information needed to complete a crossword puzzle.



Like many informational texts, *Writers INC* uses various "graphic design elements." Writer and educator Steve Moline categorizes these graphic design elements as charted in "Graphic Design Elements" in the Forms section of this sequence.

The following learning experience is designed to familiarize you with the text features and organization of *Writers INC*, pointing out particularly important sections and providing some fun along the way. If you have not already, you will soon notice that this book is almost overloaded with text features.



- 1. Read over the "Graphic Design Elements" chart from the Forms section (adapted from Moline, 119–129).
- 2. Remove one of the "Getting to Know Writers INC" puzzles from the Forms section of this sequence, and complete it using your textbook. Two versions are included—one for the 1996 edition and one for the 2001 edition of Writers INC. Use the one that fits the edition that you have. (You can look on the copyright page, which is the second page of the book, right after the title page, to find the date of publication.) The puzzle is self-checking, so you should know upon completion whether you've got everything.

In the next form you complete, you will look more closely at the particular purposes of particular elements or conventions used in print texts. This will give you the opportunity to achieve the following specific learning outcome:



2.3.2 You will analyze how various elements or conventions (such as headings, illustrations, glossaries, epigraphs, etc.) are used in print texts (i.e., in *Writers INC*) to accomplish particular purposes (such as adding interest, capturing the reader's attention, providing ease of navigation, signalling importance, etc.).

- 3. Remove the "Conventions/Purposes" form from the Forms section of this sequence, and fill in the purposes for the various conventions listed on the form. A convention may fill more than one purpose. For example, it may
  - add interest
  - · capture the reader's attention
  - provide ease of navigation/quick access to specific information
  - · help the reader get oriented in the text
  - simplify points
  - · build background knowledge for the reader
  - provide alternate ways of understanding concepts/appeal to other than verbal learning styles
  - signal the importance of particular concepts or information
  - provide a concrete context for information/relate material to reader's experience
  - · activate the reader's prior knowledge
  - · encourage further inquiry
- 4. In your Resource Binder, write a journal entry about *Writers INC*. What are some of its positive features? Do the text features and organization help or hinder the quick retrieval of information? Which features did you especially appreciate? Which did you not appreciate? Why? Is the information provided complete for the purposes of this course, or are there gaps that should be filled? Explain how *Writers INC*, as a resource for this course, could be improved.



You may prefer using the following questions as a guide:

(from I See What You Mean, Moline, 136–7)

- Can I find what I want to know easily and quickly?
- Does the layout help me to read it?
- Do the headings stand out, so that I know where to look for information?
- Do the graphics add information or are they just decorative, empty, or repetitious?
- Do the captions add to the paragraphed text or just repeat it?
- Can I locate key words and images easily?
- Can I find my way around the page or is it cluttered, crammed, or confusing?
- How does the design help me to find the information I need?
- How would I have done it better?

### Part 2: Organizational Patterns Used in Informational Texts

Informational texts tend to use several organizational patterns, as well as signal words that cue the reader as to which pattern is being used. Again, you are probably quite familiar with most of these, even if you have not been consciously aware of using them. Even though we will be looking at these patterns individually, they are usually used in some combination. In this part of the lesson, you will study how such patterns are used in texts such as textbooks, essays of definition, and feature articles. You will have the opportunity to achieve the following specific learning outcomes:

- 2.1.3 You will use textual cues and prominent organizational patterns (such as chronological, comparison/contrast, cause and effect, problem/solution, etc.) to make meaning of a variety of informational texts (such as essays, feature articles, newspaper columns, etc.).
- 2.2.1 You will experience texts from a variety of genres (such as essays, feature articles, newspaper columns, etc.) and cultural traditions (such as Aboriginal cultures, computer culture, business culture, etc.).

Suggested time allotment: approximately 45 minutes



There are six texts that you will read, so be sure to schedule enough reading and responding time—you do not have to read them all at once!

Once you are able to recognize the organizational pattern being used, you are much more able to determine the important ideas and distinguish them from the interesting details, which is one reading strategy that we will focus on in this sequence (together with synthesizing ideas). You will demonstrate your recognition of the patterns by making notes on an appropriate graphic organizer. Graphic organizers are often excellent ways to record information for easy retrieval.

**Note:** In your progress test (to be written after this sequence), you may again be asked to demonstrate SLO 2.1.3 by selecting and filling in an appropriate graphic organizer for a text you read. Do this part of the lesson carefully, and be sure to ask your tutor/marker any questions you may have about it, so that you will be able to succeed on your test.

- 99
- 1. Read through the "Organizational Patterns in Informational Texts" chart (adapted from Carter and Abrahamson, 323-324 and Vacca and Vacca, 33) found in the Forms section of this sequence.
- 2. Review the Overview Strategy outlined at the beginning of this lesson (on page 14). You may also want to refer to *Writers INC* (section 430 in the 1996 edition; page 358 in the 2001 edition) for additional guidelines for reading informational texts.
- 3. Remove the following informational texts from the Texts section of this sequence, and put them in your Resource Binder:
  - "Definition: Explaining 'What" from *Canadian Content*.

    This is an introduction to a section in a composition reader, which is designed to provide examples of a variety of essays to be used as models by student writers.







- "The World View of a Computer Hacker" by Jonathan Ritter. This essay was originally published in *The Globe and Mail*, and you should notice the use of humour as a technique to make the information interesting and accessible to the general reader.
- "Soul Journey" by Michele Sponagle. This is a feature article from *Realm* magazine, a Canadian periodical targeted at people in their twenties.
- "Native People Finally Claim Their Future" by Doug Cuthand. This newspaper column gives what Cuthand calls "a short history of Saskatchewan First Nations."
- "Knowing the Right Stuff" by Paul Lima. This is a feature article from a free magazine called *Your Office* (which has an ulterior purpose of promoting office supplies).
- "Stage Versus Film." This is a very short section from the book *Screen Adaptation: A Scriptwriting Handbook* by US American author Dr. Kenneth Portnoy, the main part of which explains how to adapt a novel to the screen, but which in this section switches to adapting a stage play.
- 4. Read through each text, and as you do, determine the dominant organizational pattern used. Refer to the "Organization Patterns in Informational Texts" chart to identify the main pattern. You may want to highlight signal words and phrases while you read. Remember, most texts use a combination of patterns, such as enumeration within cause and effect—try to determine which is dominant.
- 5. Record the important ideas from each text by making notes using an appropriate graphic organizer from the Forms section of this sequence or using one of your own design. Graphic organizers provided include
  - Timeline for sequential or chronological pattern
  - · Venn Diagram for comparison/contrast pattern
  - Herringbone Diagram for cause and effect pattern
  - Concept definition map for enumeration pattern
  - Hierarchical organizer for enumeration pattern
  - Problem/Solution pattern map
  - · Question/Answer chart





You'll have a good idea that you've selected an appropriate graphic organizer if you can fit the most important information from the text onto the form. If it seems like you're only able to note one or two main ideas and no details, then you may have chosen an inappropriate form.

Complete one graphic organizer for each text, and add any other notes, especially ones about aesthetic techniques you've noticed, on the reverse side.

**Note:** You may not need all of the graphic organizers provided, and you may want to use one more than once. As said above, feel free to adapt these or design your own to more closely fit a particular text.

### One Last Thing

Be sure to list the texts you read in this lesson to your Reading/ Viewing/Listening Grid.

### **Looking Ahead**

In Lesson 4, you will be conducting an inquiry, and you will read and/or view and/or listen to a variety of informational texts to find out about a topic of your choice. Being able to recognize the predominant organizational patterns of those texts will help you to find the information you need more efficiently, and you can record that information on appropriate graphic organizers like the ones you've practised using in this lesson.

In Lesson 5, you will create your own informational text to present your inquiry findings, and knowing about the various organizational patterns available will help you to choose the most effective one for your text.







### Lesson 3

## Conventions of Informative Text— Part 2, Other Media Texts

In this lesson, you will continue to examine the conventions used by informative texts. You will examine the visuals used in conjunction with print in many texts, as well as the conventions used in other media texts such as instructional and documentary videos.

# Part 1: Visual Information

As you saw in the previous lesson, the addition of visuals such as charts, diagrams, photographs, and artwork to informational texts serves to add interest to the material, clarify the information, condense information, and cater to different learning strengths.

In this part of the lesson, you will look at the various types of visuals used to convey information. You are familiar with most of them, but again, you may not be reading them as effectively as you could be. Also, being familiar with the variety of visual possibilities will give you a better sense of your options when you create your own informational text later in this sequence.

You will briefly look at visuals that are commonly used to convey information, such as diagrams (simple, analytic, and synthetic), graphs, maps, and tables. Definition sheets of each type of visual are provided in the Forms section of this sequence. (The information on these sheets is taken from Moline.)

Suggested time allotment: approximately 1 hour



Examining the various types of visuals that convey information and reflecting on your findings will give you the opportunity to achieve the following specific learning outcomes:

- 2.1.3 You will use textual cues (such as titles, captions, colour, labels, column headings, legend or key, etc.) and prominent organizational patterns (such as rows and columns, branching, proportional relations, etc.) to make sense of visual texts.
- 2.3.1 You will evaluate the effect that forms and genres (such as diagrams, graphs, articles, etc.) have on the content and purpose of a text.
- 2.3.2 You will analyze how various techniques and elements (such as diagrams, graphs, charts, etc.) are used in texts to accomplish informational purposes.
- 3.2.4 You will access visual information to familiarize yourself with the variety of visuals used in informational texts.

**Note:** In your Progress Test (to be written after this sequence), you will again be asked to demonstrate some of these specific learning outcomes by examining and analyzing a visual text such as an informative diagram. Do this part of the lesson carefully (especially point 3), and be sure to ask your tutor/marker any questions you may have about it, so that you will be able to succeed on your test.

- 1. Remove the series of Visual Information sheets from the Forms section of this sequence, and put them in your Resource Binder.
- 2. Read through each sheet and, for every group of visuals (simple, analytic, synthetic, graphs, etc.), select one type of visual (for example, a cutaway diagram) and find an example of this diagram from an informational text.

  Informational texts that tend to use many visuals include encyclopedias, newspapers, other content area textbooks such as biology and geography textbooks, magazines, etc.

  Copy and label each of your examples carefully, identifying the type of visual it is. You will have four different examples altogether.









3. Write a brief reflection in your Resource Binder about reading visual information. Do visuals generally make information clearer and easier to grasp than only verbal text would? Are some kinds of visual texts easier for you to read than others? Which ones, and why do you think that is so? Do you often use visual texts to convey information to others when creating texts?

How would the content (i.e., details of information) and purpose (to inform generally or more specifically) change on one of your examples if it was a short magazine article instead of a visual?

Suggested time allotment: approximately 30 minutes

### **Part 2: Instructional Video Texts**

Non-print texts, such as video and audio recordings, are also used to convey information, and such texts also use a variety of text cues and organizational patterns to do so as efficiently and attractively as possible. In this part of the lesson, you will view an instructional video to determine the text cues and organizational patterns used by it, and to determine and critically examine the main ideas.

Instructional videos have long been used in educational settings as sources of information and as visual aids. Like instructional print texts, these videos use (the more visual) text cues such as headings, charts, graphs, still photographs, and diagrams to convey information clearly, adding to these some techniques that are more specific to the film medium such as

- voice-over narration
- model demonstrations
- animations
- interviews with experts

Instructional videos tend to use the same organizational patterns that you looked at in the last lesson: comparison-contrast, cause-effect, chronological or sequential, problem-solution, question-answer, and enumeration.

As you view the instructional video, *Creating Your Own Employability Skills Portfolio*, you will have the opportunity to achieve the following specific learning outcomes:

- 2.1.2 You will apply appropriate comprehension strategies (such as making predictions, asking questions, summarizing, determining main ideas, making notes, etc.) to monitor (or check on) and to develop your understanding of an instructional video text.
- 2.1.3 You will use textual cues (such as headings, voice-over narration, diagrams, etc.) and prominent organizational patterns (such as comparison-contrast, sequential, problem-solution, question-answer, etc.) to make sense of an instructional video text.
- 2.1.4 You will use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.
- 2.3.2 You will analyze how various techniques and elements (such as interviews, demonstrations, etc.) are used in an instructional video text to accomplish informational purposes.
- 4.4.3 You will demonstrate critical listening and viewing behaviours (such as re-viewing, making connections, noting details, determining the main idea, etc.) to make inferences about the ways the information is presented.
- 1. Review your "Organizational Patterns in Informational Texts" chart, and note which ones you think would be most effective in an instructional or "how-to" video.
- 2. As you view the video *Creating Your Own Employability Skills Portfolio*, note any text cues and organizational patterns used to help the viewer follow the instructions on how to create an employability skills portfolio.



Note: Refer to the Introduction for definitions of the different cueing systems. Refer to Appendix A for a discussion of Specific Learning Outcome 2.1.4.



Note: See the Introduction for information on ordering the required videos for the course.



- 3. Choose one of the graphic organizers provided in the Forms section or create one of your own that can be effectively used to make notes on the important points made in the video, and fill in those points. Keep your notes on the video in your Resource Binder to submit at the end of the sequence.
- 4. Write a reflection in your Resource Binder about how effectively the video used text cues and organizational patterns to convey its information. Which text cues worked well? What others could have been used? Were the organizational patterns clearly signalled? Were they easy to follow? Would you have chosen these patterns? Why or why not? Was there additional information that could have made the process clearer? What would you add?

**Note:** If you are interested in learning more about putting together an employability or career portfolio, refer to the Manitoba Education, Citizenship and Youth document *A Self-Managed Career Portfolio Guide* available at

<a href="http://www.edu.gov.mb.ca/ks4/docs/support/c\_portfolio/">http://www.edu.gov.mb.ca/ks4/docs/support/c\_portfolio/>

Suggested time allotment: approximately 1 hour

### **Part 3: Documentary Video Texts**

A **documentary** can be defined as a nonfiction film or video that "uses images of life as its raw material and may be of many different types with many different purposes" (Sobchack and Sobchack, 478). It has also been defined as "any film consisting of images of the actual world, shot and edited to warn, inform, impress, or entertain its audiences with the supposed truth thereby revealed" (Gollin, 208). Note how Gollin says the "supposed truth."

Often, documentaries are seen as "true" sources of objective "facts." But viewers need to keep in mind that even though such videos are labelled "nonfiction," this does not mean they tell an objective truth. They are still constructions of reality; that is, the content and presentation still consist of a series of choices made by the creator of the video. A person or people decide what subject is worthy of being documented, what aspects of that subject are important enough to inform people about, what types of shots should be filmed from what angle and distance, and so on. The end result, though it may consist of film clips of "real life" and may seem to present "both sides" of an issue or event, is not reality, but someone's interpretation of reality.

The traditional style of documentaries works toward maintaining this sense of realism, portraying events in a way that most closely resembles how we see and hear the world. Teasley and Wilder give the following characteristics of this style (117–119):

- The *shots* are more frequently long and medium shots, rather than close-ups, and they are from eye level, rather than from high or low angles.
- *Camera movement* follows the action, rather than having the action occur within a fixed, carefully composed frame. Filmmakers often use a hand-held camera in documentary work, so the movements are rough rather than smooth. If the subject of the shot is in motion, it may in fact leave the frame at given points. This *cinéma-vérité* style of cinematography places the viewer in the middle of the action and gives us a "you-are-there" feeling.
- *Editing* in a documentary is usually by means of cuts. Fades, dissolves, and optical effects are used more rarely. The length of shots is determined by the action; but, in general, the takes are longer and the action is captured continuously, rather than in the usual combination of shots from various camera setups.
- *Lighting* is by available light—or at least by a visible source of light (such as lamps or streetlights).

Note: Definitions and explanations of the various film terms are given in Appendix E: Techniques Used in Cinematic and Audio Productions.

- Sound effects are recorded live or at the scene, rather than synthesized and added later.
- Music is from a source—such as radio, phonograph, or jukebox—visible in the film, rather than from an orchestral "underscore."

Variations of these documentary types and techniques include the following:

### **Documentary Types and Techniques**

- *Cinéma-vérité:* "a form of documentary in which a small hand-held camera and unobtrusive techniques are used to record scenes under the most natural conditions possible" (Webster's New World Dictionary).
- *Direct Interview Documentary*: a form of documentary in which interview subjects face the camera while speaking. The filmmaker or interviewer does not appear on screen, and interview questions are not heard.
- Docudrama: a fictionalized dramatization of an actual event or of the lives of actual people. Documentaries of all types may include dramatic reconstructions, employing the actors or the individuals who were involved in the actual incidents.
- *Investigative Narrative:* a narrative organized around the filmmaker's quest for information.
- *Narrated Documentary:* a form of documentary that typically uses footage of settings, clips from news archives, and interview clips with voice-over narration. The filmmaker or interviewer may or may not appear on screen.

All of these types and techniques may be used in combination with each other.

Note that these are the conventions of "traditional" documentaries. Many documentaries bend and break these conventions and use more "artistic" or self-conscious techniques to try to make it clear that their portrayals are subjective constructions of reality.

In this part of the lesson, you will look at a short documentary that uses more aesthetic techniques to portray its subject. As you do so, you will have the opportunity to analyze how lanaguage and stylistic choices (such as hand-held camera movement, sound effects, lighting with available light, close-ups, etc.), in documentary video texts, communicate information and create effects (2.2.3):

- 2.1.1 You will analyze connections between your personal experiences and prior knowledge of the effects of popular culture and the documentary, *Dogs in Concert*, to develop interpretations of the documentary.
- 2.1.2 You will apply appropriate comprehension strategies (such as making predictions, determining main ideas, asking questions, making connections, etc.) to monitor (or check on) and develop your understanding of the documentary video, *Dogs in Concert*.
- 2.1.3 You will use textual cues (such as music, sound effects, editing cuts, etc.) and prominent organizational patterns (such as chronological, compare-contrast, problem-solution, etc.) to make sense of and interpret the documentary video.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret the documentary.
- 2.2.3 You will analyze how language and stylistic choices (such as hand-held camera movement, voice-over, lighting with available light, long shots, etc.) in documentary video texts communicate information and create realistic effects.
- 2.3.2 You will analyze how various techniques and elements (such as direct interviews, sound effects, voice-over narration, fictionalized dramatization, etc.) are used in documentary videos to accomplish informational purposes.

*(continued)* 



Note: Refer to the Introduction for definitions of the different cueing systems. Refer to Appendix A for a discussion of Specific Learning Outcome 2.1.4.

- 3.2.5 You will use your knowledge of text cues and organizational patterns to make inferences about, to organize, and to integrate (or pull together) ideas about the influence of popular media culture on the Inuit culture in the full-length documentary.
- 4.4.3 You will demonstrate critical listening and viewing behaviours (such as predicting, making notes, determining main ideas, re-viewing, questioning, etc.) to make inferences about the perspectives or viewpoints of the documentary presentation.
- 1. Remove the "Documentary Note-Making Guide" from the Forms section of this sequence and put it in your Resource Binder.
- 2. Read over the directions below before viewing Werner Walsher's Canadian short documentary, *Dogs in Concert*. You may also want to review the various film techniques and terms charted in **Appendix E**.
- 3. As you view the video, make notes in the "Documentary Note-Making Guide," following the guidelines below. You may wish to view the video (or parts of it) more than once.
  - a) In the Content Information section, note what you consider to be the most important ideas communicated by the video.

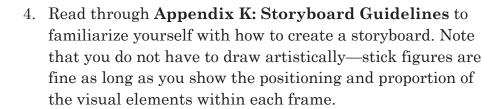
Note: See the Introduction for information on ordering the required videos for the course.



- b) In the Visuals section, note answers to the following questions (adapted from Teasley and Wilder, 119):
  - Are any characters or objects presented in a close-up?
     If so, which?
  - Are any characters or objects viewed with high- or lowangle shots? If so, which?
  - Do any sequences use a moving or hand-held camera? If so, which?
  - Describe the editing. Are there many quick shots or jump cuts? Are there sequences with long, uninterrupted shots?
- c) In the Soundtrack section of the form, note answers to the following (adapted from Teasley and Wilder, 120, and Maynard, 67):
  - Are there any sources of monologue or dialogue in the film? Is there a voice-over narrator? Interviews?
     Conversations?
  - What sound effects did you notice in the film? To the best of your perception, were they recorded live or added later?
  - What music was used in the film? Did it have a visible source, or was it a composed "underscore" added later?
     What effect did the music produce in scenes where it was used? What particular scenes did the musical score enhance?
  - Did the filmmakers use music and sound effects to add emotion to a particular sequence?

Next, you will take a more hands-on approach to understanding how documentaries work in subjective ways, despite their apparent realism (following activity adapted from Maynard, 68).







5. Next, using an appropriate format from **Appendix K**, create, in storyboard form, an altered version of one scene from the documentary that is to be only three minutes long (create at least eight frames). Adopt a more pragmatic purpose and message to your altered version. You may add any of the elements from the more traditional style of documentaries that you think are appropriate. Decide which scene you'd like to target and the technique(s) you feel are most important to convey the pragmatic information you want to communicate. Re-edit the scene and possible narration into a different order, and/or introduce new elements. Experiment to see how the same shots can be used to show different perspectives. Feel free to cut shots and scenes into other scenes and to lengthen or shorten shots. Put your completed storyboard into your Resource Binder.



6. In your Resource Binder, write a brief description of your storyboard and the scene that you envision. How is its targeted pragmatic effect on audiences different from the original? What perspective do you mean to portray? What different meanings and/or messages does your (potential) scene have that the original did not?

#### **Before You Move On**

Be sure to list the texts you read and viewed in this lesson to your Reading/Viewing/Listening Grid.

**Reminder:** Remember to review your "Recognizing the Criteria of Pragmatic Tests" chart and note any appropriate examples from this lesson.

# **Looking Ahead**

As stated before, in Lesson 4 you will be conducting an inquiry into a topic of your choice. Be sure to consider visual information such as diagrams, graphs, charts, and videos as possible sources of information on your topic.

In Lesson 5, you will be presenting the information you find during your inquiry, so you should be sure to consider using various types of visuals (diagrams, charts, tables) if you are creating a print text. If you are thinking about doing a video presentation, think about whether you would like it to be an instructional or how-to video, or more of a documentary, in which you can present a variety of viewpoints on your issue or topic.



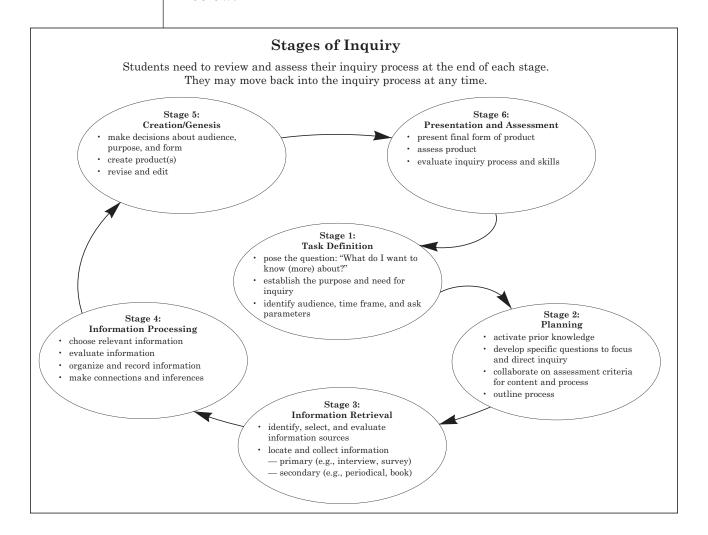


#### Lesson 4

# **The Inquiry Process**

In this lesson, you will begin an inquiry project where you investigate a topic of interest and collect information about it. You will maintain an inquiry log (Assignment 2–1) throughout the process in which you will record plans you make, questions you formulate, sources you discover, information you collect, and decisions you make about how to present your findings. You will also use this log to reflect on and evaluate all of those items. The actual presentation of your findings will be completed in the next lesson and will be assessed as Assignment 2–2.

A process of inquiry roughly follows the learning outcomes under General Learning Outcome 3 and can be diagrammed as below:



Although this model includes in Stage 1 the establishing of an audience, in this case you do not necessarily know your audience but will make your decisions about audience, purpose, and form more firmly later on when you decide how you want to present your information (Stage 5 in the diagram). Often in real-life situations, such as at work, the variables of purpose, audience, and form will be assigned to you as part of the task. To a certain extent that is the case here—your purpose will include informing an audience, your audience will include your tutor/marker (along with whoever else you target), and your form is limited to one of the options given in Lesson 5. You still have a lot of leeway in the refinement of these decisions, and you may base a lot of your choices on the kind of information you gather throughout the inquiry process.

You will focus on Stages 1 to 4 in this lesson, and Stages 4 to 6 in Lesson 5, when you create your presentation.

As with writing processes, these stages can shift from project to project and person to person, and the process is often more recursive (back and forth) than linear (step-by-step).

Your inquiry in this lesson will be done using both secondary informational texts and primary sources. Primary sources are usually other people, and information can be gathered from them through such methods as interviews and surveys. In this project, you may want to ask experts for references to secondary sources that would be useful. Secondary sources are books, periodicals, videos, websites, and so on.

You will make use of all of the reading strategies practised so far in this course (making connections, asking questions, determining important ideas, etc.) together with the somewhat all-encompassing strategy of synthesizing ideas. Your work in this and the next lesson will be quite independent and less structured than you may be used to. For this reason it is important that you keep clear and thorough records in your log so that all of your learning can be accurately assessed. Schedule at least **two weeks or 14 hours** to work through this lesson. Approximate time allotments for each stage will be suggested, but these are adjustable, depending on your process.

### **Double-Entry Inquiry Log**

You will now set up and begin to maintain your double-entry inquiry log, which will be submitted and assessed as Assignment 2–1. You will use this to record and reflect on your entire process of inquiry throughout the sequence and to demonstrate your achievement of many of the specific learning outcomes in General Learning Outcomes 2 and 3.

The general format of the double-entry inquiry log is very similar to the double-entry response journal that you kept in Sequence 1 while reading *Departures & Arrivals*. The left page is used to record and describe plans, decisions, questions, processes, resources used, and findings. The right page is used to reflect on, think about, analyze, elaborate, and evaluate the items opposite. At the very end of your inquiry project, you will write an overall summary of and reflection on the entire project. You need to date every entry, and write in it every day that you work on your project.

When you begin to actually gather and record information on your topic (Stage 3), Inquiry Log forms have been provided for you to include in your inquiry log—two each for print, online, and interview sources. These are to ensure that you focus on your inquiry questions, and record the necessary bibliographic information, paraphrases of information found, and reflections on the information and sources.

#### **Stage 1: Task Definition (Choosing Your Inquiry Topic)**

You must choose your topic for your inquiry **very carefully**. You need to be very interested in it, intrigued by it, and/or passionate about it because you will be working with it, not only for the rest of this sequence, but throughout the next sequence as well. In this sequence, you will present your findings in an informational text form. In Sequence 3A or 3B, you will use the same (and possibly more) information on your topic to create texts that attempt to persuade or to challenge your audience (depending on which sequence option you decide to complete). Therefore, your topic has to be one that will maintain your interest over the long term, and that can be presented for different purposes.

Choosing a clear, focused, and relevant topic will give you the opportunity to achieve the following specific learning outcome:

- 1.1.4 You will explore how your personal experiences influence your selection of a particular topic and the texts related to it.
- 1. Create a section in your Resource Binder for your inquiry log, using an index divider or title page.
- 2. Read the sections in *Writers INC* (sections 016 to 023 of the 1996 edition; pages 41 to 50 in the 2001 edition) that cover selecting a topic. Keep in mind that although this handbook focuses on writing, you can adapt these ideas to representing and/or speaking. Try out any strategies (freewriting, structured questions, discussions, etc.) that look helpful.
- 3. In addition to some of the techniques suggested in *Writers INC* (such as freewriting, clustering, and listing), writer Donald Murray suggests the following questions with which to "interview yourself" (*Write to Learn*, 24):

Suggested time allotment: approximately 1 hour







- What has surprised me recently?
- What do I need to know?
- How are things different than they used to be?
- How will things be different in the future?
- What have we lost?
- What have we gained?
- What do I know that others need to know?
- Who would I like to get to know?
- What's not happening that should?
- What's happening that shouldn't?
- Whom would I like to see at work?
- What process do I need to know?
- What process would it be fun to observe?
- How can I switch my position so I will see my world differently?
- What have I read, heard, thought that confuses me?
- What connections are being made that surprise me?
- How are people's behavio[u]rs changing?
- How are beliefs changing?
- What makes [me] mad?
- Sad?
- Happy?
- Worried?
- Frightened?
- Content?
- What do I expect to see, hear? What do I see, hear?
- Why?



- 4. Explore at least **three** possible subjects before deciding on one, using any of the strategies suggested above or any of your own. Record these explorations and your final decision on the left page of your Inquiry Log. Date your entry.
- 5. Opposite the left page entry, on the right page, explain how you chose the strategies you did, and reflect on which were most successful. Are you happy with your topic? Do you think it will need some refining or focusing? How could you go about refining it?

The following diagram outlines what you should include in your first Inquiry Log entry:

#### Left Page: Record and Describe

- Explore at least three topics of interest, using strategies such as freewriting, clustering, listing, "Essentials of Life Checklist," discussing, interviewing yourself, etc.
- Record the topic you finally decided on.

#### Right Page: Reflect and Analyze

- Comment on each strategy used—Why did you use it? How well did it work?
- Comment on your final topic—Is it an interesting one? Why did you choose it over the others? Will it need to be focused and refined? How might you go about focusing it?

# Stage 2: Planning

You should plan thoroughly, but at the same time recognize that plans need to be flexible and adaptable. Time frames are difficult to estimate, resources may not be available where and when you thought they'd be, and many things can interfere with your progress. Even so, a plan gives you a starting point.

In this part of the lesson, you will plan your inquiry through a process of questioning, categorizing, and charting. This will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.1.5 You will consider the role and importance of language learning when developing your plans.
- 3.1.1 You will consider your own and others' expertise to focus your inquiry.
- 3.1.2 You will formulate focused inquiry or research questions and refine them through the reflection and discussion of your topic and purpose.

(continued)

Suggested time allotment: approximately 90 minutes



- 3.1.4 You will develop and select from a repertoire of inquiry and research strategies (such as questioning, categorizing, and charting), and adjust your plan according to changes in audience, purpose, and context.
- 3.2.2 You will identify and discuss diverse information sources that are relevant to your particular inquiry needs.





Then in the next stage, you will be set free to conduct your inquiry on your own, recording and reflecting on the information you find as you do your research.

**Note:** In your Progress Test (to be written after this sequence), you may again be asked to demonstrate some of these specific learning outcomes by formulating and categorizing questions and making a plan for inquiry. Do this part of the lesson carefully, and be sure to ask your tutor/ marker any questions you may have about it, so that you will be able to succeed on your test.

- 1. On a left page of your Inquiry Log, record any and all questions about your topic that you would like to answer in this inquiry. You may want to use the "seed" questions of who, what, when, where, why, and how?
- 2. On the right page opposite, reflect and elaborate on each question as described in the Inquiry Log outline below:

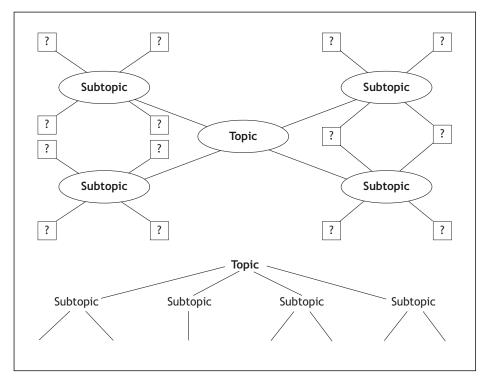
#### Left Page: Record and Describe

• Draft and revise **questions** that will guide your inquiry. (3.1.2)

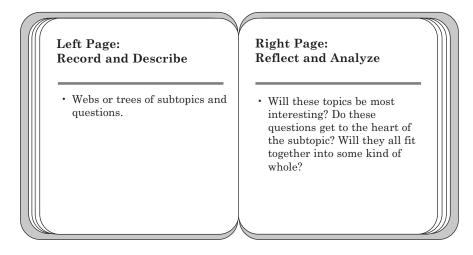
#### Right Page: Reflect and Analyze

- Elaborate on each question, writing
  - a rationale for this question (e.g., Why am I asking this? Where do I hope it will lead me?)
  - an assessment of the question (e.g., Is it too big or too small? Will it lead to information that is appropriate for my audience? Is there a clearer or more accurate way to ask this?)

- 3. Read over your questions and circle or highlight the ones you feel will lead you to the most interesting information.
- 4. Categorize your chosen questions into groups or patterns, and label each group with a key word. These key words will be your subtopics. On the left page, record your groupings in a web or tree like the examples below:



5. On the right page opposite, reflect on your subtopics and questions as outlined below:



6. On a new left page, create an Inquiry Action Plan chart, with headings such as those indicated below:

Topic			
Subtopic/ Questions	Possible Resources	Access to Resources	Timeline
Copy from web or tree.	Use people, books, periodicals, CDs, online sources, instructional or documentary videos, and other visuals such as maps, charts, photographs, etc.  Use at least four different sources of information—at least one print source, at least one online source, and at least one interview.  When possible, give the specific source you plan to use—the title of the book, the website address, the name of the person you will interview, etc. (You may not know yet, but if you do, please note it here.)	Plan visits to experts, sites, libraries, museums, etc. Schedule computer time.	Write the completion dates for each step.

Note that you are to plan to use at least four different sources of information, and three different kinds of sources—print, online, and interview. If you run into any problems accessing any of these types of sources, please contact your tutor/marker. It is never a good idea to rely on only one or two (however good) sources because it is difficult to judge the accuracy of the information if you do not compare it to similar information from other sources. You are also more likely to demonstrate your ability to synthesize or tie together ideas if you are drawing on a variety of sources, and this in turn makes it more likely that you will express this synthesis of ideas in original ways. One of the real dangers in presenting the research of others is plagiarism, which is presenting the ideas and even the exact words of someone else as if they were your own. This is a very serious offense and can result in severe consequences, ranging from failing marks on an assignment to suspension from schools. You will learn more about avoiding plagiarism in the next stage of the process.

7. On the right page opposite, reflect on your plan as suggested in the inquiry log outlined below:

# Left Page: Record and Describe Inquiry Action Plan chart Inquiry Action Plan chart How wire the time plan is the plan is th

#### Right Page: Reflect and Analyze

• How did I arrive at this plan?
Do I foresee any problems
with accessing any resources?
How realistic are my
timelines? How might this
plan need to be revised or
adjusted?

Suggested time allotment: approximately 11 hours (This is the main part of the inquiry.)

# Stage 3: Information Retrieval & Stage 4: Information Processing

At these stages of the inquiry process, you begin to gather your information, doing some processing of it along the way. You will continue to process your information in the next lesson as you prepare to create your presentation.

It is important that you record bibliographic information on all of your sources, that you focus your inquiry on your inquiry questions (although you can always refine or add questions), that you accurately paraphrase or directly quote the information that you think may suit your purposes, and finally, that you reflect on both the information you find and the sources in which you find it. You will also probably need to adjust your plan as you go along. In order to keep track of all of these types of inquiry log entries, forms are provided for you in the Forms section of this sequence. There are two forms for print sources, two for online sources, and two for interviews, and there are example forms filled in for each type. Photocopy as many copies of each form as you need.

You will be processing the information as you gather it—choosing information that is relevant, evaluating the information in your reflection, and recording the information in your own words are all ways of processing information.

Working through these two stages of the inquiry process will give you the opportunity to achieve the following specific learning outcomes:



2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as asking questions, making connections, determining important ideas, etc.) to monitor (or check on) your understanding of a variety of print, online, and interview sources.

(continued)

- 2.1.3 You will use textual cues (such as headings, indexes, chapter summaries, web links, etc.) and prominent organizational patterns (such as hierarchical, chronological, comparecontrast, etc.) to make sense of informational texts.
- 2.2.1 You will experience texts from a variety of genres (such as informational books, magazine articles, pamphlets, websites, videos, interviews, etc.).
- 2.2.2 You will respond personally and critically to the perspectives of a variety of Canadian and international informational texts.
- 3.2.2 You will identify and discuss diverse information sources (such as books, magazines, experts, websites, etc.) relevant to your particular inquiry needs.
- 3.2.3 You will evaluate the factors (such as the expertise of the author, timeliness, balance, consistency, corroboration, etc.) that affect the credibility, authenticity, accuracy, and bias of information sources for inquiry or research.
- 3.2.4 You will access information to answer your questions within the scope of your topic and the time available.
- 3.2.5 You will use your knowledge of text cues and organizational patterns to extract, to make inferences about, and to organize and to integrate (or pull together) ideas from extended texts (such as how-to manuals, encyclopedias, websites, CD-ROMs, handbooks, etc.).
- 3.3.2 You will record information, ideas, and perspectives from a variety of informational sources; you will document these sources accurately.
- 3.3.3 You will evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias.

The inquiry process is a complicated one, during which you will

learn a great deal, and so the list of learning outcomes for these two stages is quite long. You will demonstrate GLO 2 learning outcomes as you read, view, and/or listen to and respond to texts. GLO 3 learning outcomes emphasize your selection and evaluation of information and sources of information. These learning outcomes are very interconnected, and you will find that if you fill out the inquiry log forms thoroughly, you will demonstrate your learning very solidly.

- 1. Review **Appendix B: Comprehension Strategies Overview**, particularly the strategies of making inferences, determining important ideas, and synthesizing ideas—you will be using these strategies as you gather and process information from the various texts.
- 2. Review your Organizational Patterns in Informational Texts chart (from the Forms section of this sequence). Identifying the organizational pattern of the texts you read, view, and listen to will enable you to locate the specific information you need more efficiently.
- 3. Read the "Writing Responsibly" section of *Writers INC* (sections 178 to 184 of the 1996 edition; pages 255 to 258 of the 2001 edition). In your inquiry log, write down the six steps given for writing paraphrases.
- 4. Remove the Inquiry Log blank forms and examples from the Forms section of this sequence. You should have two blank "Print Source Record" forms and one example of how to fill it in; two blank "Online Source Record" forms and one example of how to fill it in; and two blank "Interview Source Record" forms and one example of how to fill it in. Photocopy the blank forms as necessary throughout your inquiry.
- 5. Examine each form and example carefully. The examples contain attached information about evaluating sources that is very valuable and that you will need to know. Also notice that the numbers of the appropriate specific learning outcomes are included in each box of the form to show you when you are demonstrating the various learning outcomes under GLO 3.

6. Begin to find your sources and to gather information about your topic and subtopics. Start with your Inquiry Action Plan chart from Stage 2 and work from there.

Additional information on locating sources is given in *Writers INC* (sections 139 to 162 of the 1996 edition; pages 323 to 349 of the 2001 edition).

**Note:** The 2001 edition of *Writers INC* goes into more detail about using and citing electronic sources. In order to help students who have the 1996 edition, some excerpts from the 2001 edition have been included in the Texts section of this sequence.

As you look through various source materials, be sure to use your knowledge of organizational patterns and textual cues to navigate your way through the various texts. Review the "Overview Strategy" outlined in Lesson 2.

When you're ready to plan your interview(s), read over and follow **Appendix L: Interviewing Guidelines**.

- 7. Whenever you locate a source that provides information that may be useful to you, use an appropriate Inquiry Log form to record the information and your response to it.
  - a) In the top box, fill in the bibliographic information. You will need this to cite your source and to complete your bibliography in Lesson 5.
  - b) In the first column, write the inquiry question(s) that is/are addressed by this source.
  - c) In the second column, **paraphrase** the answers to your question(s). (Refer to your notes from #3 above.) If at any time you use the exact words of the source, be sure to indicate this with quotation marks.
  - d) In the third column, thoroughly evaluate the information and its source using either the questions from *Writers INC* (as included in the Print Source Record example) or the CARS checklist (as attached to the Online Source Record example).





e) Finally, in the box at the bottom, make a note about what you'll do next. In this way, you can adjust your plan as you go and keep it workable.

Be sure to attach copies of the pages you used for print and online sources, and written or audiotaped records of interviews to these forms.

At the very minimum, you will fill out four of these forms (at least one for each source), although it is expected that you will use more than that.

Suggested time allotment: approximately 30 minutes

# **Self-Assessing Your Inquiry Project**

Now that you have gathered enough information to satisfy your curiosity and to answer your questions about your topic, you will summarize and reflect on your learning. Doing this will demonstrate your achievement of the following specific learning outcomes:

- 1.1.1 You will evaluate the soundness or validity of a range of ideas to reconsider or strengthen your own ideas.
- 1.2.1 You will explain how new knowledge, ideas, experiences, and perspectives reshaped your knowledge, ideas, and/or beliefs.
- 3.3.4 You will assess the effect of this new understanding of your topic on yourself; you will evaluate the effect of your inquiry plans and procedures on your conclusions.
- 5.2.1 You will demonstrate how the different ideas and viewpoints about your topic have deepened your understanding of your topic, of the various texts you read, or yourself, and/or of others.

1. On the left page, write a one-page summary of what you learned and how you went about learning it throughout the

Sequence 2, Lesson 4

- inquiry project.
- 2. On the right page opposite, reflect on your learning:
  - Which of my questions remain unanswered? Why might this be so?
  - Which pieces of information were confirmed by all sources?
  - For which question(s) did the answers vary a great deal depending on the source? How could I explore such questions further?
  - Why is the information I have found important to me?
  - · How will I think or act differently because of this new knowledge?
  - · How will I present this information most effectively? In what form and what context? (For example, if a magazine article, in what magazine should it appear?) Who will be the most receptive audience? the audience who needs this information most? (Try to target a specific audience, noting the age group, interests, level of education, etc.)
  - What other inquiry topics does this one suggest?
  - · What could I have done differently throughout this inquiry? How would different plans or procedures have affected my findings?
- 3. Don't put away your inquiry log yet—you will continue to write in it during Lesson 5, as you process the information further while preparing to present your inquiry findings.

# One Last Thing

Be sure to list the texts you read, viewed, or listened to during your inquiry process to your Reading/Viewing/Listening Grid.







#### Lesson 5

# **Presentation of Inquiry Findings**

In this lesson, you will decide how and to what audience you want to present your findings. You will take your piece through the creative process as you have done in Sequence 1 and submit your final presentation to your tutor/marker to be assessed as Assignment 2–2. As you do this, you will record and reflect on your process in your inquiry log.

As mentioned in Lesson 4, the inquiry and creative processes are not necessarily linear in nature (i.e., one step after the other), but can be recursive (back and forth). So do not be surprised if you find that once you have chosen a form and decided on an audience, you find the need to do more research to fill in some gaps in information.

You have considerable choice as to the exact form in which you decide to present your inquiry findings, but there are still some mandatory components, as outlined below.

#### Stage 4: Information Processing

At this point in your inquiry process, you will further process the information you have gathered, tailoring it to your particular audience, purpose, form, and context. You will explore the kinds of ideas that result from combining information, as you make connections and inferences. During this stage, you will have the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.2.2. You will evaluate the implications of the various perspectives on your topic and subtopics when you generate your presentation of your findings.
- 1.2.3 You will consider how combinations of ideas provide insights when you generate your presentation of your findings.

Suggested time allotment: approximately 45 minutes



1. Read over all of the information you have gathered on your topic, including your final reflection in which you thought about the audience you are going to target.

Sequence 2, Lesson 5

- 2. Remember that your purpose for the text you are going to create is **to inform** your audience about your topic. You are not focusing on expressing your opinions or entertaining the audience with flights of fancy, but you are instead providing reliable, thoroughly researched information.
- 3. Reflect on the following questions in your inquiry log:
  - What is the most important information to convey to your audience? Why?
  - What is the most interesting information?
  - What connections between or inferences about different ideas on your topic can you make?
  - What pieces of information don't quite fit with your focused topic?
  - What would be the consequences of including certain ideas without including others to balance them or to support them?

#### Stage 5: Creation

At this stage of the inquiry process, you will create your own text in which to present your findings. First you will select an appropriate form, taking into consideration the preferences of your targeted audience (for example, some audiences are much more likely to read a magazine article than to listen to a radio documentary) and the information that you are going to present—some forms can accommodate certain types of information better than others.

**Note:** You also have to choose either a primarily print or primarily visual or audio form, depending on which assignment option you completed for Assignment 1. If you created a visual text for Assignment 1, you will have to go with a print text for Assignment 2–2, like the feature article option. If you created a print text for Assignment 1, you will have to choose a visual or audio form for this one.



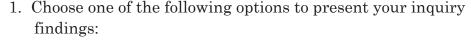
Suggested time allotment: approximately 4 hours



By choosing an appropriate form for your presentation, you will demonstrate your achievement of the following specific learning outcome:



4.1.2 You will adapt or use a form that is appropriate for your audience, your informational purpose, and your context.



- A **feature article** for a magazine—see **Appendix M** for guidelines on writing a feature article.
- A documentary storyboard, which is a storyboard (see Appendix K for storyboard guidelines) that uses photographs of actual people, places, and events to depict your subject (Dunn and Laybourne, 64–65). You could take your own photographs or use ones cut or copied from magazines, newspapers, websites, or other documents. Collect as many as possible (at least twice as many images as you will need for the final storyboard), and consider grouping them according to some visual or conceptual pattern that suggests itself, such as size, colour, emotions, thematic progressions, distances, gestures, etc. Be sure to include the text for a voice-over narration to accompany the photos and to provide the full information you want to communicate.
- A radio documentary recorded on audiotape. Listen carefully to informational radio features and use them as models for your own. See **Appendix C** for guidelines on voice, music, and sound effects in radio.
- A documentary video if you have access to a video camera and editing equipment. See Appendix N for guidelines on producing videos, and the information from Lesson 3 for ideas about techniques used in documentaries.



- A multimedia presentation, such as a speech combined with a slide/audio presentation or other visual aids, but this would have to be videotaped to be submitted to the tutor/marker. See *Writers INC* (sections 514 to 543 of the 1996 edition; pages 421 to 432 of the 2001 edition) for guidelines on writing and delivering speeches.
- Your choice of informational text form, but you must have it approved by your tutor/marker before beginning.
- 2. Once you have chosen your form, study it by reading the guidelines in the appropriate appendix or in *Writers INC* and by looking at examples of the form if possible.
- 3. Also be sure to consider an appropriate **context** for your text. If it is a magazine article, in what magazine should it be published to reach your target audience? If it's a multimedia presentation, in what situation would you present it to your target audience—a workshop at a specific conference, as a guest speaker in a specific class, etc.? If it's a radio or video documentary, on what station at what time of day would you reach your target audience? If it's a documentary storyboard, what kind of a producer would you present it to, who would produce and distribute it in a way that would reach your audience?
- 4. Now that you've determined your audience, form, and context, think again about the questions you answered above (Stage 4, #3) about your information, and make notes in your inquiry log about the information that is most appropriate to use in your presentation. By doing this, you will demonstrate your achievement of the following specific learning outcomes:
  - 1.2.4 You will extend the breadth and depth of your understanding of your topic by considering various perspectives and sources of knowledge when generating ideas for the presentation of your findings.
  - 3.2.1 You will evaluate and select ideas and information from your prior knowledge of your inquiry topic that are appropriate for your audience and your informational purpose.











5. Now that you know what you want to say, who you want to say it to, and how you want to say it, begin crafting your basic text, taking it through all the necessary revisions. As you craft your text, be sure to consider the various organizational patterns and textual cues you have learned about, and choose ones that are appropriate for your form, your information or content, and your audience.

The following text features must be included in your presentation, no matter which form you have chosen:

- A **visual** component of some sort—nothing extra if you are doing a video or storyboard, but if you are doing a feature article, consider including photographs or maps, graphs or diagrams, and so on. Look back through the various visuals you studied in Lesson 2. If you are doing an audiotape, consider including a cover or a promotional notice or miniposter to convey some visual information.
- A **glossary** of vocabulary and **jargon** specific to the language community around your topic. For example, if your topic is related to education, a glossary of terms might include words like *learning outcomes* or *pragmatic reading cues*—the general public might not know the specific meanings intended by members of this language community who use these terms. Focus on terms that are especially relevant to your inquiry topic, **ones you'll use in the presentation of your findings**. This can be included as a boxed text insert in a feature article, part of a viewer's guide to a storyboard or video, or as part of a listener's guide to an audio presentation.
- A **bibliography** listing all sources of information used in your inquiry and presentation. See *Writers INC* (sections 197 to 240 in the 1996 edition, and 2001 excerpts in Texts section; pages 260 to 274 of the 2001 edition) for guidelines for writing a bibliography or "Works Cited" section.

Jargon—the specialized language of a (usually technical) profession, used in order to be very precise. For example, a medical professional would call a heart attack a "cardiac arrest" and a blood clot an "embolism."

• A **commentary** on your work, where you can express your doubts and questions about the information in a more personal, less factual voice. Here you can admit that you don't know everything about your topic and identify further questions that should be explored. You can add in any interesting information that you found that didn't quite fit with the focus of your text. You can also express your personal responses to the information discovered—your surprise, outrage, amusement, and so on (Pirie, 90–91).

In a print text, this can be written within parentheses and in a different font alongside the basic article. In an audio text, it can be spoken by another person or in a disguised voice (maybe an intrusive announcer or MC). In a visual text like a storyboard, this commentary could be written under or around the photos, perhaps hidden by the photos that could flip up. Or, it could be provided visually, by inserting smaller images along the side or in footnotes that question or contrast with the emotions and ideas communicated by the main text.

Going through the process of creating this presentation of your findings will give you the opportunity to achieve the following specific learning outcomes:

- 2.3.3 In your presentation, and especially as you create the glossary for it, you will identify particular word choices and idioms that may be specific to a language community and therefore unfamiliar to your audience.
- 4.2.1 You will appraise and discuss the effectiveness of your choices with regards to the content (or information included), the form, and the style of your presentation, as you take it through the revision process.
- 4.2.2 You will evaluate and revise your draft(s) to make sure that your content is appropriate, your use of language is precise, and your overall presentation is unified and coherent.

(continued)



- 4.2.3 You will use text features (such as a glossary, a bibliography, visuals, a commentary, etc.) to convey your information clearly to your audience.
- 4.2.4 You will use effective language and visuals (and sounds, if applicable), and arrange the ideas of your text in a balanced way.
- 4.2.5 You will use appropriate strategies and devices (such as diagrams, graphs, sound effects, etc.) to enhance the impact of your presentation.
- 4.4.2 You will select and adjust appropriate voice and/or visual production factors (such as pacing, volume, placement, size, etc.) that take into account your audience's background knowledge about, attitudes toward, and responses to your topic.

As with Assignment 1, the specific learning outcomes that will be assessed for this assignment may vary slightly, depending on what form of text you are creating. The following SLOs may also be assessed if you create a print text:



- 4.3.1 You will edit your text for appropriate and effective word choice and grammar.
- 4.3.2 You will apply Canadian spelling conventions for a broad repertoire of words; you may also use creative spellings for special effects.
- 4.3.3 You will apply capitalization and punctuation conventions to make your intended meaning clear.

#### Stage 6: Assessment

Finally, once you have completed your final presentation product, you will assess your process in creating it. Doing this assessment gives you the opportunity to achieve the following specific learning outcomes:

- 1.1.5 You will reflect on your growth and success in language learning.
- 3.3.4 You will evaluate the effect that your inquiry procedures had on your final presentation.
- 4.2.1 You will appraise and discuss the effectiveness of your choices with regards to content, form, style, and presentation.

In your inquiry log, reflect on the following:

- What could you have done differently in your inquiry process to help more with your final presentation?
- · Why did you choose the form you did?
- What did you learn by creating this presentation (about the form, the audience, the subject matter, etc.)?
- How did you use what you learned throughout the sequence about textual features and organizational patterns?
- · What do you hope to teach others?
- What challenges did you encounter and how did you overcome them during the creative process?

Suggested time allotment: approximately 30 minutes





# Sequence 2

#### **Assessment**

Congratulations! You have completed Sequence 2 and will soon be able to prepare for and write your progress test, and then move on to the rest of this course.

Before you do, you must

- complete self-assessments of Assignments 2–1 and 2–2
- complete a checklist to make sure you have done all the work in this sequence
- submit all work (as indicated by asterisks on the Sequence 2 Checklist) from this sequence to the Distance Learning Unit

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

#### Assessment of Assignments 2-1 and 2-2

Remove the "Self-Assessment of Assignment 2–1: Inquiry Log" and "Self-Assessment of Assignment 2–2: Presentation of Inquiry Findings" charts from the Forms section of this sequence. These assessment forms correspond to the ones your tutor/marker will use. You will both assess your achievement of the targeted specific learning outcomes according to 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 minimal 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 learning outcome as it applies to your assignment, using the rating scale. Place a checkmark in one box for each line.

# **Checklist: Sequence 2**

Remove the "Checklist: Sequence 2: Using Language to Inform" chart from the Forms section at the end of this sequence.

Complete the checklist to make sure you have completed all of the work required for Sequence 2. The asterisks indicate which lesson work is to be submitted to the Distance Learning Unit for assessment. As you check each item, make sure that it is labelled with the appropriate lesson and assignment name. To help you keep track of your work in this course, you can write in the completion date for each item.

Your tutor/marker will also check to make sure that you have submitted all work for this sequence before marking Assignments 2–1 and 2–2.



#### **Preparing for Submission of Sequence 2**

Steps:

- ☐ Complete the checklist to make sure all of your work is complete.
- ☐ Make sure all of your work pages are correctly labelled and ordered.
- ☐ Assemble your work as follows:

(top) Cover page

Checklist for Sequence 2

Work pages

Assignment 2–1: Inquiry Log

Self-Assessment of Assignment 2–1: Inquiry

Log

Assignment 2–2: Presentation of Inquiry

**Findings** 

(bottom) Self-Assessment of Assignment 2–2:

Presentation of Inquiry Findings



Submit all materials either electronically or by mail to the Distance Learning Unit. The mailing address is:

Distance Learning Unit

500–555 Main Street

P.O. Box 2020

Winkler, MB R6W 4B8

#### Reminder

You may begin your work for Sequence 3, but do not submit it to the Distance Learning Unit until you have received your Sequence 2 work (Assignments and selected work) from your tutor/marker and have written the Progress Test.

# Notes

# Sequence 2 Forms

Facts/Questions/Response 63 Graphic Design Elements 65 Getting to Know Writers INC (1996 Edition) Getting to Know Writers INC (2001 Edition) 71 Conventions/Purposes 75 Organizational Patterns in Informational Texts 77 Timeline 79 Venn Diagram 81 Herringbone Diagram 83 Concept Definition Map 85 Hierarchical Organizer 87 Problem/Solution Pattern Map 89 Question/Answer Chart 91 Visual Information 93 Timeline 99 Venn Diagram 101 Herringbone Diagram 103 Concept Definition Map 105 Hierarchical Organizer 107 Problem/Solution Pattern Map Question/Answer Chart 111 Documentary Note-Making Guide 113 Inquiry Log: Print Source Record (two copies) 115 Inquiry Log: Print Source Record (sample) 119 Evaluating Information 121 Inquiry Log: Online Source Record (two copies) 123 Inquiry Log: Online Source Record (sample) 127 VirtualSalt 129 Inquiry Log: Interview Source Record (two copies) 139 Inquiry Log: Interview Source Record (sample) 143 Interview Notes 145 Self-Assessment of Assignment 2–1: Inquiry Log 147 Self-Assessment of Assignment 2–2: Presentation of Inquiry Findings 151 Checklist: Sequence 2: Using Language to Inform 155 Sequence 2 Cover Sheet 157

Facts/Questions/Response  Text:				

	Graphic	Graphic Design Elements	
Element	Layout	Typography	Signposts
Definition What is Done and How	The positioning of verbal and visual elements on the page.  • organizes information into themes or topics  • makes connections between text elements, such as between the paragraphed text and the graphics that support it  • signals to the reader various entry points into the text  - by arranging the paragraphed text in columns  - by separating headings, paragraphed text, graphics, etc., with boxes, rules, or white space  - by connecting the text elements with signposts such as arrowheads, brackets, boxes, colour, proximity, etc.  • uses rules to connect or separate items  • uses boxes to highlight and separate items  • uses boxes to highlight and separate items  • uses shape, position, colour, and size of type and graphics to highlight or link items  • uses shape, position, colour, and size of type and graphics to highlight or link items  • balances text elements for emphasis  • balances text elements for emphasis  • balances text elements for emphasis	The choice of type styles to communicate meaning, emphasis, attitude, or mood.  • ranks the importance of topics and subtopics of information • provides alternative entry points into the text • signposts alternate pathways through the text • directs the reader to additional, supporting information • conveys emphasis, attitude (to the subject or the reader) and – mood – size – font – tont – typeface (bold, italic) – colour	Typographic or layout features that indicate  a nentry point into the text  headings and subheadings—label the paragraphs that follow and so offer a point of entry  bullets—highlight new entry points in a list of information  arrows or arrowheads—show sequence or direction and can link items to show entry points  boxes, rules, borders, and loops—group and separate items  boxes, rules, borders, and loops—group and separate items  leaders (row of dots)—to help the eye make connections between elements in a line of text  asterisks and footnotes numbers—make connections between paragraphed text and footnote  cross references—usually embedded in paragraphed text, refer reader to other relevant parts of text  defined terms—highlighted in bold or italic type to provide entry point to term's introduction  page numbers—link information on a page and references to it in table of contents, index, glossary, etc.  number labels—give the sequence of items which need to be read in a certain order

# Getting to Know Writers INC (1996 Edition)

**Directions:** Fill in the blanks below, and transfer your answers to the following crossword puzzle as indicated by the cues in parentheses at the end of each statement.

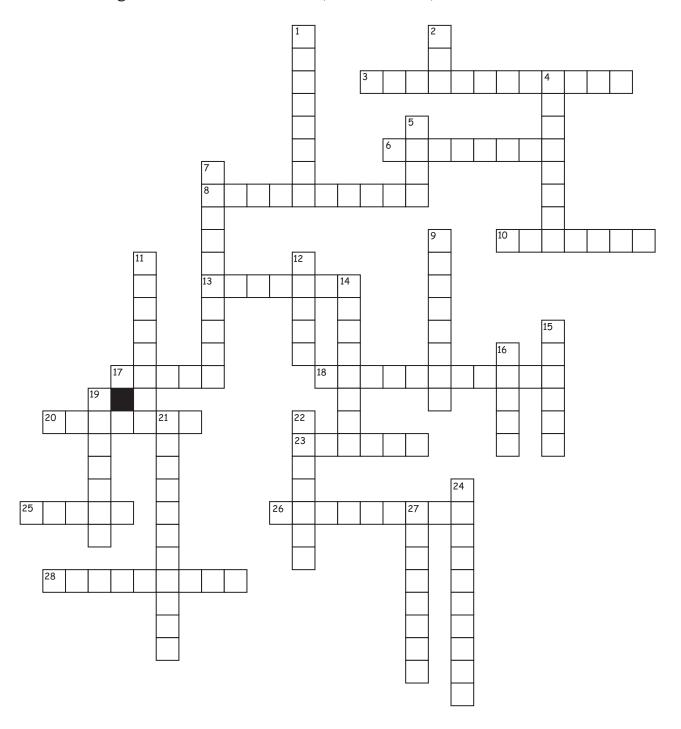
The first page of *Writers INC* after the title page and the acknowledgements/ copyright page is called "Using the Handbook." Use this page, paying particular attention to the boldface print, to complete the following:

1.	The at the It is arranged in alphabetical order	back of <i>Writers INC</i> is one of its most useful part: r. ( <b>12 <i>Down</i>)</b>	s.
	Using this part of the handbook,	solve the following:	
	a) How many types of essays are	listed? (28 Across)	
	b) Guidelines are given for writi(10 Acc		
	c) Information about reading 475–479. (1 <i>Down</i> )	is given in topic numbers	
	d) Poetry terms are found within Terms." (9 Down)	the chapter called "	
2.		back of the book provides many extras like full- todic table of the elements, and a copy of the (13 Across)	
	Using this part of Writers INC, so	ve the following:	
	a) The Historical Time Line tells invented the crossword. (25 A	you that in 1913, Arthur	
	b) traffic (21 <i>Down</i> )	igns are generally black and white in colour.	
	c) Important marks and symbols or key.	on a map are explained in a box called the (15 Down)	
3.		near the front of the handbook gives you a list oters found under those sections. It also tells you unit begins. (14 Down)	
	Use this part of Writers INC to so	ve the following:	
	a) On topic number 116, the charge (23 Across)	ter titled "Basic" begins.	
	Turn to this chapter, and list t examples are given:	ne two types of essays for which guidelines and	
	(8 Acro	ss)	
	(7 Dow	n)	

# Getting to Know Writers INC (1996 Edition) (continued)

b)	The third major section in the Table of Contents is called "Searching and" (18 Across)								
	Turn to this section to answer the following:								
	i)		numbers 145 and 146 give valuable information searching. (22 <i>Down</i> )						
	ii)	Also within this section,	topic number 160 lists the following parts of a book:						
		• The a book. (16 Down)	page, which is usually the first printed page in						
		• The(26 Across)	page, which usually follows the first page.						
		• The	of contents. (17 Across)						
		• The	of the book, which is the main text. (5 Down)						
			, which is a quotation at the beginning of a uggest what the theme will be. (11 Down)						
		• Aextra information. (6 A	, which is a note at the bottom of a page giving (cross)						
			, which follows the body, and provides extra he form of charts, tables, diagrams, etc.						
			, which is like a mini-dictionary of specialized ions listed alphabetically. (27 Down)						
			, which lists the sources used by the author rther reading. (3 Across)						
c)		ginning on topic number " (24	428 is a chapter called "Reading Down)						
	Within this chapter, strategies such as the following are described:								
	• [	, w know, and what you learr	which is a chart of what you know, what you want to n, (2 <i>Down</i> )						
	• _	, W	which is similar to clustering, (19 Down) and						
	• 1	• using organizers. (20 Across)							

# Getting to Know Writers INC (1996 Edition) – Textual Features



## Getting to Know Writers INC (2001 Edition)

Directions: Fill in the blanks below, and transfer your answers to the following crossword puzzle as indicated by the cues in parentheses at the end of each statement.

The first page of Writers INC after the title page and the acknowledgements/ copyright

page is called "Using the Handbook." Use this page, paying particular attention to the boldface print, to complete the following: 1. The \_\_\_\_\_ at the back of Writers INC is one of its most useful parts. It is arranged in alphabetical order. (11 Down) Using this part of the handbook, solve the following: a) How many types of essays are listed? \_\_\_\_\_ (19 Down) [*Hint:* "Responding to" is not a type of essay.] b) Instructions are given for \_\_\_\_\_\_ sentences on page 93. (10 Across) c) Information about reading \_\_\_\_\_\_ is given on page 355. (1 Down) 2. The \_\_\_\_\_ at the back of the book provides many extras like fullcolour maps, traffic signs, the periodic table of the elements, and a copy of the Constitution of the United States. (12 Across) Using this part of *Writers INC*, solve the following: a) The Historical Time Line tells you that in 1913, Arthur \_\_\_\_\_ invented the crossword. (20 Down) \_\_\_\_\_ traffic signs are generally black and white in colour. (14 Across) c) Important marks and symbols on a map are explained in a box called the \_\_\_\_\_ or key. (6 *Down*) 3. The Table of \_\_\_\_\_ near the front of the handbook gives you a list of the major sections and the chapters found under those sections. It also tells you

the topic number on which each unit begins. (13 Down)

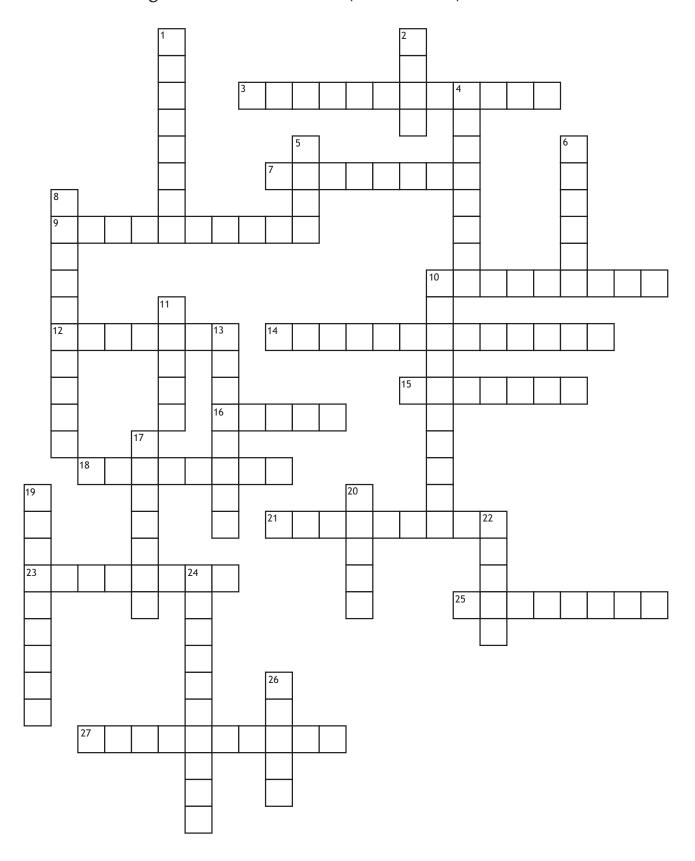
## Getting to Know Writers INC (2001 Edition) (continued)

Use this part of *Writers INC* to solve the following: a) On page number 80, the chapter titled "Basic \_\_\_\_\_\_ of Writing" begins. (18 Across) In this chapter, guidelines for and examples of two types of essays are given: \_\_\_\_\_ (9 Across) (8 Down) b) The third major section in the Table of Contents is called "The \_\_\_\_\_ of Learning." (16 Across) Turn to this section to answer the following: i) Questions to guide you in \_\_\_\_\_\_ information are given on page 325. (10 Down) ii) Page number 339 gives valuable information about \_\_\_\_\_\_ searching. (17 Down) iii) The following parts of a book are listed on page 349: • The \_\_\_\_\_ page, which is usually the first printed page in a book. (22 *Down*) • The \_\_\_\_\_ page, which usually follows the first page. (21 Across) • The \_\_\_\_\_ of the book, which is the main text. (5 *Down*) • An \_\_\_\_\_, which is a quotation at the beginning of a chapter or section to suggest what the theme will be. (23 Across) \_\_\_\_\_, which is a note at the bottom of a page giving extra information. (7 Across) \_\_\_\_\_, which follows the body, and provides extra information, often in the form of charts, tables, diagrams, etc. (4 Down) • A \_\_\_\_\_\_, which is like a mini-dictionary of specialized terms and their definitions listed alphabetically. (25 Across) • The \_\_\_\_\_\_, which lists the sources used by the author and suggestions for further reading. (3 Across)

# Getting to Know Writers INC (2001 Edition) (continued)

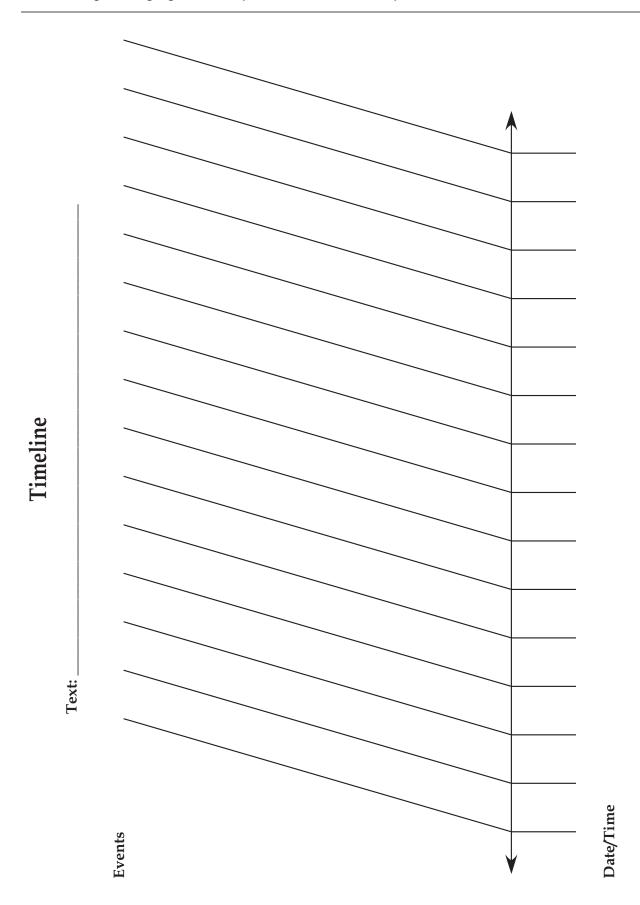
2)	Beginning on page number 382 is a chapter called " Skills." (26 Down)
	Within this chapter, writing to learn strategies such as the following are described:
	• learning, which are notebooks in which you reflect on your learning process and relate what you are learning to what you already know (2 <i>Down</i> )
	• a, which is a passage of text rewritten in your own words (24 Down)
	• a, which is a shorter version of a text containing the main points written in your own words (15 Across)
d)	Poetry terms are found within the chapter called "Writing about ." (27 Across)

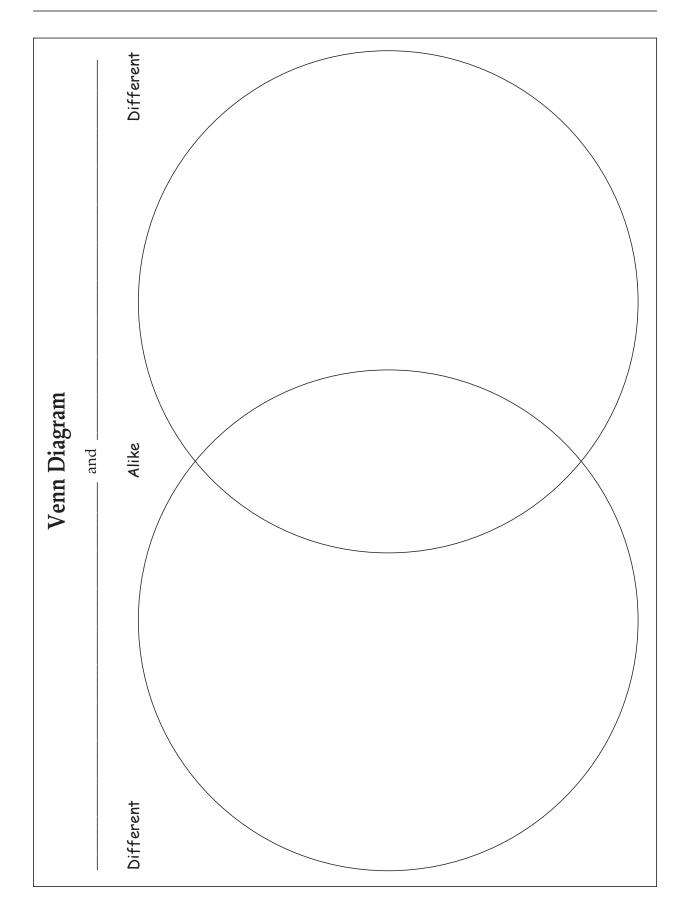
# Getting to Know Writers INC (2001 Edition) – Textual Features



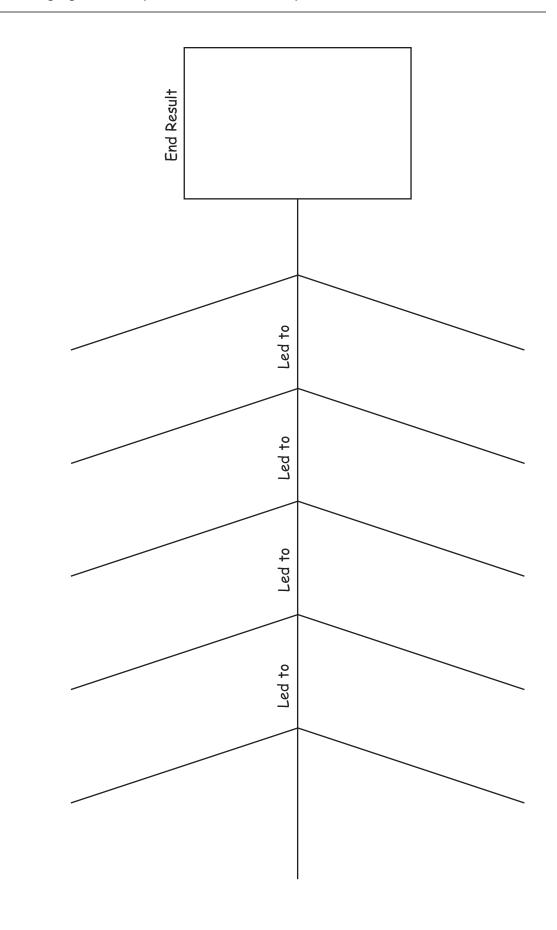
Conventions/Purposes					
Text: Writers INC					
Conventions	Purposes				
Table of contents					
Titles					
Headings					
Subheadings					
Pictures					
Index					
Diagrams					
Tables or charts					
Key words					
Chapter or section previews					
Glossaries					
Front cover information					
Back cover information					
Boldface print					
Italics					
Different-coloured print					
Bullets					
Epigraph					

	Organizational Pa	Organizational Patterns in Informational Texts	al Texts
Pattern	Definition	Typical Sources	Signal Words/Phrases
Alphabetical	Information is listed in ABC order.	<ul><li>dictionaries</li><li>encyclopedias</li></ul>	letters of the alphabet
Chronological Order	Subject is described by a progression of time sequence.	<ul><li>books of directions</li><li>historical accounts</li><li>scientific texts</li></ul>	after, before, during, next, until, soon, while, first, second, third, then, finally, following, now, when
Compare/ Contrast	Subject or event is discussed by comparing one aspect or viewpoint to another.	• social/political questions	in comparison, in contrast, on the other hand, although, however, but, yet, similarly, as well as, unless, not only but also, while, either or
Cause and Effect or Cumulative	Concepts are presented as discrete, chained events that build on one another to create a whole.	<ul><li>science texts</li><li>historical accounts</li></ul>	because, as a result, since, therefore, so, if then, thus, accordingly, consequently, nevertheless, so that, this led to
Enumeration	Subject is described by listing information (facts, characteristics, features, traits, examples) about it.	<ul><li>reference books</li><li>textbooks</li></ul>	to begin with, first, secondly, next, then, finally, most important, also, in fact, for example, for instance, like, such as
Problem/ Solution	Information is arranged around a series of situations and followed by possible solutions.	<ul> <li>scientific texts, particularly books on the environment</li> </ul>	because, instead of, rather than, therefore, consequently, as a result, so that, accordingly, if then, thus
Question/ Answer	Factual subject broken down to a series of questions posed to the reader, followed by answers.	all subjects     containing discrete     facts	questions used as headings

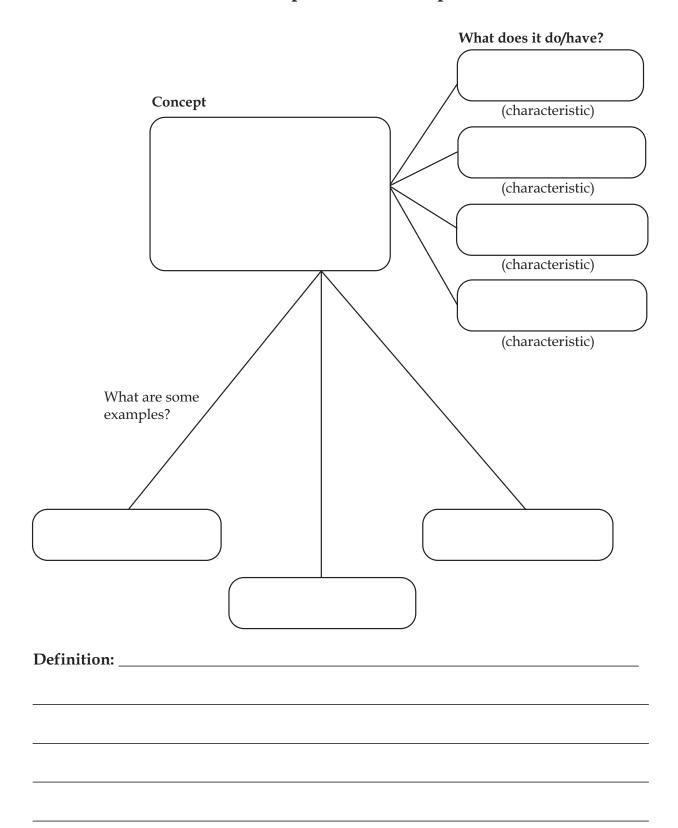




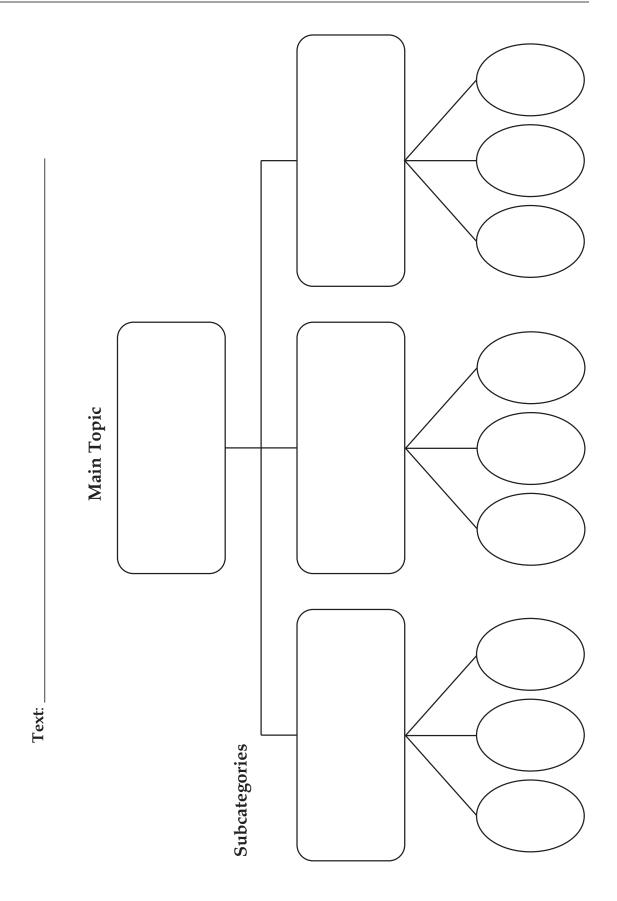
Herringbone Diagram



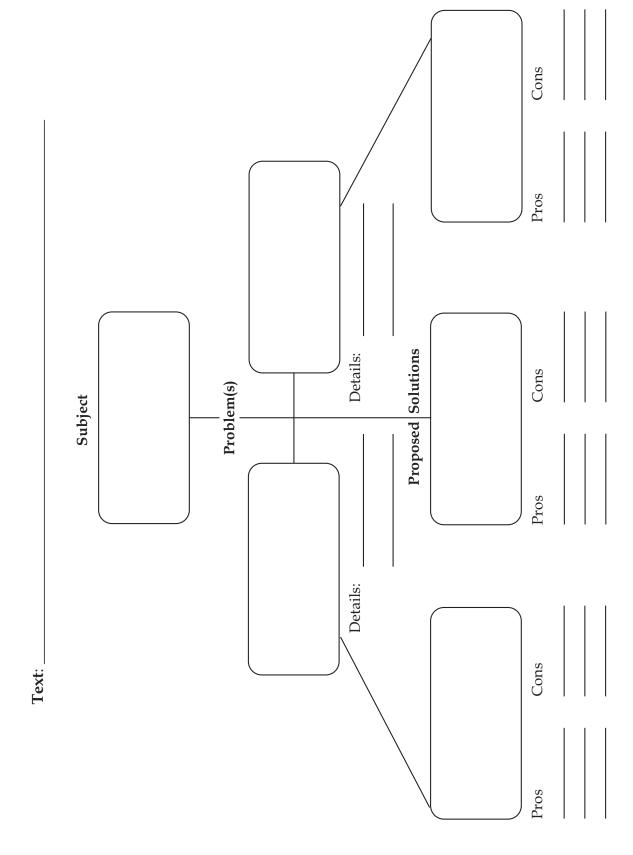
# **Concept Definition Map**



Hierarchical Organizer



# Problem/Solution Pattern Map



Question/Answer Chart				
Text:	_			
Question	Answer			

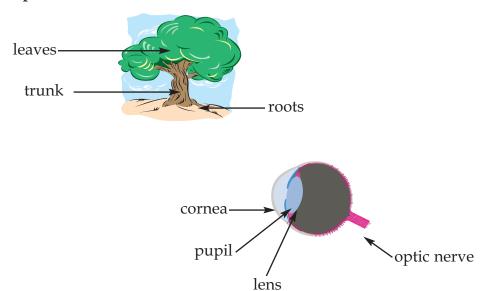
# Visual Information – Simple Diagrams

**Picture glossaries** are basically pictures with labels.

#### Purposes include

- to define subjects or concepts visually, showing details
- to show relationships between parts of a subject, the structure
- to define differences, varieties, and categories; to classify subgroups
- to organize vocabulary lists into meaningful groups and sequences

#### **Example:**



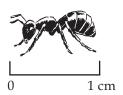
A **scale diagram** is a picture of something together with a scale, in either picture units or conventional units, that shows its size, mass, temperature, distance, etc.

#### Purposes include

- to relate very tiny or very large subjects to the reader's experience
- to aid understanding by making a familiar object the measuring unit
- to compare subjects through the use of a common scale

#### **Examples:**





## Visual Information – Analytic Diagrams

A **cutaway diagram** shows the inside of a subject by cutting off or peeling away the outside layer of the subject.

#### Purposes include

- to explore below the surface of a subject
- to show how to assemble parts of a subject
- to make connections between working parts in a sequence
- to expose and understand remote or inaccessible subjects

#### Example (see right)

A **cross section** is a diagram that portrays the subject as if it had been cut in half, showing what is inside on one plane only.

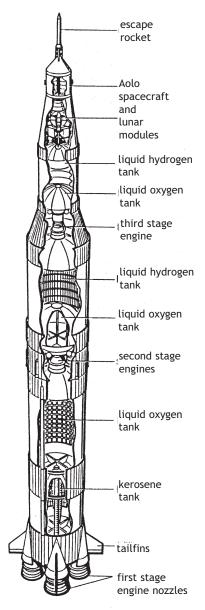
#### Purposes include

- to investigate items that can be cut open for observation
- to make diagrams using this principle to subjects we cannot physically cut open

#### **Examples:**







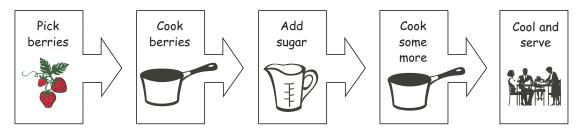
## Visual Information – Synthetic Diagrams

A **flow diagram** shows a process that moves through time or space by linking its subjects with lines or arrows.

#### Purposes include

- to define, explain, or summarize a process
- to present a set of instructions
- to show changes or cause and effect over time

#### **Example:**

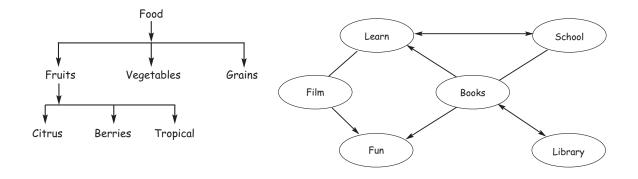


**Tree** and **web diagrams** can be drawn with or without pictures to show relationships between concepts. **Tree diagrams** best show hierarchical relationships, that is, categories and subcategories, while **web diagrams** effectively show interrelated networks of interactions among various subjects.

#### Purposes include

- to show how information can be organized into groups
- to show interrelationships between groups and subgroups

#### **Examples:**



## Visual Information – Graphs, Tables, Timelines, and Maps

See *Writers INC* (sections 467 to 471 of the 1996 edition; pages 352 to 353 of the 2001 edition) for basic information on and examples of **line graphs**, **pie graphs**, and **bar or column graphs**.

#### Purposes of line graphs include

- to summarize processes such as growth, development, and change
- to show patterns such as cause and effect or trends over time
- to simplify and clarify large amounts of data
- to find relationships among patterns of information

#### **Purposes** of **pie graphs** include

- to show at a glance the proportional patterns of data (how much of the whole)
- to translate numbers/percentages into easily seen proportions, making them more vivid

#### **Purposes** of **bar graphs** include

- to measure height, quantity, speed, temperature, age, etc.
- to compare and rank information
- to summarize or highlight statistical information

See Writers INC (sections 472 to 474 and the Almanac of the 1996 edition; page 354 and the Almanac of the 2001 edition) for basic information on and many examples of tables.

#### Purposes of tables include

- to list items for reference
- to record information, results, findings of an inquiry
- to organize information into groups for comparison and evaluation
- to compare or calculate statistical information
- to find patterns, correlation, and other significance in the data
- to instruct, to make decisions, to schedule events

## Visual Information – Graphs, Tables, Timelines, and Maps (continued)

A **timeline** is a particular type of graph or flow diagram, showing a sequence of events joined by arrows or set along a scale of time units. See *Writers INC* (sections 835 to 844 of the 1996 edition; page 578 to 587 of the 2001 edition) for an example of a multiple timeline.

#### Purposes of timelines include

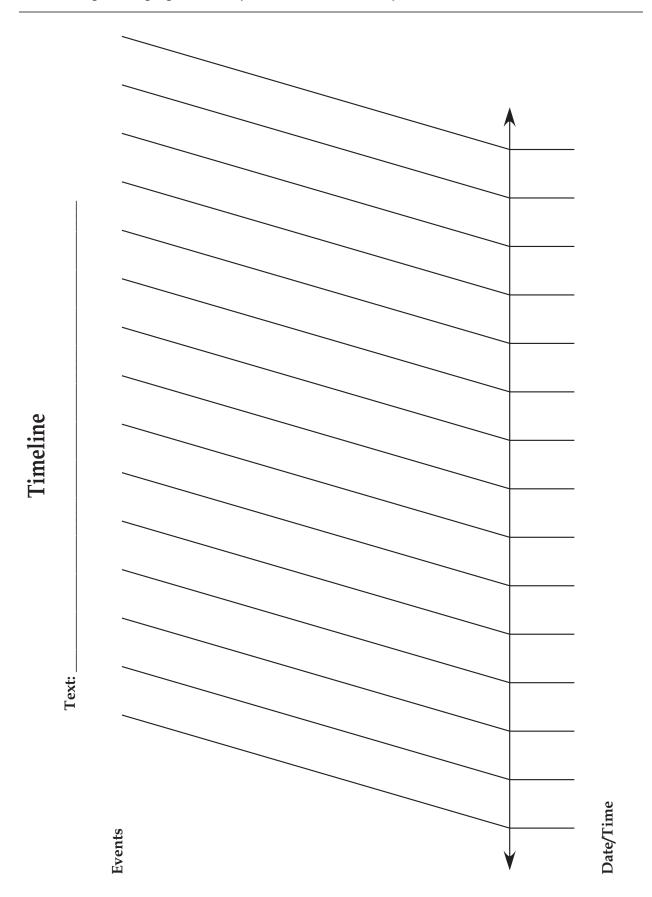
- to record a sequence of events
- to summarize facts in chronological order
- to summarize growth, change, and development over time
- to find patterns and connections in a series or process

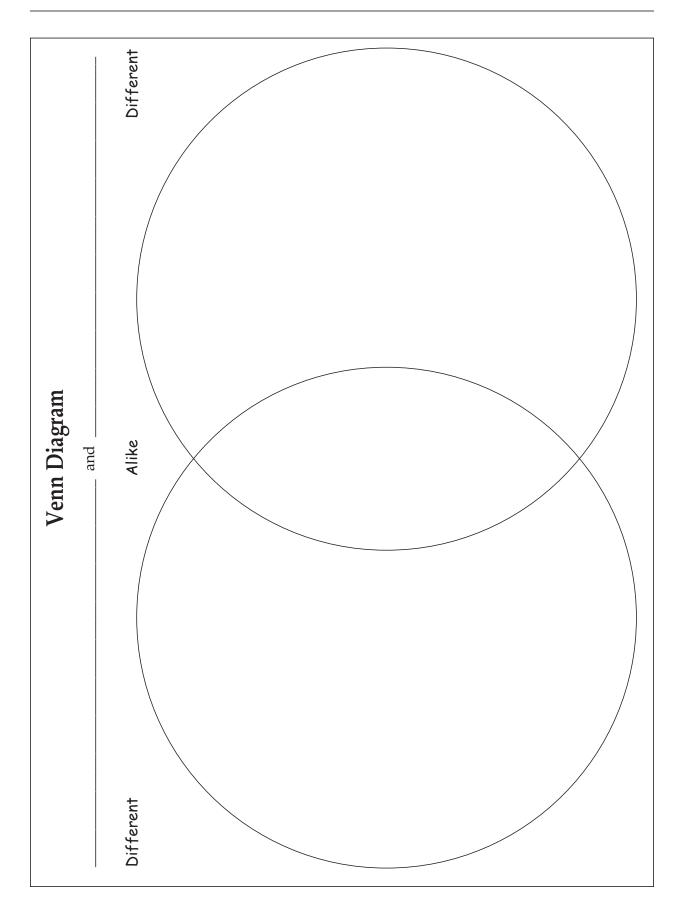
A **map** is any drawing that tells where something is in spatial terms. Elements may include a legend or key, a scale or grid, colour coding, compass bearing, symbols, and word and number labels.

#### Purposes of maps include

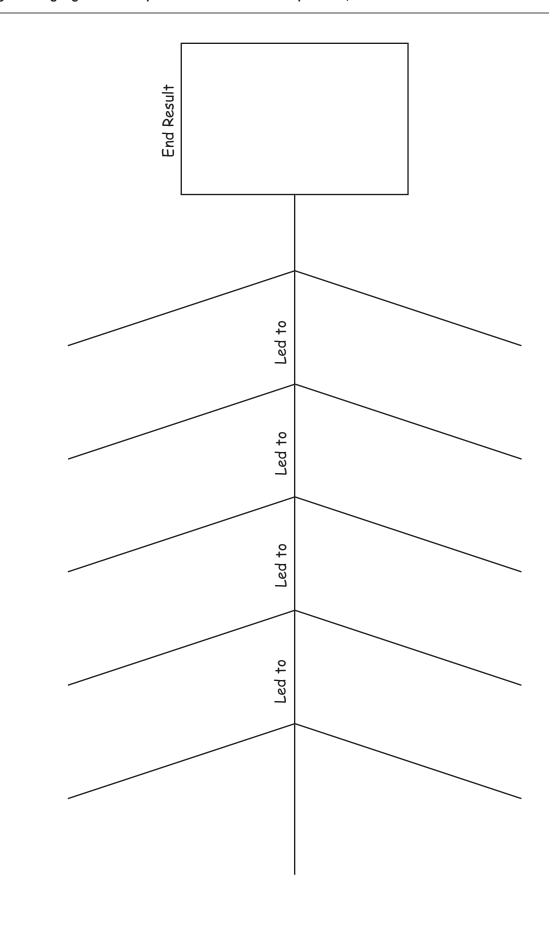
- to show spatial connections
- to instruct others how to locate or arrive at a destination
- to record processes, change, and movement
- to summarize journeys, trade routes, pathways

See Writers INC (sections 478 to 479 and 802 to 818 of the 1996 edition; pages 356 and 557 to 570 of the 2001 edition) for examples of maps.

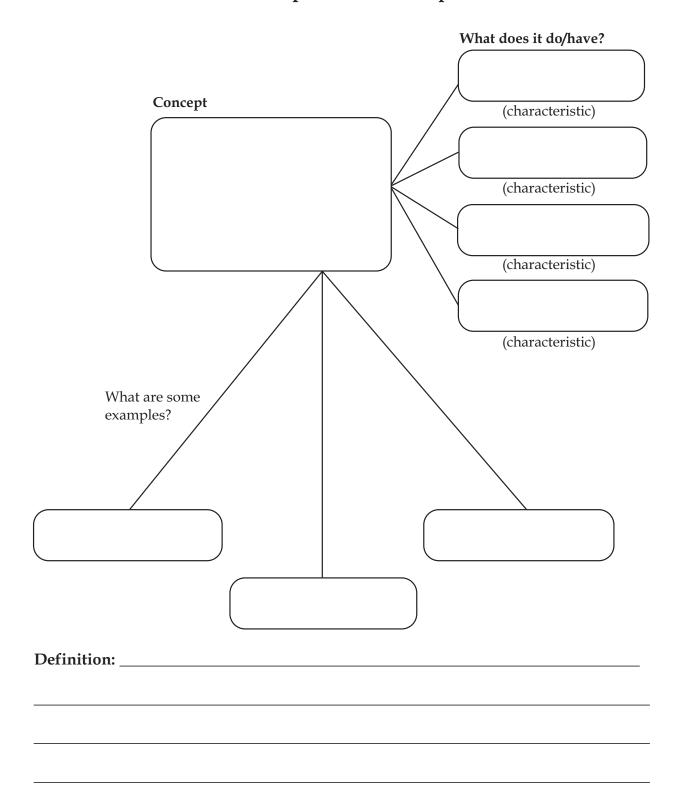




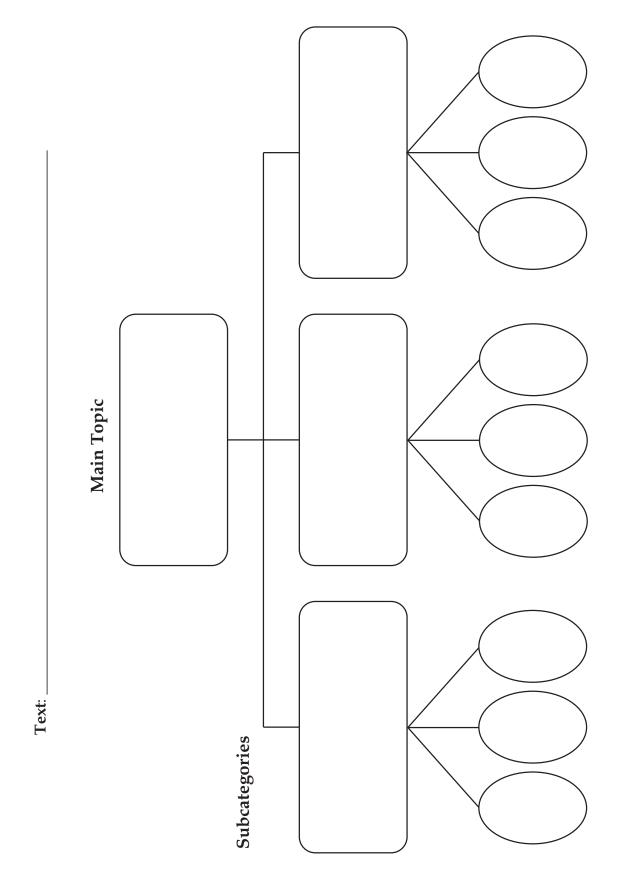




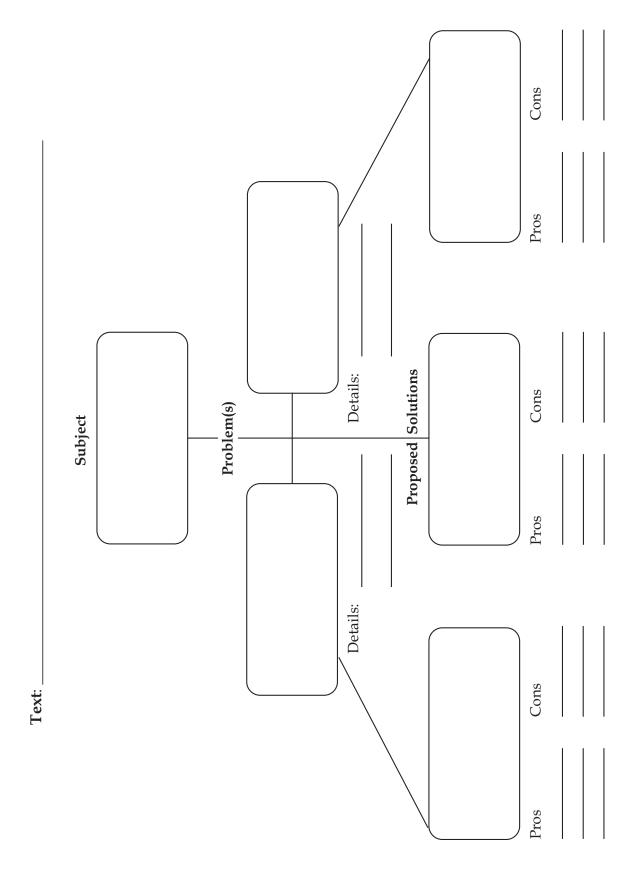
### **Concept Definition Map**







# Problem/Solution Pattern Map



Questio	on/Answer Chart
Text:	
Question	Answer

Documentary No (from Teasley a	te-Making Guide and Wilder, 118)
Film Title:	
Content I	nformation
	c Elements
Visuals	Soundtrack

### Inquiry Log

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### Inquiry Log Print Source Record

Bibliographic Information (SLO 3.3.2):	on (SLO 3.3.2):	
Title of Source:	Author(s):	
Publisher:	Date and Plac	Date and Place of Publication:
Pages**:		
Inquiry Question(s) (SLO 3.1.2)	Answers found in this source Paraphrased/Quoted (SLOs 3.2.4, 3.2.5, 3.3.2)	How useful, valid, accurate is this information? Is it biased? How do I know? (SLOs 3.2.2, 3.2.3, 3.3.3.)
To Do Next: (SLO 3.1.4)		
*	**Attach a copy of the pages used, with relevant passages highlighted or underlined.**	ssages highlighted or underlined.**

## Inquiry Log

## Print Source Record - Sample

Bibliographic Information (SLO 3.3.2):	tion (SLO 3.3.2):	
Title of Source:		Author(s): Patrick Sebranek, Dave Kemper, and Vern Meyer
Publisher: Great Source	Publisher: Great Source Education Group/Houghton Mifflin Date and Pla	Date and Place of Publication: 2001 Wilmington, Massachusetts
Pages**:		
Inquiry Question(s) (SLO 3.1.2)	Answers found in this source Paraphrased/Quoted (SLOs 3.2.4, 3.2.5, 3.3.2)	How useful, valid, accurate is this information? Is it biased? How do I know? (SLOs 3.2.2, 3.2.3, 3.3.3.)
How does one know if information is accurate and unbiased?	Ask yourself these questions about the information:  • How recently was this published? (Check currency)  • Does this source give the whole story or complete picture? (Check, completeness)  • According to what I already know on the topic, does this information seem accurate? (Check, accuracy)  • Who is giving this information and what are his/her qualifications? (Check, expertise of source)  • Is there an ulterior motive behind providing this information? Is the author trying to lead you to think, a particular way? (Check, bias)	This information is just what I'm looking for! It directly and clearly answers my question.  I need to be sure to look in this source for answers to my other questions as well. It should be accurate, since it's the textbook recommended for this course, but it wouldn't hurt to check other sources to see if there's anything I can add to it.
To Do Next: Now I need to check	<b>Next:</b> Now I need to check it against advice from another source (like my teacher/librarian) and see if anything can be added into it or adjusted.	rian) and see if anything can be added into it or adjusted.
	**Attach a copy of the pages used, with relevant passages highlighted or underlined.**	assages highlighted or underlined.**

### **Evaluating** Information

Once you've found what you think is the right information for your needs, put it to the test. On the surface, all information looks the same. It all seems to be valid and trustworthy. But not all information is created or recorded equally. It's your responsibility to sort it out before presenting it to your reader. The questions below should help.

### **Quality Control**

**Is the information current?** A book on computers written five years ago may be ancient history by now. But a book on Abraham Lincoln could be 40 years old and still be the best source on the market.

★ If your information comes from a Web site, when was it created and when was it last updated? Are the hyperlinks in the site current?

**Is the information complete?** Try to see the whole picture. If you're given data from an experimental group, you should be given results from another group for comparison. If your source shows you highlights, ask to see the "lowlights," too.

**Is the information accurate?** Mistakes can result from bad research design, misinterpreted results, poor reporting, computer goofs, or even problems in fax transmission. (Unfortunately, mistakes don't come with little red flags that say "Oops." You've got to detect them the old-fashioned way—carefully checking your information and thinking about it.)

**Is the source an expert?** An expert is someone who has mastered a whole subject area, someone who is regarded as an authority. But, be careful. When experts go outside their fields of expertise, they may not have much authority. Be especially cautious in evaluating information on the Internet. While there is an incredible amount of information available, there's also a ton of misinformation. Many documents are prepared by people whose only expertise is knowing how to create a Web page.

**Is your source biased?** A "bias" means, literally, a tilt toward one side. Biased sources—such as political "spin doctors," corporate spokespersons, or TV infomercials—have everything to gain by slanting facts and emotions their way. Keep your eyes open for connections between authors, financial backers, and the points of view shared. Put two and two together.



Slanted language or distorted statistics reveal many sorts of biases to watch out for—bias toward (or against) a region of the country, a political party, males or females, a certain race or ethnic group, a religion.

**Evaluating Information:** Reprinted from *Writers INC: A Student Handbook for WRITING and LEARNING* by Patrick Sebranek, Dave Kemper, and Verne Meyer. Copyright © 2001 by Great Source Education Group, Inc. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

### Inquiry Log Online Source Record

				How useful, valid, accurate is this information?  Is it biased? How do I know? (SLOs 3.2.2, 3.2.3, 3.3.3.)		tt passages highlighted or underlined.**
on (SLO 3.3.2):	Author(s):	Date of Publication to Last Date updated or revised (if known):		Answers found in this source Paraphrased/Quoted (SLOs 3.2.4, 3.2.5, 3.3.2)		**Attach a copy of the pages used, with relevant passages highlighted or underlined.**
Bibliographic Information (SLO 3.3.2):	Title of Source:	Date of Publication to Last	Website Address COKL/ Pages**:	Inquiry Question(s) (SLO 3.1.2)	To Do Next: (SLO 3.1.4)	*

## Inquiry Log Online Source Record

uformation (SLO 3.3.2):	Author(s):	Date of Publication to Last Date updated or revised (if known):	<url></url>		ion(s)  Answers found in this source Paraphrased/Quoted SLOs 3.2.4, 3.2.5, 3.3.2)  (SLOs 3.2.4, 3.2.5, 3.3.2)  (SLOs 3.2.2, 3.2.3, 3.3.3.)		**Attach a copy of the pages used, with relevant passages highlighted or underlined.**
Bibliographic Information (SLO	Title of Source:	Date of Publication to Last Date	Website Address <url></url>	Pages**:	Inquiry Question(s) (SLO 3.1.2)	To Do Next: (SLO 3.1.4)	**Att

## Inquiry Log Online Source Record – Sample

Robert Harris	November 17, 1997			How useful, valid, accurate is this information? Is it biased? How do I know? (SLOs 3.2.2, 3.2.3, 3.3.3.)	This writer was certainly careful to follow his own rules—he made sure he gave a version date, and a biography of himself (so we'd know his credentials), and he seems to have covered the whole picture.  This information matches up with the Writers INC information pretty well—it just goes into a lot more detail. It also focuses on Internet information, whereas the other source covered all sorts of sources. But that's probably reasonable, since it sounds like Internet sources are the ones you have to be most careful about.  I especially like the indications for lack of credibility, accuracy, reasonableness, and support.  I think for my presentation, I'll go into more detail than Writers INC but less detail than this VirtualSalt site—I have other things I want to cover too.	trian and see what he says, and if he has anything to add.	assages highlighted or underlined.**
ormation (SLO 3.3.2):  Evaluating Internet Research Sources  Author(s):	ting Internet Research Sources It Date updated or revised (if known): <a href="http://www.virtualsaft.com/evafu8">http://www.virtualsaft.com/evafu8</a>		Answers found in this source Paraphrased/Quoted (SLOs 3.2.4, 3.2.5, 3.3.2)	CARS Checkfist:  • Credibility—expertise of author, quality control (some kind of peer review or organization behind it), metainformation (summaries, evaluations)  • Accuracy—timely, comprehensive, and created for an appropriate audience and purpose  • Reasonableness—fair, objective, moderate, and consistent  • Support—bibliography, corroboration, external consistency  Lots of detail on each, as well as indicators of a lack of each (for example, a lack, of credibility is indicated if there are too many spelling and grammar errors!)	<b>To Do Next:</b> I think I want to put these two lists together and then check it out with my teacher/librarian and see what he says, and if he has anything to add.	**Attach a copy of the pages used, with relevant passages highlighted or underlined.**	
Bibliographic Information (SLO 3.3.2): Title of Source: Evaluating Internet Resea	Date of Publication to Last	Website Address <url>_</url>	Pages**: June 16, 2004	Inquiry Question(s) (SLO 3.1.2)	How does one know if information is accurate and unbiased?	To Do Next: I think I want to put these tw	

### **VirtualSalt**

### **Evaluating Internet Research Sources**

Robert Harris

Version Date: November 17, 1997

"The central work of life is interpretation." – Proverb

### Introduction: The Diversity of Information

Information is a Commodity Available in Many Flavors Think about the magazine section in your local grocery store. If you reach out with your eyes closed and grab the first magazine you touch, you are about as likely to get a supermarket tabloid as you are a respected journal (actually more likely, since many respected journals don't fare well in grocery stores). Now imagine that your grocer is so accommodating that he lets anyone in town print up a magazine and put it in the magazine section. Now if you reach out blindly, you might get the *Elvis Lives with Aliens Gazette* just as easily as *Atlantic Monthly* or *Time*.

Welcome to the Internet. As I hope my analogy makes clear, there is an extremely wide variety of material on the Internet, ranging in its accuracy, reliability, and value. Unlike most traditional information media (books, magazines, organizational documents), no one has to approve the content before it is made public. It's your job as a searcher, then, to evaluate what you locate, in order to determine whether it suits your needs.

Information
Exists on a
Continuum of
Reliability and
Quality

Information is everywhere on the Internet, existing in large quantities and continuously being created and revised. This information exists in a large variety of kinds (facts, opinions, stories, interpretations, statistics) and is created for many purposes (to inform, to persuade, to sell, to present a viewpoint, and to create or change an attitude or belief). For each of these various kinds and purposes, information exists on many levels of quality or reliability. It ranges from very good to very bad and includes every shade in between.

### **Getting Started: Screening Information**

Pre-evaluation

The first stage of evaluating your sources takes place before you do any searching. Take a minute to ask yourself what exactly you are looking for. Do you want facts, opinions (authoritative or just anyone's), reasoned arguments, statistics, narratives, eyewitness reports, descriptions? Is the purpose of your research to get new ideas,

(continued)

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to find either factual or reasoned support for a position, to survey opinion, or something else? Once you decide on this, you will be able to screen sources much more quickly by testing them against your research goal. If, for example, you are writing a research paper, and if you are looking for both facts and well-argued opinions to support or challenge a position, you will know which sources can be quickly passed by and which deserve a second look, simply by asking whether each source appears to offer facts and well-argued opinions, or just unsupported claims.

### Select Sources Likely to be Reliable

Becoming proficient at this will require experience, of course, but even a beginning researcher can take a few minutes to ask, "What source or what kind of source would be the most credible for providing information in this particular case?" Which sources are likely to be fair, objective, lacking hidden motives, showing quality control? It is important to keep these considerations in mind, so that you will not simply take the opinion of the first source or two you can locate. By thinking about these issues while searching, you will be able to identify suspicious or questionable sources more readily. With so many sources to choose from in a typical search, there is no reason to settle for unreliable material.

### **Source Selection Tip:**

Try to select sources that offer as much of the following information as possible:

Author's Name
Author's Title or Position
Author's Organizational Affiliation
Date of Page Creation or Version
Author's Contact Information
Some of the Indicators of Information Quality (listed below)

**Evaluating Information: The Tests of Information Quality** 

### Reliable Information is Power

You may have heard that "knowledge is power," or that information, the raw material of knowledge, is power. But the truth is that only some information is power: reliable information. Information serves as the basis for beliefs, decisions, choices, and understanding our world. If we make a decision based on wrong or unreliable information, we do not have power—we have defeat. If we eat something harmful that we believe to be safe, we can become ill; if we avoid something good that we believe to be harmful, we have needlessly restricted the enjoyment of our lives. The same thing applies to every decision to travel, purchase, or act, and every attempt to understand.

### Source Evaluation is an Art

Source evaluation—the determination of information quality—is something of an art. That is, there is no single perfect indicator of reliability, truthfulness, or value. Instead, you must make an inference from a collection of clues or indicators, based on the use you plan to make of your source. If, for example, what you need is a reasoned argument, then a source with a clear, well-argued position can stand on its own, without the need for a prestigious author to support it. On the other hand, if you need a judgment to support (or rebut) some position, then that judgment will be strengthened if it comes from a respected source. If you want reliable facts, then using facts from a source that meets certain criteria of quality will help assure the probability that those facts are indeed reliable.

### The CARS Checklist

The CARS Checklist (Credibility, Accuracy, Reasonableness, Support) is designed for ease of learning and use. Few sources will meet every criterion in the list, and even those that do may not possess the highest level of quality possible. But if you learn to use the criteria in this list, you will be much more likely to separate the high quality information from the poor quality information.

### The CARS Checklist for Information Quality

### Credibility

Because people have always made important decisions based on information, evidence of authenticity and reliability—or credibility, believability—has always been important. If you read an article saying that the area where you live will experience a major earthquake in the next six months, it is important that you should know whether or not to believe the information. Some questions you might ask would include, What about this source makes it believable (or not)? How does this source know this information? Why should I believe this source over another? As you can see, the key to credibility is the question of trust.

There are several tests you can apply to a source to help you judge how credible and useful it will be:

### Author's Credentials

The author or source of the information should show some evidence of being knowledgeable, reliable, and truthful. Here are some clues:

- Author's education, training, and/or experience in a field relevant to the information. Look for biographical information, the author's title or position of employment
- Author provides contact information (email or snail mail address, phone number)
- Organizational authorship from a known and respected organization (corporate, governmental, or non-profit)
- Author's reputation or standing among peers
- Author's position (job function, title)

### **Evidence of Quality Control**

Most scholarly journal articles pass through a peer review process, whereby several readers must examine and approve content before it is published. Statements issued in the name of an organization have almost always been seen and approved by several people. (But note the difference between, "Allan Thornton, employee of the National Oceanographic and Atmospheric Agency, says that a new ice age is near," and "The National Oceanographic and Atmospheric Agency said today that a new ice age is near." The employee is speaking for himself, whereas a statement in the name of NOAA represents the official position of NOAA.)

Evidence of quality control of Internet material includes these items:

- Information presented on organizational web sites
- On-line journals that use refereeing (peer review) by editors or others
- Postings of information taken from books or journals that have a quality control process

Metainformation Metainformation is information about information. Information workers (sometimes called knowledge workers) all over the world are constantly poring over, processing, and evaluating information – and making notes. As the challenges produced by the increasing quantity of information continue, access to high quality metainformation will become increasingly important. Metainformation can take many forms, but there are two basic types, summary and evaluative.

> Summary metainformation includes all the shortened forms of information, such as abstracts, content summaries, or even tables of contents. This type of metainformation gives us a quick glance at what a work is about and allows us to consider many different sources without having to go through them completely. Evaluative metainformation includes all the types that provide some judgment or analysis of content. This type includes recommendations, ratings, reviews, and commentaries. And, of course, these two types can be combined, resulting in the best form of metainformation, providing us with a quick overview and some evaluation of the value. An example would be a World Wide Web yellow pages or directory which describes each selected site and provides evaluations of its content.

### Indicators of Lack of Credibility

You can sometimes tell by the tone, style, or competence of the writing whether or not the information is suspect. Here are a few clues:

- Anonymity
- Lack of quality control
- Negative metainformation. If all the reviews are critical, be careful.

Bad grammar or misspelled words. Most educated people use grammar fairly well and check their work for spelling errors. An occasional split infinitive or comma in the wrong place is not unusual, but more than two or three spelling or grammar errors is cause for caution, at least. Whether the errors come from carelessness or ignorance, neither puts the information or the writer in a favorable light.

### Accuracy

The goal of the accuracy test is to assure that the information is actually correct: up to date, factual, detailed, exact, and comprehensive. For example, even though a very credible writer said something that was correct twenty years ago, it may not be correct today. Similarly, a reputable source might be giving up-to-date information, but the information may be only partial, and not give the full story. Here are some concepts related to accuracy:

### **Timeliness**

Some work is timeless, like the classic novels and stories, or like the thought provoking philosophical work of Aristotle and Plato. Other work has a limited useful life because of advances in the discipline (psychological theory, for example), and some work is outdated very quickly (like technology news). You must therefore be careful to note when the information you find was created, and then decide whether it is still of value (and how much value). You may need information within the past ten years, five years, or even two weeks. But old is not necessarily bad: nineteenth-century American history books or literary anthologies can be highly educational because they can function as comparisons with what is being written or anthologized now. In many cases, though, you want accurate, up-to-date information.

An important idea connected with timeliness is the dynamic, fluid nature of information and the fact that constant change means constant changes in timeliness. The facts we learn today may be timely now, but tomorrow will not be. Especially in technology, science, medicine, business, and other fields always in flux, we must remember to check and re-check our data from time to time, and realize that we will always need to update our facts.

Comprehensiveness Any source that presents conclusions or that claims (explicitly or implicitly) to give a full and rounded story, should reflect the intentions of completeness and accuracy. In other words, the information should be comprehensive. Some writers argue that researchers should be sure that they have "complete" information before making a decision or that information must be complete. But with the advent of the information age, such a goal is impossible, if by "complete" we mean all possible information. No one can read 20,000 articles on the same subject before coming to a conclusion or making a decision. And no single piece of information will offer the truly complete story—that's why we rely on more than one source. On the other hand, an information source that deliberately leaves out important facts, qualifications, consequences, or alternatives, may be misleading or even intentionally deceptive.

### Audience and **Purpose**

For whom is this source intended and for what purpose? If, for example, you find an article, "How Plants Grow," and children are the intended audience, then the material may be too simplified for your college botany paper. More important to the evaluation of information is the purpose for which the information was created. For example, an article titled, "Should You Buy or Lease a Car?" might have been written with the purpose of being an objective analysis, but it may instead have been written with the intention of persuading you that leasing a car is better than buying. In such a case, the information will most likely be highly biased or distorted. Such information is not useless, but the bias must be taken into consideration when interpreting and using the information. (In some cases, you may need to find the truth by using only biased sources, some biased in one direction and some biased in the other.) Be sure, then, that the intended audience and purpose of the article are appropriate to your requirements or at least clearly in evidence so that you may take them into account. Information pretending to objectivity but possessing a hidden agenda of persuasion or a hidden bias is among the most common kind of information in our culture.

### Lack of Accuracy

Indicators of a In addition to an obvious tone or style that reveals a carelessness with detail or accuracy, there are several indicators that may mean the source is inaccurate, either in whole or in part:

- No date on the document
- Vague or sweeping generalizations
- Old date on information known to change rapidly
- Very one-sided view that does not acknowledge opposing views or respond to them

Reasonableness The test of reasonableness involves examining the information for fairness, objectivity, moderateness, and consistency.

Fairness Fairness includes offering a balanced, reasoned argument, not selected or slanted. Even ideas or claims made by the source's opponents should be presented in an accurate manner. Pretending that the opponent has wild, irrational ideas or arguments no one could accept is to commit the straw man fallacy. A good information source will also possess a calm, reasoned tone, arguing or presenting material thoughtfully and without attempting to get you emotionally worked up. Pay attention to the tone and be cautious of highly emotional writing. Angry, hateful, critical, spiteful tones often betray an irrational and unfair attack underway rather than a reasoned argument. And writing that attempts to inflame your feelings to prevent you from thinking clearly is also unfair and manipulative.

### Objectivity

There is no such thing as pure objectivity, but a good writer should be able to control his or her biases. Be aware that some organizations are naturally not neutral. For example, a professional anti-business group will find, say, that some company or industry is overcharging for widgets. The industry trade association, on the other hand, can be expected to find that no such overcharging is taking place. Be on the lookout for slanted, biased, politically distorted work.

One of the biggest hindrances to objectivity is conflict of interest. Sometimes an information source will benefit in some way (usually financially, but sometimes politically or even emotionally or psychologically) if that source can get you to accept certain information rather than the pure and objective truth. For example, many sites that sell "natural" products (cosmetics, vitamins, clothes) often criticize their competitors for selling bad, unhealthy or dangerous products. The criticism may be just, but because the messenger will gain financially if you believe the message, you should be very careful—and check somewhere else before spending money or believing the tale.

### Moderateness

Moderateness is a test of the information against how the world really is. Use your knowledge and experience to ask if the information is really likely, possible, or probable. Most truths are ordinary. If a claim being made is surprising or hard to believe, use caution and demand more evidence than you might require for a lesser claim. Claims that seem to run against established natural laws also require more evidence. In other words, do a reality check. Is the information believable? Does it make sense? Or do the claims lack face validity? That is, do they seem to conflict with what you already know in your experience, or do they seem too exaggerated to be true? "Half of all Americans have had their cars stolen." Does that pass the face validity test? Have half of your friends had their cars stolen? Is the subject on the news regularly (as we might assume it would be if such a level of theft were the case)?

It is important, of course, to remember that some truths are spectacular and immoderate. A few years back, a performer with the stage name of Mr. Mange Tout (French for "eats everything") actually ate, over a period of a few years, several bicycles, TV sets, and a small airplane by first having them ground into a fine powder and sprinkling a few teaspoonfuls on his breakfast cereal each morning. So do not automatically reject a claim or source simply because it is astonishing. Just be extra careful about checking it out.

### Consistency

The consistency test simply requires that the argument or information does not contradict itself. Sometimes when people spin falsehoods or distort the truth, inconsistencies or even contradictions show up. These are evidence of unreasonableness.

### World View

A writer's view of the world (political, economic, religious—including anti-religious—and philosophical) often influences his or her writing profoundly, from the subjects chosen to the slant, the issues raised, issues ignored, fairness to opponents, kinds of examples, and so forth. World view can be an evaluative test because some world views in some people cause quite a distortion in their view of reality or their world view permits them to fabricate evidence or falsify the positions of others. For some writers, political agendas take precedence over truth. If you are looking for truth, such sources are not the best.

### Indicators of a Lack of Reasonableness

Writers who put themselves in the way of the argument, either emotionally or because of self interest, often reveal their lack of reasonableness. If, for example, you find a writer reviewing a book he opposes by asserting that "the entire book is completely worthless claptrap," you might suspect there is more than a reasoned disagreement at work. Here are some clues to a lack of reasonableness:

- Intemperate tone or language ("stupid jerks," "shrill cries of my extremist opponents")
- Overclaims ("Thousands of children are murdered every day in the United States.")
- Sweeping statements of excessive significance ("This is the most important idea ever conceived!")
- Conflict of Interest ("Welcome to the Old Stogie Tobacco Company Home Page. To read our report, 'Cigarettes Make You Live Longer,' click here." or "The products our competitors make are dangerous and bad for your health.")

### Support

The area of support is concerned with the source and corroboration of the information. Much information, especially statistics and claims of fact, comes from other sources. Citing sources strengthens the credibility of the information. (Remember this when you write a research paper.)

### Source Documentation or Bibliography

Where did this information come from? What sources did the information creator use? Are the sources listed? Is there a bibliography or other documentation? Does the author provide contact information in case you wish to discuss an issue or request further clarification? What kind of support for the information is given? How does the writer know this? It is especially important for statistics to be documented. Otherwise, someone may be just making up numbers. Note that some information from corporate sites consists of descriptions of products, techniques, technologies, or processes with which the corporation is involved. If you are careful to distinguish between facts ("We mix X and Y together to get Z") and advertising ("This protocol is the best in the industry"), then such descriptions should be reliable.

### Corroboration

See if other sources support this source. Corroboration or confirmability is an important test of truth. And even in areas of judgment or opinion, if an argument is sound, there will probably be a number of people who adhere to it or who are in some general agreement with parts of it. Whether you're looking for a fact (like the lyrics to a song or the date of an event), an opinion (like whether paper or plastic is the more environmentally friendly choice), or some advice (like how to grow bromeliads), it is a good idea to triangulate your findings: that is, find at least three sources that agree. If the sources do not agree, do further research to find out the range of opinion or disagreement before you draw your conclusions.

What you are doing with corroboration, then, is using information to test information. Use one source, fact, point of view, or interpretation to test another. Find other information to support and reconfirm (or to challenge or rebut) information you have found.

Corroboration is especially important when you find dramatic or surprising information (information failing the moderateness test, above). For example, the claim that a commonly used food additive is harmful should be viewed with skepticism until it can be confirmed (or rebutted) by further research. The claim may be true, but it seems unlikely that both government and consumer organizations would let the additive go unchallenged if indeed it were harmful.

### **External Consistency**

While the test of corroboration involves finding out whether other sources contain the same new information as the source being evaluated, the test of external consistency compares what is familiar in the new source with what is familiar in other sources. That is, information is usually a mixture of old and new, some things you already know and some things you do not. The test of external consistency asks, Where this source discusses facts or ideas I already know something about, does the source agree or harmonize or does it conflict, exaggerate, or distort? The reasoning is that if a source is faulty where it discusses something you already know, it is likely to be faulty in areas where you do not yet know, and you should therefore be cautious and skeptical about trusting it.

### Indicators of a Lack of Support

As you can readily guess, the lack of supporting evidence provides the best indication that there is indeed no available support. Be careful, then, when a source shows problems like these:

- Numbers or statistics presented without an identified source for them
- Absence of source documentation when the discussion clearly needs such documentation
- You cannot find any other sources that present the same information or acknowledge that the same information exists (lack of corroboration)

Summary of The CAR	S Checklist for Research Source Evaluation
Credibility	trustworthy source, author's credentials, evidence of quality control, known or respected authority, organizational support. Goal: an authoritative source, a source that supplies some good evidence that allows you to trust it.
Accuracy	up to date, factual, detailed, exact, comprehensive, audience and purpose reflect intentions of completeness and accuracy. Goal: a source that is correct today (not yesterday), a source that gives the whole truth.
Reasonableness	fair, balanced, objective, reasoned, no conflict of interest, absence of fallacies or slanted tone. Goal: a source that engages the subject thoughtfully and reasonably, concerned with the truth.
Support	listed sources, contact information, available corroboration, claims supported, documentation supplied. Goal: a source that provides convincing evidence for the claim's made, a stance you can triangulate (find at least two other sources that support it).

### Living with Information: The CAFÉ Advice

Here is one last piece of advice to help you live well in the world of information: Take your information to the Café (Challenge, Adapt, File, Evaluate).

### Challenge

Challenge information and demand accountability. Stand right up to the information and ask questions. Who says so? Why do they say so? Why was this information created? Why should I believe it? Why should I trust this source? How is it known to be true? Is it the whole truth? Is the argument reasonable? Who supports it?

**Adapt** Adapt your skepticism and requirements for quality to fit the importance of the information and what is being claimed. Require more credibility and evidence for stronger claims. You are right to be a little skeptical of dramatic information or information that conflicts with commonly accepted ideas. The new information may be true, but you should require a robust amount of evidence from highly credible sources.

File File new information in your mind rather than immediately believing or disbelieving it. Avoid premature closure. Do not jump to a conclusion or come to a decision too quickly. It is fine simply to remember that someone claims XYZ to be the case. You need not worry about believing or disbelieving the claim right away. Wait until more information comes in, you have time to think about the issue, and you gain more general knowledge.

### **Evaluate**

Evaluate and re-evaluate regularly. New information or changing circumstances will affect the accuracy and hence your evaluation of previous information. Recognize the dynamic, fluid nature of information. The saying, "Change is the only constant," applies to much information, especially in technology, science, medicine, and business.

Inquiry Log Interview Source Record

Type of Interview (check one)	Telephone	Email Letter	How useful, valid, accurate is this information?  Is it biased? How do I know? (SLOs 3.2.2, 3.2.3, 3.3.3.)		** Attach a copy of notes taken, with relevant passages highlighted or underlined, or include an audiotape of interview.**
on (SLO 3.3.2):		٧٠:	Answers found in this source Paraphrased/Quoted (SLOs 3.2.4, 3.2.5, 3.3.2)		notes taken, with relevant passages highlighted o
Bibliographic Information (SLO Name of Source:	Position/Area of Expertise:	Date and Place of Interview:	Inquiry Question(s) (SLO 3.1.2)	<b>To Do Next:</b> (SLO 3.1.4)	**Attach a copy of

Inquiry Log Interview Source Record

Date\_

Bibliographic Information (SLO Name of Source:  Position/Area of Expertise:  Date and Place of Interview:  Inquiry Question(s)  (SLO 3.1.2)  To Do Next: (SLO 3.1.4)
--

# Inquiry Log Interview Source Record – Sample

Date\_

Type of Interview (check one)	1000	How useful, valid, accurate is this information? Is it biased? How do I know? (SLOs 3.2.2, 3.2.3, 3.3.3.)	This was a worthwhile interview—not only did Mr. Smith confirm the information I had, but he answered some of the questions I had about it (like explaining that whole metainformation business), and he even added one more point to my list.	1s. Then move on to my next question.	**Attach a copy of notes taken, with relevant passages highlighted or underlined, or include an audiotape of interview.**
ation (SLO 3.3.2): Mr. Ron Smith	Teacher/Librarian  October 3, 2004 R. C. Collegiate Library	Answers found in this source Paraphrased/Quoted (SLOs 3.2.4, 3.2.5, 3.3.2)	Agrees with all of the information gathered so far, and added that I'm also doing another useful check,—asking an expert to confirm information.	<b>To Do Next:</b> Put the most useful information together into my own list with my own explanations. Then move on to my next question.	notes taken, with relevant passages highligh
Bibliographic Information (SLO 3.3.2):  Name of Source:	Experti	Inquiry Question(s) (SLO 3.1.2)	How does one know if information is accurate and unbiased?	To Do Next: Put the most useful information	**Attach a copy of

### Interview notes

### Interview with Mr. Smith, October 3, 2004

Let's say a student is doing a research project in your library. What do you tell that student about how to check on whether his or her information is accurate and his or her sources are reliable?

**Mr. Smith's answer:** There are a few important things to check—Is the same information given by several sources? Are the sources or authors affiliated with a known university or academic journal? Is the date of the information fairly recent? Is it believable along with what you already know about the topic?

Are there any differences, when it comes to checking out sources of information, between print sources like books and magazines and the Internet?

**Mr. Smith's answer:** The main difference is that it is sometimes harder to tell whether a source on the Internet is legitimate or not. Anyone can put up a flashy website and sound like they know what they're saying, so you have to be particularly careful and double check the information.

What is a good way to check information?

**Mr. Smith's answer:** If you can't find any other sources that give the same information and you don't know where this source got the information, you're probably best to ask an expert in the field.

That's a great idea — I hadn't run across that bit of advice yet. Speaking of advice I've read, one source, "Virtual Salt," said to check the "metainformation," and I have never heard that word before. It's explained as "information about information" and they give examples, but I'm not sure what abstracts, content summaries, reviews, and commentaries are. Could you explain metainformation to me a bit more?

**Mr. Smith's answer:** Well, I can explain a bit, but you might want to ask me more questions about it afterward. An abstract is a short summary of an article or book. A content summary is just a shortened version of the ideas of an article. A review makes a judgment about the quality of a book, and a commentary makes some kind of comment about a book or article. You could probably check with your librarian, especially the ones at the reference desk, and they could help you find any metainformation about a source that is available.

Thank you very much — all of what you've said helps a lot. I will probably be checking with you regularly once I get further into my research, especially if I need any metainformation. Thanks again for your time.

### Self-Assessment of Assignment 2-1: Inquiry Log

Name	Date	
I VALLE	 Duit	

### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 2–1. In the form below, place a check mark (✓) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 2–1.

### **Rating Scale**

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

### Assignment 2-1: Performance on Student Learning Outcomes

Specific Student Learning Outcome		Performance Rating			
Process	•				
In your Inquiry Log, how effectively did you	0	1	2	3	4
evaluate the validity of a range of ideas to reconsider or strengthen your own ideas about your topic? (1.1.1)					
explore how your personal experiences influenced your selection of a particular topic and the texts related to it? (1.1.4)					
reflect on your personal growth and successes in language learning and consider the role and importance of language learning when you were developing your plans? (1.1.5)					

Assignment 2-1: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome			nance	Rati	ng
Process	ı				
In your Inquiry Log, how effectively did you	0	1	2	3	4
show or explain how new knowledge, ideas, experiences, and perspectives reshaped your knowledge, ideas, and/or beliefs? (1.2.1)					
evaluate the implications of the various perspectives on your topic and subtopics when you generated your presentation? (1.2.2)					
consider how combinations of ideas provided insights when you generated your presentation? (1.2.3)					
demonstrate how you applied a broad repertoire of appropriate comprehension strategies (such as asking questions, making connections, determining important ideas, etc.) to monitor (or check on) your understanding of a variety of print, online, and interview sources? (2.1.2)					
demonstrate how you used textual cues (such as headings, indexes, chapter summaries, web links, etc.) and prominent organizational patterns (such as hierarchical, chronological, compare-contrast, etc.) to make sense of informational texts? (2.1.3)					
show that you experienced texts from a variety of genres (such as informational books, magazine articles, pamphlets, websites, videos, interviews, etc.)? (2.2.1)					
respond personally and critically to the perspectives of a variety of Canadian and international informational texts? (2.2.2)					
consider your own and others' expertise to focus your inquiry? (3.1.1)					
formulate focused inquiry or research questions and refine them through the reflection and discussion of your topic and purpose? (3.1.2)					

Assignment 2-1: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome		Performance Rating			
Process					
In your Inquiry Log, how effectively did you	0	1	2	3	4
develop and select from a repertoire of inquiry and research strategies (such as questioning, categorizing, and charting), and adjust your plan according to changes in audience, purpose, and context? (3.1.4)					
identify and discuss diverse information sources (such as books, magazines, experts, websites, etc.) relevant to your particular inquiry needs? (3.2.2)					
evaluate factors (such as the expertise of the author, timeliness, balance, consistency, corroboration, etc.) that affect the credibility, authenticity, accuracy, and bias of information sources for your inquiry or research? (3.2.3)					
show that you accessed information to answer your questions within the scope of your topic and the time available? (3.2.4)					
demonstrate how you used your knowledge of text cues and organizational patterns to extract, to make inferences about, and to organize and to integrate (or pull together) ideas from extended texts (such as how-to manuals, encyclopedias, websites, CD-ROMS, handbooks, etc.)? (3.2.5)					
record information, ideas, and perspectives from a variety of sources; document these sources accurately? (3.3.2)					
evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias? (3.3.3)					
assess the effect of new understanding of your topic on yourself; evaluate the effect of your inquiry plans and procedures on your conclusions? (3.3.4)					
demonstrate how the different ideas and viewpoints about your topic deepened your understanding of your topic, the various texts you read, yourself, and/or other people? (5.2.1)					

Assignment 2-1: Performance on Student Learning Outcomes (continued)
Comments:

### Self-Assessment of Assignment 2-2: Presentation of Inquiry Findings

Namo	Data
Name	Date

### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 2–2. In the form below, place a check mark (✓) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 2–2.

### **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.
- 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.
- **2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 12.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.

### Assignment 2-2: Performance on Student Learning Outcomes

Specific Student Learning Outcome			Performance Rating					
Product	•							
How effectively does your Presentation of Inquiry Findings	0	1	2	3	4			
demonstrate how you extended the breadth and depth of your understanding of your topic by considering various perspectives and sources of knowledge when generating ideas for your text? (1.2.4)								
show that you identified particular word choices and idioms that may be specific to a language community and therefore unfamiliar to your audience? (2.3.3)								

Assignment 2-2: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome			nance	Rati	ng
Product					
How effectively does your Presentation of Inquiry Findings	0	1	2	3	4
demonstrate how you evaluated and selected ideas and information from your prior knowledge of your inquiry topic that are appropriate for your audience and your informational purpose? (3.2.1)					
show that you adapted or used a form that is appropriate for your audience, your informational purpose, and your context? (4.1.2)					
demonstrate your appraisal of the effectiveness of your choices with regard to the content (or information included), the form, and the style of your presentation? (4.2.1)					
show that you evaluated and revised your draft(s) to make sure that your content is appropriate, your use of language is precise, and your overall presentation is unified and coherent? (4.2.2)					
use text features (such as a glossary, a bibliography, visuals, a commentary, etc.) to convey your information clearly to your audience? (4.2.3)					
use effective language visuals (and sounds if applicable), and arrange the ideas of your text in a balanced way? (4.2.4)					
use appropriate strategies and devices (such as diagrams, graphs, sound effects, etc.) to enhance the impact of your presentation? (4.2.5)					
use appropriate voice and/or visual production factors (such as pacing, volume, placement, size, etc.) that take into account your audience's background knowledge about, attitudes toward, and responses to your topic? (4.4.2)					

### Assignment 2-2:: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome	Pe	rforn	nance	Rati	ng
Product					
In your Presentation of Inquiry Findings (if it is a print text—magazine feature article or other), how well do you			2	3	4
use effective and appropriate word choice and grammar? (4.3.1)					
use Canadian spelling conventions; use creative spellings for special effects? (4.3.2)					
use capitalization and punctuation conventions to make your intended meaning clear? (4.3.3)					
Comments:					

### Checklist Sequence 2: Using Language to Inform

C = Completed
I = Incomplete

	I = Incomplete			
Lesson 1: A Pragmatic Approach	Date	For Student	For Tutor/Marker	
Part 1 — Explanation of Pragmatic Purposes				
— List of Forms Tried				
<ul> <li>Journal Entry about Text Responded To</li> </ul>				
<ul> <li>Journal Entry about Text Created</li> </ul>				
Part 2 — Response to Poem				
<ul><li>– Facts/Questions/Response (form)*</li></ul>				
<ul><li>Reflection*</li></ul>				
Lesson 2: Conventions of Informative Text—Part 1, Print Texts				
Part 1 — Crossword Puzzle				
<ul><li>Conventions/Purposes (form)</li></ul>				
Journal Entry about Writers INC				
Part 2 — Graphic Organizers*™				
Lesson 3: Conventions of Informative Text – Part 2, Other Media Texts				
Part 1 — Examples of Visuals (12)				
<ul> <li>Reflection about Visuals*™</li> </ul>				
Part 2 − Portfolio Video Notes*  ✓				
– Graphic Organizer*⊠				
<ul><li>Reflection*</li></ul>				
Part 3 — Documentary Notemaking Guide (form)				
<ul> <li>Storyboard of Altered Version</li> </ul>				
<ul><li>Description of Storyboard</li></ul>				
L.			L	

<sup>\*</sup>  ${f \boxtimes}$  to be submitted to the Distance Learning Unit

### Checklist Sequence 2: Using Language to Inform (continued)

C = Completed
I = Incomplete

I - Incomplete					
Lesson 4: The Inquiry Process	Date	For Student	For Tutor/Marker		
Stage 1 − Title Page*⊠					
<ul><li>– Topic Explorations*™</li></ul>					
Stage 2 − Plan (questions, key word webs or trees, Inquiry Action Plan chart)*  ✓					
Stages 3 and 4 − Paraphrase guidelines (6 steps)*  ✓					
<ul> <li>Dated Inquiry Log forms (minimum of 4) – print source(s), online source(s), and interview source(s)*</li> </ul>					
<ul> <li>Summary and Reflection*™</li> </ul>					
Lesson 5: Presentation of Inquiry Findings					
Stage 4 − Reflection on Information Gathered*  ■					
Stage 5 − Draft(s) of Presentation of Findings*  ■					
Stage 6 − Assessment (Reflection in Inquiry Log)*  ✓					
Assignments					
Assignment 2-1: Inquiry Log*  ▼					
Assessment of Assignment 2-1: Inquiry Log*  ▼					
Assignment 2-2: Presentation of Inquiry Findings*					
Assessment of Assignment 2-2: Presentation of Inquiry Findings*  ✓					

**Note:** Although not all lesson work from Lessons 1 to 3 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: Comprehensive Focus (40S)

### Sequence 2 Cover Sheet

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

### **Drop-off/Courier Address**

Distance Learning Unit 555 Main Street Winkler MB R6W 1C4

### **Mailing Address**

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

### **Contact Information**

_eg	al Name: Preferred	Name:					
Pho	ne: Email: _						
Маі	ling Address:						
City	//Town:	Postal Code:					
4tte	ending School: 🔲 No 🔲 Yes						
Sch	ool 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	e Use Only				
Se	quence 2 Assignments	Attempt 1	Attempt 2				
	ich 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 2) (pp. 155–156)	□ CO / □ INC	□ CO / □ INC				
	Assignment 2.1: Inquiry Log	/84	/84				
	Self-Assessment of Assignment 2.1 (pp. 147–150)	☐ CO / ☐ INC	□ CO / □ INC				
	Assignment 2.2: Presentation of Inquiry Findings	/52	/52				
	Self-Assessment of Assignment 2.2 (pp. 151–153)	□ CO / □ INC	□ CO / □ INC				
Sequence 2 Percentage Mark /136 x 100 = %							
	For Tutor/Marker Us	е					
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.

### Sequence 2 Texts

"View of a Pig" by Ted Hughes 161

"Definition: Explaining 'What'" from Canadian Content 163

"The World View of a Computer Hacker" by Jonathan Ritter 167

"Soul Journey" by Michele Sponagle 169

"Native People Finally Claim Their Future" by Doug Cuthand 173

"Knowing the Right Stuff" by Paul Lima 175

"Stage versus Film" from Screen Adaptation: A Scriptwriting Handbook 179

"Magic in the Sky" background information sheet 181

Using the Internet 183

Works-Cited Entries: Electronic Sources 189

### View of a Pig

The pig lay on a barrow dead. It weighed, they said, as much as three men. Its eyes closed, pink white eyelashes. Its trotters stuck straight out.

Such weight and thick pink bulk Set in death seemed not just dead. It was less than lifeless, further off. It was like a sack of wheat.

I thumped it without feeling remorse. One feels guilty insulting the dead, Walking on graves. But this pig Did not seem able to accuse.

It was too dead. Just so much A poundage of lard and pork. Its last dignity had entirely gone. It was not a figure of fun.

Too dead now to pity.

To remember its life, din, stronghold
Of earthly pleasure as it had been,
Seemed a false effort, and off the point.

Too deadly factual. Its weight
Oppressed me—how could it be moved?
And the trouble of cutting it up!
The gash in its throat was shocking, but not pathetic.

Once I ran a fair in the noise To catch a greased piglet That was faster and nimbler than a cat, Its squeal was the rending of metal.

Pigs must have hot blood, they feel like ovens. Their bite is worse than a horse's—
They chop a half-moon clean out.
They eat cinders, dead cats.

Distinctions and admirations such As this one was long finished with. I stared at it a long time. They were going to scald it, Scald it and scour it like a doorstep.

**View of a Pig:** Reprinted from *New Selected Poems* by Ted Hughes. Copyright © 1960 Ted Hughes. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

# Definition: Explaining "What"

# What? The Definition

Communication between writer and reader cannot take place unless there is a shared understanding of the meaning of the writer's words. Knowing when and how to define terms clearly is one of the most useful skills a writer can learn. Through definition, a writer creates meaning.

In the biblical myth, which has endured for millennia (a millennium is a period of a thousand years), the Creator presents the animals to Adam in order that he name them:

And out of the ground the Lord God formed every beast of the field, and every fowl of the air; and brought them to Adam to see what he would call them: and whatsoever Adam called every creature, that was the name thereof.

(Genesis 2:19)

Adam isn't asked to count or catalogue or describe or judge the beasts of creation. They are arrayed before him so that he might name them, *define* them, an act which in itself is a kind of creation. This capacity to define things through words and to communicate thought by means of those words makes us unique as humans.

There are two basic ways to define terms: the short way and the long way. The short way is sometimes called **formal definition**. The writer explains in one sentence a word that may be unknown to the reader. An example of formal

**Definition:** Explaining "What": Reprinted from Canadian Content: Third Edition by Nell Waldman and Sarah Norton. Copyright © 1996 Harcourt Brace & Company Canada, Ltd. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, 2004.

definition is the explanation of the word "millennium" in the paragraph above. You should include a definition whenever you introduce an unfamiliar word, or whenever you assign a particular meaning to a general term. If you do not define ambiguous words or phrases, you leave the reader wondering which of several possible meanings you intended. You should also provide definitions when using technical terms, since these are likely to be unfamiliar to at least some readers. For instance, a reader who is not familiar with the term "formal definition" might assume it means "elaborate" or "fancy," when in fact it means a one-sentence definition written in a particular form.

The second way to define a term is through **extended definition**, a form of expository writing in which the word, idea, thing, or phenomenon being defined is the subject of the entire essay or paper. Extended definition is required when the nature of the thing to be defined is complex, and explaining what it is in detail is the writer's goal.

## Why? The Purpose

In your studies, you have probably already discovered that fully exploring a complex subject requires a detailed explanation of it. Definition papers answer the question, "What does S mean?" For example, the word "myth" used above to describe the creation story does not, in any way, mean "untrue," though that is often the way the word is used. A myth is better defined as a traditional or legendary story that attempts to explain a basic truth. Entire books have been written to define what myth is and how it works in our culture. Obviously, myth is a topic that lends itself to extended definition.

Extended definition is especially useful for three purposes: explaining the abstract, the technical, or the changed meanings of a word or concept. If you were asked in a history class, for example, to define an abstract idea such as "freedom" or "misogyny" or "justice," an extended definition would enable you to establish the meaning of the concept and also to explore your personal commitments and aspirations.

Whatever their professional background, all writers occasionally use technical terms that must be defined for readers who may be unfamiliar with them. For example, a Canadian businessperson with a large potential market in the United States may have to define "free trade" to prospective investors. A social worker would be wise to detail what she means by "substance abuse" in a brochure aimed at teenage drug users. An engineer could not explain concepts such as "gas chromatography" or "atomic absorption" to a non-technical audience without first adequately defining them.

Extended definition can also be used to clarify the way in which a particular term has changed in meaning over the years. For instance, everyone is aware of the way in which the word "gay," which originally meant only "joyful" or "bright," has expanded to include "homosexual," even in its denotative, or dictionary, meaning. Tracking the evolution of a word's meaning can be an effective and interesting way to define the term for your readers.

Clearly, extended definition is ideal for explaining because it establishes the boundaries of meaning intended by the writer. In fact, the very word "define" comes from the Latin word definite, which means "to put a fence around." But definition is not restricted to its expository function. Defining something in a particular way sometimes involves persuading other people to accept and act on the definition.

Our businessperson will probably want to take a stand on free trade after defining it; the social worker's definition of substance abuse might well form the basis of the argument against drug use. Extended definition is thus a versatile rhetorical strategy that can accommodate the urge we all have to convince and influence the people with whom we're communicating.

## How? The Method

audience, an extended definition may use any of a variety of addictive drugs. Sometimes a combination of patterns is the place to determine what questions he or she would be most likely to ask about your topic. Then you'll be able to choose forms, or even a combination of forms. For instance, if you involve comparing the terms "myth" and "legend." Or you instead on one or more of the other patterns explained in might choose to explain some of the effects of a particular myth on a specific culture. An extended definition of gas provide examples of different myths. Another way would best approach. You need to put yourself in your reader's this text. In other words, depending on the topic and the wanted to define the term "myth," one way would be to rhetorical pattern unique to itself. Its development relies process involved in using a chromatograph. An extended chromatography, on the other hand, might focus on the the most appropriate pattern or patterns with which to definition of substance abuse could classify the various Extended definition does not have a single, clear-cut organize your paper.

It is often helpful to begin your extended definition with a *formal* definition. To write a formal definition, first put the term you are defining into the general class of things to which it belongs; then identify the qualities that set it apart

or distinguish it from the others in that class. Here are some examples of formal definitions:

Distinguishing Features	that lives in water.	of women.	of people in general.	derived by establishing	the total value of a	country's goods and	services.	of a job applicant's	education, work	experience, and	personal background.
Class	a shelled reptile		the hatred	an economic	indicator			a written	summary		
	i. 13.	13.	$\dot{s}$	is				$\dot{s}$			
Term	A turtle	Misogyny	Misanthropy is	The gross	domestic	product		A résumé			

Constructing a formal definition is a logical way to begin any task of definition. It prevents vague formulations such as "a turtle lives in water" (so does a tuna), or "misanthropy is when you don't like people." (By the way, avoid using "is when" or "is where" in a formal definition—it's bound to be loose and imprecise.) Notice that a formal definition is sometimes a ready-made thesis statement, as in the last two examples given above. An extended definition of the gross domestic product (GDP) would divide the GDP into its component parts—goods and services—and show how their

value is determined. Similarly, an extended definition of a résumé would explain its three essential components: the applicant's education, work experience, and personal background.

There are two pitfalls to avoid when you are writing definitions. First, do not begin with a word-for-word definition copied straight out of the dictionary, even though you may be tempted to do so when you're staring at a piece of blank paper. Resist the temptation. As an introductory strategy, a dictionary definition is both boring and irrelevant. It's your meaning the reader needs to understand, not all the potential meanings of the word given in the dictionary. Webster's Third International Dictionary defines love as 'a predilection or liking for anything" is hardly a useful, let alone an attention-getting, introduction. Second, don't chase your own tail: avoid using in your definition a form of the term you're defining. A definition such as "adolescence is the state of being an adolescent" not only fails clarify the meaning for your readers, it also wastes their

A good definition establishes clearly, logically, and precisely boundaries of meaning. It communicates the meaning in an organizational pattern appropriate to the term and to the reader. To define is, in many ways, to create, and to do this well is to show respect for ideas or things you're explaining as well as courtesy to your audience.

# The World View of a Computer Hacker

### JONATHAN RITTER

The dawn of the electronic age has brought a new breed of individual to life: the computer hacker. A distant cousin of the weekend hobbyist or casual enthusiast, the hacker regards computers and their employment as the single most defining element of his being. He derives both physical and spiritual fulfilment from their use.

Viewing *data* as weapons and *programs* as their delivery system, the hacker considers himself a privateer of the modern era. He likens his computer to a vessel, a battleship for him to cruise the world's computer networks, assailing the weak and subverting the unsuspecting. To his prying fingers, no data base is sacred. He is the underdog, a David against an army of Goliaths, and he fantasizes about bringing big corporations and, indeed, entire governments, to their knees.

Periodically having to detach himself for such things as going to work or gathering food, the computer hacker is decisively in his element when perched in front of a computer terminal in his basement or attic. Once he has dispensed with his dinner of Alphabits and cheese toast, secured a plentiful supply of Coke and cleaned the previous night's tobacco dust from his screen, the hacker will ready himself for another night's computing session. Consoled by the soothing hum of his machine's cooling fan, he will bask

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momentarily in the warm glow of the monitor before easing forward, after a few minutes of quiet concentration, to quickly, but gently and with precision, tap out a string of keystrokes. He has targeted his prey.

The computer hacker is not a social animal. He struggles with small talk and has difficulty communicating with technically uninformed people, and his introversion confines him to a tightly knit circle of friends. Arriving unescorted at a party, he will drift about making perfunctory conversation before gravitating to the basement (or garage) to happily chat away in technobabble with two or three like-minded people. At the party's breakup, he will offer genuine thanks to the host, not so much for the Chivas, but for the chance to meet a fellow developer of self-propagating, autonomous computer programs. A sporadic user of alcohol, the computer hacker breaks his prolonged dry spells with feverish bouts of whisky drinking with other hackers, who invariably spend the evening contriving a plot to destabilize the overseas currency market.

The computer hacker's bizarre fixations and peculiar habits are telling signs of his breed. He will, for example, operate all of his computers with the covers removed, partly because he relishes the sight of raw electronics, and partly because he is regularly installing and removing components. He will speak lustily of the "techno-aroma" of new equipment and will regularly place his nose next to the cooling fan to inhale the scents of jet-moulded plastic metal and printed circuit boards. An amorous relationship exists between the hacker and his computers. He can often be found slinking away from a late-night computing session, physically drained and smoking a cigarette.

The hacker will often display perplexing and astonishing behaviour when associating with mainstream society. When planning to move from one dumpy apartment to another, for instance, the hacker will ask the landlord questions about reliable power and "clean" telephone lines, and his eyes will expertly scan the dwelling for an abundance of AC outlets. In a consumer-electronics shop, the "candy store" for the hacker, he will do such things as program VCRs and ask to look inside television sets. He typically knows exactly what he wants before he shops, having studied the 600-page Computer Shopper's Guide and memorized product evaluations from Byte Magazine. Fluent in at least three computer languages, the hacker commonly leaves people bewildered by his speech. He does this unintentionally, absentmindedly forgetting to include English in his conversation.

Friends and family who seek advice or help from the hacker frequently regret the decision. Humour is often of a vocational nature to the hacker, who is likely to regard as extremely funny the suggestions to a co-worker that she look "behind the desk" for a missing computer file, or that perhaps a document that didn't get printed is somehow "stuck in the cable."

The hacker's preferences, predictably, reflect his personality. He regards Radio Shack as a store for amateurs and any equipment not meeting U.S. military specifications as "Fisher Price playthings." He spends an inordinate amount of his income on gadgetry, keeps a spare computer around just in case, and is interested in cellular car phones only for the possibility of using them with his laptop computer.

To the hacker, a job is only a source of income [with] which he is able to purchase more computing implements. He will usually disguise himself as a white-collar worker and

function as a support or development person, burrowing himself away in a back office to work on obscure projects unknown and incomprehensible to most of his co-workers. The anonymity of his circumstances is deliberate, as he loathes the idea of a more public position and does not like people to know of his extracurricular activities. He derides IBM for setting the industry standard—stiffened white shirt, plain tie and dark blazer—and will habitually show up for work wearing the same corduroy jacket, pop-stained tie, untucked shirt and beltless trousers. When the temperature drops, he will simply add layers of mismatched clothing as

His company's computer system is almost certainly regarded with disdain, as it rarely matches the power and flexibility of his home system(s). When his management refuses to authorize the purchase of the computer equipment he has asked for, he contemptuously, but briefly, considers sabotaging the company's computer network, or at least crippling it enough to justify his requisition.

Politically, the hacker is attracted to the Reform Party, solely because of its promise to pour millions into lengthening the information highway. Conversely, he is suspicious of the NDP for its "Luddite thinking," and instinctively would never vote for a party whose literature was printed on cheap, dot-matrix printers. Bill Clinton gets praise from the hacker for advertising himself as the first president who can be reached by electronic mail.

The computer hacker can be seen as a manifestation of a society surrounded and enthralled by technology. He is awed by its magnitude, inspired by its possibilities and anxious about its future. He can be likened to his ancestors 10,000 years ago, who rubbed two sticks together and changed the course of the world forever.

### ARMED WITH A BIG DOSE OF PASSION AND OBSESSION, DR. SAMANTHA NUTT FOLLOWS HER HEART ON A **SOUL**

### **JOURNEY**

TO MAKE THE WORLD A BETTER PLACE.

by Michele Sponagle

Dr. Samantha Nutt has witnessed suffering of monumental proportions in some of the world's most dangerous war zones: Iraq, Somalia, Liberia and Myanmar. She's seen more cases of malnutrition and abuse than is fathomable for any human being. In Burundi, she watched as a father and son were tied up at gunpoint and marched into a field to be shot, and she has had her own brushes with disaster: threats, intimidation, angry words and accusations, the sound of bombs falling in the distance and machine gun fire a little too close for comfort. She was detained by armed guards for four hours in Liberia as she carefully tried to negotiate her way across the border. But the 31-year-old talks about these incidents calmly and without complaint. "People in these countries take risks every single day," she says. "I can leave any time. They can't."



THE DOCTOR, HUMANITARIAN AND CO-FOUNDER OF WAR CHILD CANADA, a non-profit organization dedicated to improving the lives of women and children affected by war, Sam is a tireless force. Between trips overseas and a weekly commute

from her Ottawa office to her general practice and teaching position in Toronto, she still happily makes time to attend to all the enquiries she receives from people who want to help her cause. On this late afternoon, she is halfway through another 12-hour day at the office, sorting through the more than a thousand e-mails garnered after the recent airing of her documentary, *Musicians in the War Zone*, a project she produced, with help from her husband, Dr. Eric Hoskins, filmmaker Bruce McDonald (*Hard Core Logo*) as well as MuchMusic. Later this year, she'll focus her attention on the troubled land of Sudan.

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It's partly dedication that fuels Sam, along with a big dose of passion and a dash of obsession – understandable when you look at her childhood, when the seeds of her humanitarian tendencies were planted. In the first year of her life, Sam and her family moved from Toronto to South Africa, where her father, a well-respected shoe designer, had accepted a job. Though she may not have been able to pronounce the word 'injustice,' Sam was confronted by the unfairness of it at age four when she and her friend Norah, who was black, were forced out of a "whites only" park by police. "I remember standing in the park and sobbing," she recalls.

More worldly wisdom was in store when her father's job took the family to Brazil. "When we were living in Brazil, I played soccer with kids in the park. When it got dark, I went home. They pulled out blankets and slept on the grass. It took me a while to realize that they were homeless and not just camping out. I really understood then that some children had much more than others."

As a teenager, Sam realized her experiences had made her relate to the world quite differently than others her age. "High school life in Toronto often seemed petty compared to my experiences living in poorer countries."

But upon graduation, it was the glamour of Broadway and an acting career that appealed to Sam much more than medicine or international development. She enrolled in a drama program, but found that something was missing. It wasn't until attending McMaster University in Hamilton, Ontario, that she found the missing link through a combined arts and science program. The balance was a fit for Sam and it was there that she met Dr. Herb Jenkins, the program's founder and a man Sam calls her mentor.

On the heels of frosh week, Dr. Jenkins sat his new students down for a chat. "He addressed us as future world leaders, doctors, lawyers and humanitarians," recalls Sam. "He told us we were privileged to be Canadians and to have the best education available. He warned us not to waste our time and encouraged us to make the most of the opportunities we had. A light went on for me. I began to feel a great responsibility to do something bigger."

She graduated with a bachelor of arts and science degree and enrolled in medical school—a step in the direction of turning her lifelong exposure to human rights issues into a career. "Health is a basic human right," says Sam. "I thought medicine was a great vehicle for helping in an area that is globally important." Still, the student experience left her frustrated and disillusioned. "As a medical student, I felt out of place. I had come from an arts program and in medical school, there was such an emphasis on science, showmanship and competition. Success was usually equated with getting published in medical journals," she says. "It didn't live up to my expectations. I thought I had made a huge mistake and thought about dropping out."

What saved Sam was McMaster's international medicine group. She met others with whom she could identify and gave voice to her desire to find out why some people in the world enjoyed good health while others did not. Her path was finally set. She set off for the United Arab Emirates to examine pediatric immunization, then went to Somalia in early 1995 to evaluate maternal and child health immunization as a member of a UNICEF team. On the day she arrived in Somalia, Sam was welcomed by the sound of machine gun fire. That visit marked her first encounter with a war zone, and the beginning of many more to come. "It opened my eyes to the real tragedy of war," says Sam. "You see the best of humanity and the worst of humanity. You can't imagine the extents people will go to in order to make someone else suffer."

Today Sam tries to infuse her passion into others. Six months of the year she teaches the International Health Fellowship Program (which she founded in 1998) at Toronto's Sunnybrook and Women's College Health Sciences Centre. Her general practice is also located there, where most of her patients are women, and many of them are refugees.

For coping with a high-stress, demanding job, Sam finds humour to be a saving grace. A call to her home reveals an answering machine message that says: "Hi: You've reached the Nutt house. If you'd like to leave a message for one of the in-patients, do so at the tone." She also confesses to being a big fan of *The Simpsons* and has been known to quote Bart Simpson in her lectures. She enjoys the collective sight of jaws dropping as she begins to explain the ravages of war using some of her favourite bon *mots* from the spiky-haired philosopher: "Contrary to popular belief, war is neither glamourous, nor fun. There are no winners, only losers. Peace man."

Make no mistake, Sam takes her work very seriously, but she is savvy to the fact that a spoonful of sugar makes her audiences more responsive to the bitter reality of war. When she founded the Canadian arm of the British War Child organization in 1999, she knew she wanted to do things differently. "I realized that to make change you need attention to get the funding necessary to help," she says. "I wanted to avoid the stereotypes. I didn't want to show a child with flies on the face. I wanted it to be made clear that they don't need pity. They need support – political, psychological and financial."

In the early days of her nonprofit crusading, much of Sam's time was spent filling out forms. Helping her through the paper jungle and teaching her the basics was Frank O'Day, a veteran humanitarian, who created Street Kids International and who was the former chairman of the Land Mines Foundation of Canada. Laughs Sam: "In those first few months, War Child Canada was me and the cell phone that I carried in my backpack." Slowly, the foundation took shape with a board of directors, promotional materials and office space.

Sam's next step was enlisting the support of the music industry. There lay the key, she believed, to gaining the enthusiasm of the under-30 age group. It was rough going at first: record companies and artists were reluctant to pledge support to a fledgling non-profit organization. Sam faced the same challenges that any entrepreneur confronts. "There's a lot of cynicism in the music business," she says. "It's tough to get in."

But after much door-knocking, War Child finally got its break when former MuchMusic head honcho Denise Donlon (now head of Sony Music Canada) invited Sam to a meeting. Donlon said simply: "Let's try to get things moving forward." With a powerful ally now onside, things did indeed go forward—in giant steps. MuchMusic agreed to run War Child Canada's first public service announcement. Then last year in Winnipeg, Sam met up with Chantal Kreviazuk at the War Child Canada benefit concert. Sam had previously approached Kreviazuk about participating in *Musicians in the War Zone*, and upon meeting her in person, was able to firm up the deal. Kreviazuk's husband, Raine Maida of Our Lady Peace, followed suit, as did David Usher from Moist at the urging of Donlon, a close friend.

Still, there are challenges to running a charity that is in its infancy – primarily monetary. War Child Canada operates on annual revenues of just over \$1 million. Compare that to a more established charity like World Vision Canada, with annual revenues in the neighbourhood of \$170 million, and it's easy to see how daunting War Child Canada's mission is. Yet, that hasn't stopped it from accomplishing remarkable things: kids living in a camp for amputees are now able to attend school, courtesy of funds from War Child Canada. Young people at the Thailand-Myanmar border lobby for political change with their own newsletter and computer link up. A Liberian dance group helps heal its ravaged country through music therapy and a video camera purchased with Canadian-donated funds.

When Sam travels to the war zones of the world, she isn't dressing wounds or administering medicine. Her primary purpose is to gather information and identify projects. Like a detective, she looks for clues as to what the living conditions are, what kind of help is needed and who can best administer it. After her assessment, War Child Canada links up with the most appropriate local grassroots humanitarian groups and funnels needed cash to those

closest to the problem and, most importantly, the solution.

It is also events like the airing of *Musicians in the War Zone* that keep Sam enthusiastic about providing support and solutions. "I love seeing the response we get. It means a lot when people understand the issues around what it means to live with war. That to me is a huge success."

For people who want to get involved in international humanitarian work, Sam's advice is straightforward and candid. "You've got to be grounded, know yourself and your limitations. You shouldn't be a risk-taker or have a cowboy mentality. That's a misconception," she explains. "This work is about creating partnerships that make the world a better place. Great intentions are not good enough. To be a humanitarian, you really have to do it with all your heart and soul."

From armchair supporters, Sam welcomes donations or attendance at a War Child event or some time spent volunteering. There's also Generation Peace, a War Child Canada program that enables high school students to link directly with young people in war zones and to support them through fundraising. This fall, university students will also have an opportunity to get involved as Generation Peace expands.

Despite her long list of accomplishments, Dr. Samantha Nutt doesn't want to be called successful. It's a word she isn't very fond of. "I just can't think that way," she says. "It's just too complacent. There will always be war somewhere in the world and there is still a huge amount of work to be done."

## Native People Finally Claim Their Future

### Doug Cuthand

ur history in this country has always lacked a vision of the future. We were always assumed to be a people who had none.

In the early 1900s, things were just moving right along, the boarding schools were operating at full capacity, and Indian land was fair game for speculators and governments.

The Indian Act of the period had lots of provisions concerning the sale and disposal of Indian land but nothing existed for additions to reserves. The Act was clear on enfranchisement or loss of Indian status, but vague on the creation of new band members other than those born into that status.

We were considered a vanishing race, and government policy reflected that notion.

In the course of about three decades, more than 300,000 acres of Indian land was confiscated and sold. Some was done "legally" by using the Indian Act and the Soldier Settlement Act. Other land was taken through questionable means by land speculators and their co-conspirators in government.

Because Indian people needed a pass to travel off the reserve, they did not use some of their land and it fell into a surplus category. For example, the Last Mountain Reserve had established for the bands in the Treaty Four territory as a

hunting reserve. However, when nobody was allowed to travel, it fell into disuse and was sold off.

At one time, there were small parcels of reserve land down the eastern shore of Last Mountain Lake. These reserves had been established to serve as camping areas while the people exercised their fishing rights. Again, because nobody could travel freely, the land was declared surplus.

In the Battlefords area, Father Delmas had a dream of a Catholic colony made up of settlers from Quebec. He found some beautiful land west of the Battlefords that suited his purposes. But, unfortunately, it was home to the Thunderchild and Moosomin First Nations.

Delmas nagged and threatened the chiefs until they finally agreed to hold a vote, sell, and move to a new area. The vote was questionable and close, but Delmas got his way and the two bands were relocated to inferior land farther north. Today, the town of Delmas sits on the old Thunderchild reserve.

After the first wave of settlement, the province was filling up and all that "unused" reserve land was too good to resist. Land speculators moved in and worked in collusion with the Department of the Interior and the minister, Clifford Sifton, in particular.

Sifton had taken on the settlement of the West with religious zeal and he wasn't about to give up just because the available land was running out. Reserve land was put on the market in record amounts, whole reserves disappeared, and the people were placed on nearby reserves.

Pheasant Rump and Ocean Man were forced onto White Bear. Young Chipewyan, where the town of Laird now sits, disappeared. And east of the town of Saint Louis, Chacastipasin was liquidated and the people placed on the James Smith Reserve.

(continued)

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politically, and economically, and the effects are still felt. The land sales devastated the First Nations socially,

Following the First World War, the government forced a Most of the reserves in the Qu'Appelle Valley were cut in number of reserves to give up land for soldier settlement. half, with the best part going to provide land grants to returning soldiers.

One of the government's most loyal supporters was an Indian Agent named Graham. Graham was determined to surrender as much land as possible, and his tactics would have landed him in jail today.

during the dinner break, when most of the people were away. For example, he would call a meeting and hold a vote submission. His tactics were shameful and caused untold He reduced rations to the point of starving people into suffering.

At one time, the reserves of Muskeg Lake and Mistawasis land to soldier settlement. The proceeds from the sale of the were much larger and actually touched. Both reserves lost Muskeg Lake land were loaned to the province for the

construction of the Borden Bridge west of Saskatoon. The loan was never repaid and the band lost twice.

On May 14, 2000, the Federation of Saskatchewan Indian memorandum of agreement to allow for the transfer of land Nations, the province, and the federal government signed a and cash compensation to correct this injustice.

The agreement isn't a done deal. Negotiations must take place to validate the claims.

Nations have had their surrenders validated. This represents 100,000 acres of land. Another 190,000 acres are currently This process is currently underway. So far, ten First under negotiation.

Sequence 2, Texts

forward together on issues, and this agreement is another Saskatchewan First Nations have a history of moving example of this political discipline.

exciting political and economic force in this country. We have long since ceased to be the vanishing race, and agreements Today's First Nations are coming into their own as an such as this one stress this fact.

# Right Stuff

### By Paul Lima

"Help!" the small business owner wailed over the phone to Lynda Morris. "I have two employees who are in desperate need of (Microsoft) Word training. They should be able to edit documents I create for clients at the same time on the network, but when one employee revises a proposal, it overwrites the work the other has done. The situation is untenable. It's driving us crazy."

Using Microsoft Word, the owner and her employees write and edit business proposals and requests for quotes (RFQs) for other companies. All were experienced Word users and were familiar with networks, but they could not get to the bottom of their problems. Productivity was in serious decline. Would Morris come in and do some emergency training, the owner asked?

Rather than showing up and simply conducting Word training, Morris watched the employees work for an hour or so until the root of the problem became apparent. The employer created proposals in Master Document, "which is a beast all unto itself, but great once you get the hang of it," says Morris. Unfamiliar with Master Document, the employees

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opened a file, poured the contents into a new document, did their work and then attempted to return the completed work to Master Document

This meant two people could not work on different sections of the same document at the same time. One had to wait until the other had finished editing and had saved the file, otherwise they would overwrite each other's work—which they had done the first few times they worked on the same file.

Once Morris identified the problem, she conducted a couple of hours of training and then the company was able to get on with its business.

When it comes to small business owners and their employees stumbling through the computer minefield, Morris, president of Toronto-based NicLyn Computer Consultants (www.nidyn.com), has seen it all: New employees, hired because they possess certain computer skills, not living up to expectation; dedicated, productive employees becoming

### **TECHNOLOGY**

indifferent, unproductive ones when new technology is introduced; bosses afraid to admit they don't know what they're doing; employees learning how to cover up computer illiteracy as other workers have learned how to cover up illiteracy.

"A lot of times, the business owner sees the employee as being obstinate when they don't know what they're doing," she says. In the case above, the boss was enlightened enough to have someone investigate the situation and propose a solution rather than simply accuse the employees of dogging it. The lack of training, plus the inefficiencies and frustrations it creates, is "an epidemic" in small business, Morris says.

If she is correct, the epidemic afflicts most businesses in Canada. Of the approximately one million businesses in Canada, 78 per cent have fewer than five employees and almost 98 per cent have fewer than 50 employees, according to Statistics Canada. Then there are the 1.5 million Canadians who are considered to be self-employed, often working on their own.

### IS INFORMAL TRAINING ENOUGH?

According to a Canadian Federation of Independent Business (CFIB) report, small and medium-sized enterprises (SME) have been criticized for not providing personal or workrelated support to their employees. "Such conclusions stem from research that tends to measure only the existence of formal programs offered by business and overlooks the many informal approaches used by smaller business to support the needs of their employees," the report states.

"It was a long, complicated and unnecessary process," says Morris.

However, it was the process the business owner taught each of her employees because that was how she learned to fax from a computer.

Almost all small businesses surveyed by the CFIB provide some kind of training to their employees. One-third offer training to their employees using a formal approach. Almost half of small companies in the community service (48 per cent) and finance/insurance/real estate (49 per cent) sectors offer formal training, while those in agriculture (70 per cent) and business services (68 per cent) primarily provide training in an informal manner.

Based on her extensive experience with small businesses, Hilma Sinkinson can be excused if she concurs with Morris' assessment of the state of small business computer knowledge across Canada. The lack of knowledge often starts at the top - with business owners who frequently don't know how to use computers effectively - and trickles down to employees who are trained informally by their employers. Informal training, when the people in charge have no formal training themselves, just doesn't cut it, says Sinkinson, owner/operator of **Essential Business Services** (www.essential businessservices.com) in Ouesnel, B.C.

Well-intentioned small business owners who train their own staff often make mistakes, agrees Morris. She was called into an once where everyone hated using the computer fax software. After asking an employee to fax a document, Morris quickly discovered the problem: The employees didn't know they could fax from Word. Instead, they saved documents, opened WinFax PRO, brought documents in as attachments and

then faxed them. "It was a long, complicated and unnecessary process," says Morris. However, it was the process the business owner taught each of her employees because that was how she learned to fax from a computer. When Morris showed the owner how to fax from Word, she laughed and shook her head, amazed. The owner and her employees are now happily faxing from their PCs.

Sinkinson and her staff specialize in bookkeeping, tax preparation, accounting system, Internet and Windows training. She sees a great deal of frustration among small business owners at year-end because it can take a full year before the owner receives professional feedback on the state of the company's books from their accountant. When she reviewed the books of one entrepreneur at the end of his fiscal year, Sinkinson had to tell him he had a gross income of \$150,000 against \$450,000 in expenses. He knew it wasn't right because he hadn't touched his line of credit. It turned out that a staff person had missed recording revenue, but neither the owner nor the bookkeeper had looked at a single statement all year since they didn't know the accounting program could produce interim statements. The owner assumed the bookkeeper was more familiar with the program, says Sinkinson.

"If an employee has been making mistakes consistently throughout the year, the accountant's bill for correcting or redoing the work often motivates small business owners to call in a trainer," she adds.

# TRAINING IS AN INVESTMENT

Running lean, most small business owners often see training as an expense rather than an investment, says Sinkinson. They also see training as something that "takes up time they or their employee could spend making sales, servicing customers or building the business." For instance, the Y2K problem meant that many Windows users had to upgrade their software, particularly financial programs, and it drove the last DOS holdouts to Windows. "Many businesses that cut corners rather than investing in training are still feeling the pain of the transition," she says.

Morris admits it takes time to learn how to use computers and software, but automation saves time too and can help improve productivity. "I gain time when I click on my contact management icon and see everybody I haven't talked to this month. That's important information in a service-oriented business."

Morris finds that most people don't use technology to its fullest because they lack the knowledge or training required to understand how computers, fax machines, telephone systems and other office automation tools work. There are a number of reasons for this, she says. Computers are often not set up properly or employees are asked to work on poorly designed programs, so they can't apply the skills they do have. In addition, people think computers are expensive and complicated.

Morris took a Self-Employment Assistant (SEA) program and was shocked that

"If an employee has been making mistakes consistently throughout the year, the accountant's bill for correcting or redoing the work often motivates small business owners to call in a trainer," she adds.

10 of her 24 classmates were starting businesses without computers. The instructors discussed keeping ledger books rather than using accounting programs. They told Morris computers were too expensive for some start-up businesses and computerized bookkeeping was complicated. The budding entrepreneurs will be starting "about 10 years behind" other businesses when they could purchase a used computer for \$300 and at least write and fax letters and manage contacts, Morris says.

There are simple things a person can do to improve their computer efficiency without calling in a trainer. "Get icons onto the desktop," says Morris. "If the program is a click away, most people will use it and begin to learn it." If a person has trouble keeping contact management software up-to-date, Morris suggests the program be added to the start-up menu so it launches when the computer boots up. "It's hard to ignore that," she says.

### THE RIGHT STUFF STARTS WITH THE INTERVIEW

Sinkinson imbues her own staff of five with her mentoring and training philosophies by encouraging continual education and growth. "Nobody who walks in my door is ready to work. They require training. How much and in what areas, that's my job to find out in the interview." Her goal is to make sure her staff can do the books for her clients and teach them how to use their accounting programs effectively.

Most small business owners

are too busy to interview properly, yet determining if a potential employee has the skills required to operate the company computer effectively starts with the interview, says Sinkinson. When she interviews for clerical help, Sinkinson has candidates work on a non-timed hands-on project with measurable standards. If they can't lay out a letter or report, there is a good chance they don't know the software. She has seen people with impressive resumes use hard returns at the end of every line because they were not familiar with the wrap text feature. To centre a line, interviewees have used spaces rather than clicking on the appropriate icon.

"These people are applying for a professional secretarial position and have graduated from a college administrative assistant program," she says with a sigh that suggests she doesn't want to talk a great deal about the state of computer training in colleges.

When hiring someone to do the books, Sinkinson suggests an employer create a sample company and ask candidates to post information. Candidates who say they do not understand the computer settings may be masking a lack of knowledge. "If you want this person to work independently, they should be able to get into the program and determine how to makes the entries."

Potential employees who have only worked for large companies might know a specific segment of accounting packages—payables or receivables, for instance depending on their previous roles. Or they may only have done straight data entry with little or no analysis. These limitations can make them unsuitable for a small business where they will be expected to "do it all" unless the employer is willing to invest in training. It's up to the business owner to draw this information out of a prospective employee, says Sinkinson.

Once a new employee is hired, Sinkinson believes an owner or manager should spend time with them to personally train them for two or three days so they have a solid foundation in the ways of the business, the job and the systems they will have to use. A little time invested up front can save a lot of time down the line if it prevents costly mistakes, she says.

Finally, she suggests that employers check on the progress of their new hires. If you are entrusting your books to someone, you want to know sooner rather than later that they are doing it right.

This can be awkward when working with family members, but it is still necessary. And almost two-thirds of firms with less than 50 employees hire family members, according to the CFIB report. Most of these family members are paid for their services. However, firms that are very small—less than five employees—are twice as likely as larger firms to have unpaid family members working with them.

"Cheap is not always better," says Sinkinson. Bottom line? If a person can't do the job, the company's bottom line suffers. So training unpaid family and friends is as important as training paid employees.

When it comes to spending money on computer training,

Morris says classroom training often covers topics the trainee doesn't need or misses topics that the trainee requires. As a consultant who believes in customizing training to meet identified needs, she admits to having a bias, but she highly recommends that companies hire trainers who use a five-stage process:

• Audit what the employee does and the skills required to do the job;

- Determine the skills the employee has;
- Conduct customized training designed to fill the skill gaps identified in the audit;
- Measure the results of the training to ensure the training was effective;
- Provide follow-up support. Both Morris and Sinkinson say companies that pay attention to computers and training will be in a better position to succeed in an age in which computerization

has become an integral part of the way we work, shop, learn, play and live. That doesn't mean every company in Canada requires computers to stay in business. However, when companies invest in technology, they should ensure that employees can use it efficiently and effectively—otherwise there is little point in making the initial investment.

# Stage versus Film

Many of the dramatic elements discussed so far in this text can also be found in a play. A play, for example, needs a sympathetic protagonist, conflict, problems for the protagonist, an interesting subplot, and an important issue to deal with. On the other hand, because of the physical structure of a theater, there is a degree of compactness in a play that is missing from a screenplay. Most of the scenes in a play, for example, need to be located in one or two places to avoid elaborate set changes. This arrangement creates more tension and conflict between characters, because the characters, unlike in film, literally cannot escape each other.

Characterization is also different in a play than in a screenplay. As with a novel, the writer has more time to develop characters and spend more time on backstory. Dialogue can also be different. Speeches are often longer in a play; characters are more likely to talk to the audience or deliver soliloquies. Structurally, there are fewer scenes, sometimes different endings, and even different issues involved in the story. Technically, there are differences as well. In film, there are camera angles and editing. On the stage, there are elaborate spectacles, interesting costuming, and sometimes even live music.

On the stage, the audience is basically watching the performance from one angle: a medium or long shot from their seats. Here, the importance of dialogue and the actor's verbal ability are the keys to a good performance. In film, the audience can watch the performance from several angles. They can see a close-up of the protagonist's face and watch reaction shots of the other characters in the story. Dialogue can play a secondary role, with key communication coming through the visual—the specific reaction shot, a zooming in, or a close-up of the character's eyes.

**Stage Versus Film:** Reprinted from *Screen Adaptation: A Scriptwriting Handbook* by Dr. Kenneth Portnoy. Copyright © 1998 Butterworth-Heinemann. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

FIRST NATIONS: THE



### CIRCLE UNBROKEN

# Magic in the Sky

Ages 11 to Adult

#### 19 minutes 55 seconds

This program is an edited version of *Magic in the Sky*, directed by Peter Raymont. The film was originally produced by Investigative Productions in collaboration with the National Film Board and the Inuit Tapirisat of Canada, 1981.

#### **SYNOPSIS**

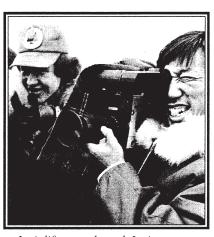
This program is about the power of television. It focuses on the arrival of television in the Arctic, and on the response of several Inuit communities where the people

decided to harness the medium and achieved remarkable success. The program raises many questions about the powerful effects of bombarding the home with images of war, violence, soap operas and commercials. The Inuit questioned the relevance of this flood of "southern" culture and set out to make their own programs, beginning with the Inukshuk and Northern Quebec Anik B projects in 1980.

#### **BACKGROUND**

Until recently, apart from the military and the government, Canadians paid little attention to the land or the people of the North. But after World War II, discoveries of gas and oil, concerns about Canadian sovereignty in the Arctic, environmental concerns, and the creation of Nunavut have increased the interest of southerners and increased the pressure on the Inuit to adopt or adapt the "southern" culture and economy into their own way of life. Television, in this context, is a powerful tool that can be used to induce northern peoples to give up their values and to behave, believe, and buy like southerners.

Magic in the Sky: Reprinted from First Nations: The Circle Unbroken. Copyright © 1993 The National Film Board of Canada. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, 2004.



Inuit life, seen through Inuit cameras

In 1973, the trickle of southern culture turned into a flood with the arrival of television via satellite. In the long dark winter night, television sets became common furnishings in Inuit homes. The results, from the Inuit perspective, were mixed. Children learned English earlier and more readily, but the Inuit language suffered. Youth readily picked up new ideas, new values, and new attitudes from television.

Work and school attendance dropped. Time spent hunting and fishing declined, reducing the quality and variety of the food supply and undermining the transmission of those skills to young people. Television might unleash a cascade of changes that could threaten the survival of a system of values derived from life on the land.

The response of the Inuit, Dene and other First Nations in the North has been a sustained campaign for a broadcasting system that would provide television programs relevant to the North, in Aboriginal languages. The first major experiment was the Inukshuk project described in this video. Following the success of Inukshuk and the Northern Quebec Inuit Anik B projects, the Inuit Broadcasting Corporation was created in 1982. In 1992, Television Northern Canada began broadcasts in 10 languages to 94 communities spread over 4.3 million square kilometres. While funding is still scarce, these broadcasters are pursuing the vision that is clearly stated in *Magic in the Sky*.

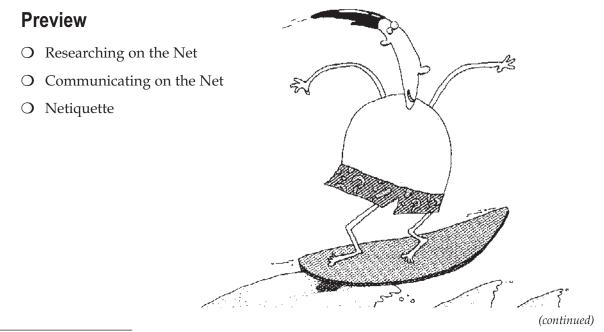
It is often assumed that a culture which has not developed high technology on its own will be harmed by new technology and will not have the means to adapt or use it for their own needs. The Inuit prove otherwise. They recognize that television is a powerful force which can be used to support their culture if they can maintain control.

"Cyberspace can give you more homework help than 10 libraries combined, and it's open 24 hours a day." —Preston Gratin

# Using the INTERNET

The Internet can be a writer's greatest resource, or a writer's biggest waste of time. It can be a place of joy and wonder, or a place of severe frustration. It all depends upon how you use the Internet. There are so many links to explore, so many flashy elements involved, that you can easily get lost. And, as with any new technology, it's frustrating to need something in a hurry and not really know how or where to find it. However, if you take time to learn about this tool, plan ahead before logging on, and stay focused on your original purpose for browsing, the Net will take you to resources you never would have imagined.

In this chapter, we'll discuss how to use the Net for research and how to become part of its community. (*Note:* Publishing on the Net is discussed in "Publishing Your Writing" on pages 38–39.)



**Using the INTERNET:** Reprinted from *Writers INC: A Student Handbook for WRITING and LEARNING* by Patrick Sebranek, Dave Kemper, and Verne Meyer. Copyright © 2001 by Great Source Education Group, Inc. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

### Researching on the Net

One of the best things about the Internet is the wealth of information it makes available. Of course, you have to know how to find that information, how to evaluate it for accuracy, and how to save it for later use.

### **Locating Information**

Your first research task as an Internet user is to final relevant and trustworthy sources of information.

#### **USING AN INTERNET ADDRESS**

Sometimes you will have the address of an Internet location, perhaps from a book, a periodical, or a teacher. Type the address into the bar at the top of your browser window; then press the enter or return key. Your browser will send a request for that site across your Internet connection and load it, if it's available.

#### **USING A SEARCH ENGINE**

If you don't have any Internet addresses for your topic, a search engine can help you look for sites. (For word-search tips, see page 333.)

**Browser Searching \*** Many browsers have an Internet-search function built into them. Just type words about your topic into the address bar, then press "Return" or 'Enter," and your browser will supply a list of suggested sites. Select one of those links to load that site.

**Web Search Engines \*** The Web offers many different search engines. (See the Write Source site, <thewritesource.com>, for a recommended list.) Some use robot programs to search the Net; others accept recommendations submitted by individuals; most combine these two approaches. When you type a term into a search engine's input box, the search engine scans its listings for matching sites. Then the engine returns recommendations for you to explore. (Most search engine sites also provide topic headings you can explore yourself rather than trusting the engine to do your searching.)

**Other Search Engines ★** The Net is more than just the Web. You may find valuable information elsewhere on the Net. These other places have their own search functions. Your favorite Web search engine can lead you to web pages describing these other services.

#### CONDUCTING A PAGE SEARCH

To find information quickly within a file, use the available document search functions. Just as your word processor can seek a particular word within a document, most Web browsers can "scan" the text of an Internet document. See your browser's help files to learn how.

### Word-Search TIPS

Mastery of search engines lies in how you phrase your searches.

- Enter a single word to seek sites that contain that word or a derivative of it. *Example:* The term "apple" yields sites containing the word "apple," "apples," "applet," and so on.
- Enter more than one word to seek sites containing any of those words. *Example:* The words "apple" and "pie" yield sites containing "apple" only and "pie" only, as well as those containing both words (together or not).
- Use quotation marks to find an exact phrase. *Example*: The term "apple pie" (together in quotation marks) yields only sites with that phrase.
- Use Boolean words (*and*, *or*, *not*) to shape your search. *Example*: The phrase "apple and pie" (without quotation marks) yield sites containing *both* words, though not necessarily as a phrase. The phrase "apple or pie" yields sites with *either* word or *both*.
- \* Check the instructions on your favorite search engine to learn how to best use it.

### **Evaluating Information**

It isn't always easy to judge the usefulness of information on the Net. Here are some guidelines to help you.

**Consider the Source** \* Government and education sites are usually reliable, as are most nonprofit-organization and professional-business sites. Some private sites, however, are less accurate.

**Compare Sources ★**. If you find the same information at more than one reliable site, it is probably accurate.

**Seek the Original Source** ★ For news, try to find the original source, if possible. Otherwise, consider the information carefully.

**Check with a Trusted Adult ★** Ask your parents, a teacher, a librarian, or a media specialist to help you judge the accuracy of what you find.

### **HELP FILE**

Keep the following fine points in mind when you evaluate the usefulness of a Net source: Is the information (1) reasonable, (2) reliable, (3) accurate, (4) current, and (5) complete?

### **Saving Information**

There are several ways to preserve your information once you find it.

**Bookmark** \* Your Web browser can save a Net site's address for later use. Look for a "bookmark" or "favorites" option on your menu bar. But keep in mind that sites change, so a bookmark may become outdated.

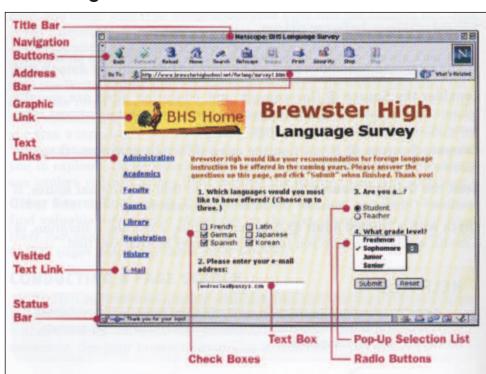
**Printout \*** You can print a hard copy of a Net document to keep. Be sure to note the details you'll need for citing the source in your work.

**Electronic Copy** \* You can save a Net document on disc as text. Web pages allow the option to save as "source," which preserves the formatting. Unless your browser can create a "Web archive," however, you must save the page's graphics separately.

**E-Mail** ★ One quick way of saving is to seed the current page address or document as e-mail to your personal account. That's especially helpful when you're not at your own computer.

\* If you have a question about the Internet and can't find the answer anywhere else, ask your Internet provider. Just remember to phrase your e-mail message clearly and politely. (See pages 334–336.)

### Sample Web Page



### **Communicating** on the Net

Writers usually thrive in a community of other writers, and the Net allows such a community to converse in many new ways.

**Chat Rooms** ★ Chat rooms are sites where people can hold real-time conversations. You can find them through any search engine. Most are identified by topic. Pay attention to your Netiquette (see page 336) if you wish to be taken seriously and benefit from a chat room.

Mailing Lists ★ Mailing lists are group discussions of a topic by e-mail, often managed by an automated program. The messages come directly to your e-mail account. Check a search engine to find an automated mailing list about your topic. To subscribe to (and unsubscribe from) a mailing list, follow the directions exactly, or the program won't recognize your request.

**Newsgroups** ★ Newsgroups are special "bulletin boards" where people post messages by topic. There are thousands in existence, and finding the right one can be difficult. One good way is to use a search engine to find an index of newsgroups; then visit those that interest you.

**On-Line Writing Labs** ★ Some schools maintain an on-line writing lab (OWL) on their Web site or Internet server. An OWL can be a great place to post your work in progress and have it critiqued by other writers and teachers. Ask your teacher if your school has such a site.

## Navigation **TIPS**

Here are a few basic browser skills to help you "navigate" the Net more easily.

- **Surfing Links:** You know to "click" on an underlined word or a highlighted image to use a Web link. You will find that not all pages underline or highlight their links. To check for a suspected link, move your mouse cursor over the spot. If the cursor changes in shape or color, you've found a link.
- **Back and Forward:** Your browser keeps a history of sites you visit each time you're on-line. "Click" the back arrow on your browser's toolbar to go back one site, or the forward arrow to move ahead again. Clicking the right mouse button on these arrows (or holding the only mouse button down) shows a list of recently visited sites.
- **Returning Home:** If you get lost or confused while on the Net, click on the "home" symbol of your browser's toolbar to return your browser to its starting place.

### Works-Cited Entries:

### **Electronic Sources**

### Web Site (Professional)

ESPN.com. 12 Nov. 1999. ESPN Internet Ventures. 24 Nov. 1999 <a href="http://espn.go.com">http://espn.go.com</a>.

**NOTE:** With Web site entries, when certain items do not apply or are not available, skip those and go on to the next item.

### **Article Within a Web Site**

Devitt, Terry. "Flying High." <u>The Why Files</u>. 9 Dec. 1999. University of Wisconsin, Board of Regents. 4 Jan. 2000 <a href="http://whyfiles.news.wisc.edu/shorties/kite.html">http://whyfiles.news.wisc.edu/shorties/kite.html</a>.

### **Article Within a Web Site (Anonymous)**

"Becoming a Meteorologist." <u>Weather.com</u>. 12 Nov. 1999.

The Weather Channel. 24 Nov. 1999 <a href="http://weather.com/learn-more/resources/metro.html">http://weather.com/learn-more/resources/metro.html</a>>.

### Web Site (Personal)

Hamilton, Calvin J. <u>Views of the Solar System</u>. 12 Nov. 1999 <a href="http://solarviews.com/eng/homepage.htm">http://solarviews.com/eng/homepage.htm</a>>.

### **On-Line Government Document**

United States. U.S. Census Bureau. <u>Poverty in the United States</u>: <u>1998</u>. Sept. 1999. 12 Nov. 1999 <a href="http://www.census.gov/prod/99pubs/p60-207.pdf">http://www.census.gov/prod/99pubs/p60-207.pdf</a>.

(continued)

**Works-Cited Entries: Electronic Sources:** Reprinted from *Writers INC: A Student Handbook for WRITING and LEARNING* by Patrick Sebranek, Dave Kemper, and Verne Meyer. Copyright © 2001 by Great Source Education Group, Inc. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

### **Article from On-Line Computer Service (Also in Print)**

Williams, Vanessa. "D.C. Votes to Limit Teenage Drivers: Council Sets 18 as Minimum Age for Full License." Washington Post 3 Nov. 1999, final ed.: A1. National Newspapers. ProQuest. Gateway Technical College, Elkhorn Campus Library. 12 Nov. 1999 <a href="http://proquest.umi.com/pgdweb">http://proquest.umi.com/pgdweb</a>.

**NOTE:** When you use a library to access a subscription service, add the name of the database if known (underlined), the service, and the library. (Add them before the date of access.) Then give the Internet address for the home page of the service, if you know it.

# Article from On-Line Computer Service (Volume Number Included)

"Senate Approves New Alternative Fuel." <u>National Petroleum News</u> 90.9 (Sept. 1998): 36 (1/6p.). <u>MasterFILEPremier</u>. EBSCOhost. Lynchburg Public Library. 12 Nov. 1999 <a href="http://www.ebscohost.com">http://www.ebscohost.com</a>.

### **Important Note**

Because technology is moving faster than any print source can keep up with, neither the MLA nor the *Writers INC* handbook is able to provide a completely current section for citing network sources. For that reason, we recommend you visit our Web site for updates and additional information. Our address is evite output the complete of the comple

Also, because availability of information on computer networks can change from day to day, we recommend that you print out a copy of the material you are accessing. Then you and your readers (instructors, especially) can check the accuracy of quotations, data, and other pertinent information cited in your paper.

Finally, while the formats for all works-cited examples in this section are based on the latest edition of the *MLA Handbook*, the particulars in each case (names, dates, electronic addresses, etc.) have been created to present as clear and complete a model entry as possible.

# GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Progress Test Preparation Lesson

# Progress Test Preparation Lesson

Suggested time allotment: approximately 60 minutes

### 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.

### Introduction

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 print texts, view and respond to visual texts, and listen to and respond to one audio text, all on one topic or theme.

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 is 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 following specific learning outcome:

5.1.4 You will evaluate the usefulness of a group process for a particular task, such as planning or revising a text, discussing techniques or themes in texts, or gathering information.



### Recommended for Review

Sequence 1, Lesson 1: Part 2, #3

Sequence 1, Lesson 2: Part 5

Sequence 1, Lesson 3: Part 4

Sequence 1, Lesson 4: Part 4

Sequence 1, Lesson 5: Part 4

Sequence 2, Lesson 4: Interview(s): Stage 3

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, as you read texts such as *Departures & Arrivals*, you first activated your own thoughts and ideas on the topics suggested by the titles. You did this largely through free association and predictions in your double-entry response journal. You also connected what you knew about algebra to your reading of "A, B, and C: The Human Element in Mathematics," what you knew about music to your viewing of *Concerto Grosso Modo*, what you knew about technology and the justice system as you listened to the episode of the radio drama, *The Shadow*, what you knew about human relationships to your

reading of *Departures & Arrivals*, and so on to develop interpretations of those texts. By activating and expressing your own ideas about various topics, you paved the way for examining the ideas of others. In this way, you demonstrated your achievement of the following specific learning outcome:



2.1.1 You will analyze connections between personal experiences and prior knowledge of language and texts to develop your own interpretations of a variety of texts.

On the Progress Test, you will also be expected to activate your thoughts on the topic of the test 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 3, Before Reading

Sequence 1, Lesson 2: Parts 1 to 4

Sequence 1, Lesson 3: Parts 2 and 3

Sequence 1, Lesson 5: Part 6

Sequence 2, Lesson 3: Part 3

In Sequences 1 and 2, you read, viewed, and listened to a variety of print, audio, and visual texts. On your Progress Test, you will also respond to and read print texts, view visual texts (such as informative diagrams, photographs, advertisements, visual art, 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 following specific learning outcomes:

- 2.1.2 You will apply appropriate comprehension strategies (such as making predictions, making connections, creating mental images, asking questions, etc.) to monitor (or check on) your understanding and develop interpretations of texts.
- 2.1.3 You will use textual cues (oral cues such as pauses and intonation; visual cues such as positioning, proportion, and colour; print cues such as titles, subtitles, labels, and captions) 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 visual and verbal choices in texts communicate meaning and create effect.
- 2.3.1 You will evaluate the effect of various forms (such as advertisements, poems, essays, etc.) on content and purpose.
- 2.3.2 You will analyze how various visual and verbal techniques and elements (such as proportion, point of view, sentence pattern repetitions or variety, word choice, etc.) are used in texts for particular purposes (such as to inform or to provoke thought).

See the Introduction for definitions of cueing systems and Appendix A for a discussion of Specific Learning Outcome 2.1.4.

In addition, when you view and listen and respond to the visual and oral texts, you will demonstrate your achievement of the following specific learning outcome:



4.4.3 You will demonstrate critical listening and viewing behaviours (such as re-listening, re-viewing, summarizing, reflecting, creating mental imagery, etc.) to make inferences about visual and oral texts.

On the Progress Test, you will demonstrate your achievement of these learning outcomes by using various comprehension strategies and tools such as the Venn diagram, the Two-Column Written Protocol, double-entry response journals, On the Other Hand, Walk-Around, the 5P approach to analyzing visual texts, the Three-Column Response chart (Facts/Questions/Response), identifying organizational patterns, etc.

### **Recommended for Review**

Appendix B: Comprehension Strategies Overview

Appendix C: Techniques Used in Verbal Texts

Appendix D: Elements of Art and Principles of Design

Sequence 1, Lesson 1: Part 3

Sequence 1, Lesson 3

Sequence 1, Lesson 3: Parts 2 and 3

Sequence 2, Lesson 1: Part 2

Sequence 2, Lesson 2: Part 2

Sequence 2, Lesson 3: Parts 1 and 2

Your Progress Test will also give you the opportunity to process ideas and information that you gather from the texts you read, view, and listen to. Following a similar process to the one you used to plan your inquiry project in Sequence 2 (including reviewing your current ideas and knowledge and then formulating and categorizing questions on a topic), you will demonstrate your achievement of the following specific learning outcomes:

- 1.1.1 You will evaluate the soundness or validity of a range of ideas, observations, emotions, and opinions to reconsider or strengthen your own ideas about the topic.
- 1.2.3 You will consider ways in which interrelationships or combinations of ideas provide insight when responding to and generating ideas.
- 3.1.2 You will develop and refine research or inquiry questions after reflecting on the topic.
- 3.1.4 You will develop a plan for inquiring into the topic using strategies such as refining and eliminating questions and clearly stating your main point of inquiry.
- 3.3.2 You will pull together and record information and ideas from your readings on the topic.

### **Recommended for Review**

Sequence 2, Lesson 4: Stage 2



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 may also find a way to relate the topic or theme of the Progress Test to your understanding of various texts you have studied in the course, especially *Departures & Arrivals*, and to the overall focus of the course, which is the different uses of language. By doing this, you will demonstrate your achievement of the following specific learning outcomes:



- 1.1.1 You will evaluate the soundness or validity of a range of ideas, observations, emotions, and opinions to reconsider or strengthen your own ideas about the topic.
- 1.1.2 You will invite challenging ideas to re-examine your own ideas about the topic.
- 1.1.5 You will reflect on your learning and develop a personal goal or plan relating to the topic.
- 1.2.3 You will consider ways in which interrelationships or combinations of ideas provide insight when responding to and generating texts.
- 3.3.2 You will pull together or synthesize ideas about the topic to develop your own ideas.

### **Recommended for Review**

Sequence 1, Lesson 2: Parts 3 and 5

Sequence 1, Lesson 3: Part 4

Sequence 1, Lesson 4: Part 4

Sequence 2, Lesson 4: Self-Assessing Your Inquiry Project

Sequence 2, Lesson 5: Stage 4

### Practise!

Because your Progress Test will be testing the skills and strategies you can demonstrate more 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 for this course is to practise using the skills and strategies that have been identified in this lesson.

Choose a topic and read, view, and listen to texts that present differing aspects and viewpoints. Practise your comprehension strategies, your strategies to thoroughly explore the topic, and your process of the ideas and 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!

### Reminder

You may begin your work for Sequence 3, but do not submit it to the Distance Learning Unit until you have received your Sequence 2 work (Assignments and selected work) from your tutor/marker and have written the Progress Test.

# GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 3
Using Language to
Experiment and Extend

### Sequence 3

### Using Language to Experiment and Extend

### General Introduction

At this point in the course, you have a basic understanding of using language for both aesthetic and pragmatic purposes, and you probably know which you prefer. In Sequence 3, you will choose to develop **either** your language skills for pragmatic purposes or your language skills for aesthetic purposes by choosing to complete **either** Sequence 3A: Using Language to Persuade **or** Sequence 3B: Using Language to Challenge. You will use the research you did in Sequence 2 and put the information you gathered to work or to play.

You will complete only one of these two sequences, so choose the one that you will enjoy and find most rewarding. They are roughly equivalent in lesson work and in the time you are expected to spend, and the same specific learning outcomes will be assessed for each of the assignments (although they will be customized for each task). Both assignments require time and effort, and both are rather unusual. Both sequences will prepare you for Sequence 4: Using Language to Manipulate, although you will be prepared somewhat differently. So you should base your decision on your personal interests and goals, not on whichever one you think will be "easier" or "faster."

If you choose **Sequence 3A: Using Language to Persuade**, you will examine a variety of techniques (metaphor, visual symbols, and other emotional appeals) that can be used to persuade audiences to believe ideas, to take action, and to buy products. You will study these techniques as they are used in such texts as editorials, argumentative and persuasive essays, editorial cartoons, speeches, appeals for donations, and print or television advertising. You will then complete your assignment, which is a Campaign Plan and Presentation—you will plan out a campaign to promote a product or organization that relates to your topic from Sequence 2, creating such texts as a slogan, a logo, two direct mail letters, and either a print advertisement or television commercial, and you will present that plan to your

The suggested time allotment for Sequence 3 is 25 hours.

client. This sequence and its focus on persuasive techniques will prepare you for Sequence 4 with its focus on manipulative uses of language because manipulation is basically an extreme form of persuasion.

If you choose **Sequence 3B: Using Language to Challenge**, you will look at how language can be used to challenge audiences, asking them to take on new perspectives and see the world from a variety of angles. You will learn how texts such as lectures, fables, Shakespearean plays, and critical essays can set out to challenge you, and how you can challenge various texts. You will then complete your assignment, which is a Multigenre Paper—you will create a variety of short forms from a variety of perspectives in a variety of voices to show the complexity of your topic from Sequence 2 and to challenge your audience to think about it differently. This sequence and its focus on the challenge of different perspectives will help you to take on the unusual perspectives required in your study of the novel, *Nineteen Eighty-four*, in Sequence 4.

When making your decision, you may want to ask yourself questions such as the following:

- Am I interested in the practical details of planning a campaign or am I more interested in exploring a variety of aesthetic forms and diverse voices in a multigenre paper?
- Do I like more structure to an assignment (as is provided for the campaign plan and presentation) or do I prefer to be let loose to explore my creativity (as would be expected in the multigenre paper)?
- Am I a more abstract thinker, enjoying thinking about ideas in different ways (in a multigenre paper), or am I a more concrete thinker, preferring to think through hands-on work (such as a campaign plan)?
- With regards to the topic of my inquiry in Sequence 2, am I interested in promoting some product or organization related to it in a campaign, or would I really enjoy exploring the topic further through more aesthetic forms from a variety of angles?



Take your time making this decision, and contact your tutor/marker if you need to know more before committing yourself to one of the sequences.

### Notes

# GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 3A
Using Language to Persuade

### Sequence 3A

### **Using Language to Persuade**

### Introduction

In addition to informing and explaining (as you did in Sequence 2), another pragmatic purpose of language is to persuade an audience. In this sequence, you will examine how, with logical and emotional appeals, language is used to persuade an audience to adhere to certain beliefs and values and to act in certain ways, including the specific action of buying products. You will especially look at how aesthetic techniques are used for these pragmatic purposes, tying together what you learned in Sequences 1 and 2.

In a very general way, whenever the purpose of a text is to persuade an audience, that text can be called an argument. Examples include argumentative essays (that try to persuade an audience to believe in certain ideas), persuasive essays (that try to persuade an audience to take action), and advertisements (that try to persuade an audience to buy a product). In Lesson 1, you will look at arguments that try to persuade audiences to believe; in Lesson 2, you will look at arguments that attempt to persuade audiences to take action; and in Lesson 3, you will look at arguments that try to persuade audiences to buy.

Then in Lessons 4 and 5, you will try your own hand at persuading an audience as you plan a campaign that promotes a product or an organization. The subject of your campaign will depend on the topic of your inquiry in the previous sequence—you will choose a subject that fits with and makes use of the research you did. You will also require the help of your response partner during this campaign plan (Assignment 3A), so that you have someone to "bounce ideas off of," a very important part of campaign planning.

The Checklist for Sequence 3A: Using Language to Persuade form in the Forms section indicates with asterisks which lesson work is to be submitted to the Distance Learning Unit with your assignment. You do not have to submit all of your work for this sequence, only that which is starred with an asterisk on the checklist. In addition, the following icon will remind you of the lesson work to be submitted:



Throughout this sequence, you will focus on the following general learning outcomes:

- · 1—Explore thoughts, ideas, feelings, and experiences
- 2—Comprehend and respond personally and critically to oral, print, and other media texts
- 3—Manage ideas and information
- 4—Enhance the clarity and artistry of communication

You will also have the opportunity to achieve some specific learning outcomes from the other general learning outcome. The specific learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.

### Lesson 1

### Persuading an Audience to Believe

In traditional essay forms, an essay that attempts to persuade the reader to share certain beliefs is said to present an argument that convinces the reader of the "rightness" of the beliefs or ideas. This type of argument often consists of basic premises or statements that are then supported by facts and examples. How convincing the argument is would then depend on the accuracy, completeness, and relevance of the premises and the supporting details, along with the soundness of the reasoning that connects them.

In addition to the fairly standard pragmatic technique of logical argument, such texts also make use of aesthetic techniques such as metaphorical framing, sound devices such as repetition and rhythm, and sensory, especially visual, imagery. These aesthetic techniques tend to appeal to the emotions of the audience, whereas the logical argument tends to appeal to the intellect or rational side of the audience members. In this lesson, you will look at some of these aesthetic techniques as used in such texts as argumentative essays, editorials, and editorial cartoons.

You will use what you learn about techniques such as metaphorical framing, repetition, and imagery in Assignment 3A: Campaign Plan and Presentation, as you create texts designed to persuade an audience.

### Part 1: Metaphorical Logic

An essay of **argument** is often distinguished from an essay of **persuasion**. An argument generally makes more rational appeals and attempts to convince the audience of some statement of "truth." The persuasive essay often uses more emotional appeals and goes beyond asking the audience to believe a statement to asking the audience to actually do something about it. This distinction between the two kinds of essay is not cut-and-dried, and both kinds of essay use both rational and emotional appeals. For our purposes in this

Suggested time allotment: approximately 60 minutes

sequence, we will distinguish the two more on the basis of what they hope to accomplish—convincing an audience to believe a statement or to act on a statement—rather than on the type of appeals they use. Even in this respect there is often a very fine line between the two.

The particular aesthetic technique that we will examine in this part of the lesson is the use of a metaphor to frame an argument. This adds a layer of emotional associations that may more subtly influence the thinking of the audience. The metaphor(s) used may be stated explicitly, suggested by the title of the piece, and/or supported or hinted at by the particular choice of words used throughout the essay. Audiences may be confused or distracted by the use of **mixed metaphors**, as well, and this may be a deliberate technique used by writers who don't want their logical arguments to be examined too closely.

In an argument using metaphor, the background claim or premise of the argument is the basic "X is a (or is like a) Y" metaphor, as in, for example, "Watching television critically is like sorting candies while eating them." This gives the audience an idea of where the speaker is coming from. The supporting details or points of evidence for the premise are the correspondences one could make between the two ideas being compared, such as, TV watching is fun like eating candy and critical viewing involves noticing key characteristics and differences, as does sorting candy. The final conclusion of the argument also corresponds to a conclusion that could be drawn from the metaphorical details; for example, "Like sorting and eating candies at the same time, critically watching TV can be difficult if we let the pleasure aspect overcome the thinking part of it."

Mixed Metaphor:
the combining of
two metaphors
that do not match.
For examine, in
the sentence "The
athlete galloped
around the track
like an angel"
combines two
images—that of a
horse galloping and
an angel floating—
which do not fit
together.

Using a metaphor in this way can make an argument more concrete and easier to relate to. Even so, it is important to critically examine such arguments, since any metaphor highlights particular similarities while avoiding others or glossing over the fact that not all aspects of the comparison correspond. For example, one could also say that watching television critically is **not** like sorting candies while eating them because eventually one would run out of candies whereas television plays on and on, or because sorting candies while eating them is not a particularly worthwhile endeavour while critically viewing TV is an essential skill to develop.



While reading any argument, it is important to notice the following:

- the position or claim being argued—What does the author want to persuade you of?
- the points or evidence that support or back up this claim
- the way the author explains how the evidence backs up the claim

While reading or listening to arguments that use metaphors, it is helpful to

- notice the metaphors
- think about what those metaphors imply and what sorts of feelings are associated with them or what connotations are implied by them
- think about relevant ideas that are not addressed by those metaphors

Paying particular attention to the technique of a framing metaphor while reading an argumentative essay and an editorial will give you the opportunity to achieve the following specific learning outcomes:

- 2.1.2 You will apply a variety of appropriate comprehension strategies (such as making connections, asking questions, making inferences, noticing techniques, etc.) to monitor or check on your understanding and to make sense of an argumentative essay and an editorial.
- 2.1.3 You will use textual cues and prominent organizational patterns (such as framing metaphors and supporting details) to make sense of and to interpret an argumentative essay and an editorial.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and to interpret an argumentative essay and an editorial.
- 2.2.2 You will respond personally and critically to the perspectives and styles of an argumentative essay and an editorial.
- 2.2.3 You will analyze how language and stylistic choices (such as associated images, repetition, etc.) in texts such as argumentative essays and editorials communicate a point of view and persuade a reader.
- 2.3.2 You will analyze how various techniques and elements (such as framing metaphors and vivid imagery) are used in argumentative essays and editorials to accomplish persuasive purposes.
- 4.1.3 You will evaluate the potential impact of organizational structures, techniques, and transitions (particularly the use of a framing metaphor) in an argumentative essay and an editorial to achieve persuasive purposes for particular audiences and to tie parts of an argument together.
- 4.2.1 You will appraise and discuss the effectiveness of others' choices of framing metaphor, details, associated images, and so on.



Refer to the course Introduction for definitions of the boldfaced words, and refer to Appendix A for a discussion of SLO 2.1.4.









- 1. Remove the essay entitled "Hardball" by Canadian author Margaret Atwood from the Texts section of this sequence and put it in your Resource Binder.
  - In this piece, the argument is implied through vivid speculations about the future of the Earth, so you will have to use the comprehension strategy of making inferences or "reading between the lines."
- 2. Read the essay, and write a response in your Resource Binder, addressing the following questions:
  - What is Atwood trying to persuade her audience to think?
  - What evidence does Atwood include to back up her main claim?
  - How well does Atwood explain the connection between her evidence and her claim?
  - What is the framing metaphor in Atwood's argument? Is a mixed metaphor or a combination of metaphors used?
  - What correspondences are implied by the metaphor, i.e., what similarities can be found between the two things being compared?
  - What connotations or associations are implied by the use of this metaphor? What do the images make you think of? Is the first response that the metaphor triggers positive or negative?
  - What differences between the two things being compared are ignored or glossed over by the metaphor? Are these important to consider?
  - Do you agree with the claim and conclusions of the argument expressed? Would you have agreed or disagreed as strongly if metaphors were not used? Explain.

**Editorials** are specific types of arguments or persuasive essays addressed to the readers and editors of newspapers and magazines. Generally, these must be very brief and accessible to the public, and so they often use metaphors to make their point quickly and to capture the attention of the audience.

Sequence 3A, Lesson 1

- 1. Remove the editorial entitled "The Wrong Way to Deal With the Nurses' Despair" from the Texts section at the end of this sequence, and put it in your Resource Binder.
- 2. Respond to this editorial as you did the argumentative essay above.

# Part 2: Visual Arguments

Along with the editorials and letters to the editor on the editorial pages of newspapers and magazines, you can often find **editorial cartoons** which also express strong opinions. Editorial cartoons use aesthetic techniques to capture the attention of the readers, particularly the more visually inclined ones. The technique we will examine here is that of the visual metaphor.

Editorial cartoonists use visual images and symbols that are easily recognized by the audience to comment on the current issues of the day. As in verbal arguments, these images or symbols can be used as metaphors to make an argument more concrete and understandable. This only works, of course, if the audience recognizes the visual symbols and so "gets" the joke of the cartoon. The audience that an editorial cartoon appeals to, then, is one who regularly attends to the news of the day and who has a sound base of background knowledge of political and social issues and events.





Suggested time allotment: approximately 60 minutes





Refer to the course Introduction for definitions of the boldfaced words, and refer to Appendix A for a discussion of SLO 2.1.4.

Reading/viewing an editorial cartoon in this part of the lesson will give you the opportunity to achieve the following specific learning outcomes:

- 2.1.2 You will apply a variety of comprehension strategies (such as making connections, asking questions, making inferences, etc.) to monitor or check on your understanding and interpret an editorial cartoon.
- 2.1.3 You will use textual cues and prominent organizational patterns (such as proportion, position, posture, point of view, and props) to make sense of and interpret an editorial cartoon.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret an editorial cartoon.
- 2.2.2 You will respond personally and critically to the perspective and style of an editorial cartoon.
- 2.2.3 You will analyze how the language and stylistic choices (such as labels, exaggerated features, captions, etc.) in an editorial cartoon communicate a point of view and create a persuasive effect.
- 2.3.2 You will analyze how various techniques and elements (such as visual symbols) are used in editorial cartoons to accomplish persuasive purposes.
- 4.4.3 You will demonstrate critical viewing behaviours (such as making connections, noticing symbols, asking questions, etc.) to make inferences about an editorial cartoon.
- 5.2.2 You will identify and analyze the ways in which cultural, societal, and historical events and trends (such as technology use) influence the content of editorial cartoons and how editorial cartoons, in turn, influence your understanding of yourself and others in your society.
- 5.2.3 You will analyze the ways in which symbols and editorial cartoons reflect and influence the values and behaviours of people in our society.

- 1. Examine the two Canadian editorial cartoons included in the Texts section of this sequence, and choose one that you "get" and with which you would like to work.
- 2. Put your chosen editorial cartoon into your Resource Binder, and respond to it in your Resource Binder, addressing the following questions (adapted from Pugh et al., 1997, 32):
  - What is the event or issue being depicted? How did you come to that conclusion?
  - Explain the symbols being used and what each stands for. What, in other words, is the visual metaphor, and what is the literal interpretation of that metaphor (i.e., what equals what)?
  - Were the visual symbols easy for you to recognize, or did you need to ask others what they might represent? How much background information is required to "get" this cartoon? What audience is the cartoonist targeting?
  - What comment is the cartoonist making about this issue or event? Do you agree or disagree? Explain.
  - Evaluate the effectiveness of the imagery or metaphor that the cartoonist has chosen. Is it an interesting comparison? an enlightening one? a trite one? Explain.
  - Extend the metaphor, that is, see what other correspondences or points of comparison could be drawn from the metaphor. What other implications do you see?
- 3. Do a more detailed "5P" analysis (Considine et al., pp. 61–74) of this cartoon, like you did of the picture book in Sequence
  - 1. Note the following in your Resource Binder:
  - *Posture*—Examine the body language—posture, gestures, facial expressions—of the figures/characters in the cartoon. Draw on your knowledge of the social conventions of body language (i.e., when people frown, what gestures are made when one is happy to see another, what slumped shoulders mean, and so on) to interpret how what the various characters are expressing about the issue. How does this compare to the information the print text in the captions or labels offers?







- Point of View—The point of view is the perspective or position from which the artist composes the contents of the cartoon. This is parallel to the use of camera angle in film. There are three basic angles from which a picture can be viewed, and they are often used to indicate relationships of power.
  - tilt-up: the point of view looks up to the subject of the illustration, as we in our society "look up to" someone who is powerful and respected
  - tilt-down: the point of view looks down on the subject of the illustration, as we often "look down on" the vulnerable, weak, and threatened people in our society
  - eye-level: the point of view looks directly at the subject of the illustration, as we look evenly at our equals
- *Position*—The "position" in this approach refers to where the various characters and objects are placed within a frame, including the distance from which the various figures and settings are seen, as well as the relationships among the various characters and objects. Different positions can be used to show different things, including how important a particular figure is to the cartoon as a whole and how the various figures relate to each other.

  Examine the positioning of key characters and objects in
- the cartoon.

   Proportion—Proportion can refer to the size of the various
- Proportion—Proportion can refer to the size of the various characters and objects within the cartoon. Larger characters and larger objects tend to be seen as more powerful and/or more significant than smaller ones, although if one character is the only small one amid large ones, then that character will be given added attention and possibly extra significance. Differences in size among figures are generally significant in some way.

Look at the sizes of the key characters and objects in your cartoon. Which characters and/or objects are given added significance through the careful use of proportion?

• *Props*—Props are the various objects surrounding characters, including clothes, tools, furnishings, and other artifacts. These can be used for a variety of purposes, including to provide information about a character, to give cultural or historical information about a setting or event, and to allow for easy recognition of particular characters. Pay attention to the various objects surrounding the characters in the cartoon. What inferences can you make from them—what do they tell you about the characters, the settings, and the event or issue being explored? Are they symbols representing larger meanings?

Sequence 3A, Lesson 1

4. Put your notes about the "5Ps" in your Resource Binder, and write a brief final reflection on your interpretation of this editorial cartoon. How did a detailed observation of the elements of the cartoon add to your interpretation of it? What would changes in proportion, position, props, point of view, and/or posture have done to the meaning of the cartoon? How do these elements help to clearly express the cartoonist's opinion on the issue?

# Part 3: Print versus Visual or Digital versus Analogic Communication

While editorials and editorial cartoons share very similar purposes, they use very different kinds of communication modes. These different kinds are sometimes called **analogic** and **digital**. The chart on the following page summarizes these two kinds of communication.



Suggested time allotment: approximately 60 minutes

#### Comparison of Analogic and Digital Communication

# **Analogic Communication**

Signs mimic or replicate recognizable aspects of reality.

- Type of signs: Signs have a direct and intrinsic relationship to what they signify (e.g., the tiny image of a man on a washroom door).
- Examples: maps, photographs, icons
- Text forms: television commercials, billboards, news clips
- *Attributes:* concrete, unique; concerned with effect
- *Primary uses*: evoke feelings; lend themselves to narrative

# **Digital Communication**

Signs consist of small meaning units that can be combined and imported into different contexts.

- Type of signs: Signs are arbitrary and abstract, and do not correspond in any real way to what they represent (e.g., the word "man," which is different in every language).
- *Examples:* letters, numbers, mathematics symbols
- Text forms: novels, essays, editorials
- Attributes: abstract, conceptual; concerned with facts and arguments; can be translated or paraphrased
- Primary uses: invite analysis and criticism; can be used for narrative or exposition

Comparing and contrasting analogic arguments (editorial cartoons) and digital arguments (editorials) in this part of the lesson will give you the opportunity to achieve the following specific learning outcomes:

- 2.3.1 You will evaluate the different effects of dialogic and analogic types of text on the argument expressed.
- 4.2.1 You will appraise and discuss the effectiveness of your own and others' choices as to the information and emotions that are expressed in the two different modes of text.
- 1. Read the chart above to understand the differences between analogic and digital communication forms. One text form that uses analogic signs is the editorial cartoon, whereas the editorial uses digital signs. The signs that convey meaning in the cartoon physically resemble the objects and people being portrayed. In the editorial, all meaning is conveyed through letters formed into words, which do not in any physical way resemble the objects or ideas being discussed.
- 2. Choose either the editorial or one of the editorial cartoons provided in this lesson or one that you find on your own.

  Make sure that it is one that you feel you understand well.
- 3. Try to convey the information and feelings of this text in a text of your own creation, using the opposite kind of sign. For example, if you chose an editorial cartoon, write an editorial on the same issue, or if you chose an editorial, sketch an editorial cartoon on the same subject.
- 4. Remove the Venn Diagram from the Forms section of this sequence. Fill it in, listing in the middle the feelings and information communicated by both texts, under "Analogic—Editorial Cartoon" the feelings and information communicated only by the cartoon, and under "Digital—Editorial" the feelings and information communicated only by the editorial.







5. In a brief journal entry in your Resource Binder, reflect on what you learned about the kinds of information and feelings that can be conveyed most effectively by analogic and by digital signs.

You will be creating both print and visual arguments yourself in Assignment 3A: Campaign Plan and Presentation in Lesson 5, as you persuade audiences using an advertisement and direct mail letters.

# Notes

## Lesson 2

# Persuading an Audience to Act

As you learned in the last lesson, considerations of an audience's background knowledge and feelings around a topic are very important in persuasive texts, probably more important than in any other kind of text. While this is true in arguments that ask audiences to believe in a particular statement, it is even more true in persuasive texts that ask audiences to act on such statements. In such texts, you must overcome not only possible gaps in knowledge, but also possible resistance to change and to action. In other words, you still have to explain your position to your audience, but you also have to convince and motivate your audience to do something to support it.







Persuasive speeches can take many different forms.

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It is probably for this reason that persuasive texts tend to make more use of emotional appeals than arguments, since people are more likely to act once their emotions are involved. Texts such as persuasive essays, political speeches, and charitable appeals regularly appeal to the emotions of their audiences. To this end, a variety of aesthetic techniques are used in written, oral, and other media texts. Persuasive essays use vivid descriptions, detailed examples, and short narratives to draw the audience in to the circumstances of the situation being described, to make the problem concrete, and to show the audience members how they can take part in solutions. Persuasive speeches use sound devices such as repetition and rhythm along with brief examples, descriptions, and narratives to capture and keep the audience's attention and to almost physically inspire them to action. Appeals for contributions to charities use writing techniques in letters of appeal, often including visuals such as photographs and charts; speaking techniques in the appeals made by celebrities who may share their personal experiences; and multi-sensory appeals made on television in the form of program-length presentations.

Sequence 3A, Lesson 2

In this lesson, you will look at some of the techniques used in persuasive essays, political speeches, and charitable appeals—you will have the chance to use these techniques in your own texts in Assignment 3A in later lessons.

# Part 1: Persuasive Essays

As mentioned, persuasive essays are basically argumentative essays taken one step further; where an argument asks an audience to accept and even believe a statement as true, persuasion asks the audience to act in some way on that belief. Persuasive essays, therefore, use all of the rational appeals of an argument, usually to show an audience how reasonable its suggestions are, but also use emotional appeals to motivate and inspire the audience to act on those suggestions. Well-developed arguments, often made concrete by metaphors or analogies, are combined with heartwarming or heart-rending descriptions, examples showing the most extreme cases, and short narratives of what has happened or could happen when appropriate actions are or are not taken. The vivid details draw the audience in and this involvement means people will be more inclined to take action.

Suggested time allotment: approximately 45 minutes

Writers of persuasive essays often start their essays with the more intellectual appeals, hoping to assure their audience that they are intelligent and thoughtful people. They write in a tone and voice that is consistent, reasonable, and trustworthy. Basic arguments of statements supported by facts can be called logical appeals, and the establishing of a trustworthy persona or speaker is often called an ethical appeal. Writers hope to get the audience "on board" by showing respect for the audience's intelligence and stimulating the audience's intellectual curiosity. This may be enough to get the audience to agree with the ideas expressed, but to inspire action, more of a push is needed.

At this point a writer has to consider which emotion to appeal to with which type of appeal—the emotion and appeal must be appropriate for the content of the essay, the purpose or action the audience should want to take, and of course the temperament or attitude of the audience itself. How appropriate is it to appeal to an audience's sense of humour on the topic of cultural insensitivity? How receptive will an audience of doctors be to a list of examples of illnesses? How effective will an appeal to the emotion of fear be to an audience of exceptionally secure people? Does an appeal to contentment inspire an audience to change their situation? It is extremely important to know your audience well and to show that you understand their needs and feelings.

As you read and respond to a persuasive essay, you will have the opportunity to achieve the following specific learning outcomes:



- 1.2.2 You will explore the strengths and limitations of Barbara Murphy's viewpoint on the issue of homelessness; you will evaluate the implications of her perspective when responding to her essay.
- 2.1.2 You will apply a variety of appropriate comprehension strategies (such as asking questions, making connections, making inferences, summarizing, etc.) to monitor (or check on) your understanding and to make sense of a persuasive essay.

(continued)

- 2.1.3 You will use textual cues and prominent organizational patterns (such as chronological, problem-solution, enumeration, etc.) to make sense of and interpret a persuasive essay.
- 2.2.2 You will respond personally and critically to the perspective and style of Barbara Murphy's persuasive essay.
- 2.2.3 You will analyze how language and stylistic choices (such as vivid imagery, listing, use of the second person to address the audience, etc.) in a persuasive essay communicate a point of view and create a persuasive effect.
- 2.3.2 You will analyze how various techniques and elements (such as examples, facts, statistics, etc.) are used in an essay to accomplish persuasive purposes.
- 4.1.3 You will evaluate the impact of Murphy's two-part structure, her techniques, and her transitions in a persuasive essay to achieve persuasive purposes for Canadian audiences.
- 5.2.2 You will identify and analyze ways in which cultural, societal, and historical factors (such as government policy, popular opinion, etc.) influence texts such as this essay, and how texts like this essay, in turn, influence your understanding of yourself and others in our society.
- 5.2.3 You will analyze ways in which texts like this essay reflect and influence the values and behaviours of Canadian people with regard to homeless people.
- 1. Remove the essay "Natural Selection at Work" by Canadian author Barbara Murphy from the Texts section of this sequence and put it in your Resource Binder. This essay is actually the concluding chapter of an entire book called *On the Street: How We Created the Homeless*.
- 2. Read the essay, noting or underlining any use of facts, statistics, and metaphorical logic to appeal to the intellect, and any use of examples, description, or narration (storytelling) to appeal to the emotions of the audience.







- 3. This essay is organized into two parts. Note in your Resource Binder the differences between the two parts, particularly in the organizational patterns of each, the types of appeals made in each, and the effects each have on you as a reader. How does Murphy tie the two parts together? What transition(s) does she use?
- 4. Respond to the essay in your Resource Binder, addressing these questions:
  - Who is the audience that Murphy identifies herself with? (Who is the "we" she refers to?) Do you consider yourself to be a member of that audience?
  - What are the needs (e.g., security, power, sense of community, etc.) and values (e.g., independence, attractiveness, pleasure, health, social justice, creativity, etc.) of this group?
  - What response does Murphy hope to get from the audience?
  - How successful is Murphy in accomplishing this purpose?
     What contributes to this success? What works against it?
  - · How else might Murphy have accomplished this goal?

Part 2: Persuasive Speeches

Speeches of politicians, activists, and celebrities often have as their purpose a call to action. In this part of the lesson, you will read and respond to one of three speeches, noticing again the various written and oral techniques used to arouse the emotions and inspire the action of the audiences.

Speech writers use devices, such as rhythm, to create the illusion that what is being said is profound. This rhythm is created using the repetition of words, phrases, and clauses outlined in the chart of techniques in **Appendix C**. The building of emotions created in a rhythm that concludes with the most important (most profound) statement is achieved through a periodic structure (also explained in the chart of techniques). These and other techniques are listed and explained in *Writers INC* (sections 533 to 542 of the 1996 edition; pages 431 to 432 of the 2001 edition).

Suggested time allotment: approximately 45 minutes

As you examine a speech, you will have the opportunity to achieve the following specific learning outcomes:

- 2.2.2 You will respond personally and critically to the perspective and style of a persuasive speech.
- 2.2.3 You will analyze how language and stylistic choices (such as antithesis, parallel structure, rhetorical questions, etc.) in oral texts such as speeches communicate a point of view and create a persuasive effect.
- 2.3.2 You will analyze how various techniques and elements (such as anecdotes, quotations, etc.) are used in oral texts such as speeches to accomplish persuasive purposes.
- 5.2.2 You will identify and analyze the ways in which cultural, societal, and historical factors (such as national unity, terrorism, the global economy, etc.) influence texts and how texts, in turn, influence your understanding of yourself and your society.
- 5.2.3 You will analyze the ways in which speeches reflect and influence the values and behaviours of people with regards to their larger communities.
- 1. Read the model speech in *Writers INC* (sections 531 to 532 of the 1996 edition; pages 428 to 429 in the 2001 edition), noticing the notes in the margins that point out the various techniques and appeals made.
- 2. Skim over each of the following speeches from the Texts section:
  - The Right Honourable Jean Chrétien's "Address to the Nation"—October 25, 1995
  - "Trading with Principles" by Anita Roddick, Founder and Co-Chair of The Body Shop
  - "The War on Terrorism" by U.S. President George W. Bush, September 20, 2001









Suggested time allotment: approximately 90 minutes

- 3. Choose one of the three speeches to read carefully. Put it in your Resource Binder.
- 4. Create a double-entry response journal for the speech in your Resource Binder. Title the left page "Quotations" and the right page "Techniques or Craft" and write the title and/or speaker of the speech and the date before beginning each page.
- 5. Read and respond to the speech you chose, quoting on the left page any examples of techniques that you notice being used in the speech. On the right page opposite each example, comment on each example, saying what the effect is on you as the audience and how successful the technique is at what it is trying to do.
- 6. Choose a particularly effective passage from the speech, and use it as a model to create an imitation of the passage expressing your opinion on a topic of interest to you. For example, you could repeat a phrase adding your own content as in the following frame:

If we are to $_{ ext{ iny 1}}$	, if we are to	, if we are to
,	then we must	

# Part 3: Charitable Appeals

Charities, by their very nature, attempt to persuade people to donate time, skills, energy, and most of all money to their organizations. To do this, they use some of the same kinds of appeals that persuasive essays or speeches use. These could include logical arguments and supporting evidence in the form of statistics and facts; emotional descriptions and anecdotes to illustrate their work and needs; and also visual appeals in the forms of attention-grabbing design elements, charts and graphs, photographs, and graphics. Most charitable organizations have a distinctive logo and slogan to help audiences remember them and recognize them as legitimate. In addition, some charities also include premiums or gifts of mailing labels, greeting cards, seeds, bookmarks, and anything else they can think of.

At this point, we will look at the techniques that charities typically use in their print-based requests for donations made through the mail. Direct mail appeals will be used for this study because they are targeted at the particular audiences that they are mailed to. Other charitable appeals are made on Internet websites, but these are general appeals to whoever may happen upon the site, and so they do not suit our purposes as well.

Sequence 3A, Lesson 2

These direct mail appeal packages will also be useful as models for your own direct mail letters, logo, and slogan that you will create as part of Assignment 3A. Because these charitable appeals will be used in the process of completing your assignment, you need to submit this part of the lesson with your sequence package.

As you examine and analyze a variety of charitable appeals, you will have the opportunity to achieve the following specific learning outcomes:

- 2.2.3 You will analyze how language and stylistic choices (such as repetition, design features, logos, rhythm, imagery, etc.) in charitable appeal packages communicate specific requests and create persuasive effects.
- 2.3.2 You will analyze how various techniques and elements (such as anecdotes, facts, statistics, graphs, examples, narration, etc.) are used in charitable appeal packages to accomplish persuasive purposes.
- 2.3.3 You will analyze the impact of vocabulary in charitable appeal packages; you will identify how word choice varies depending on the audience targeted.
- 5.2.2 You will identify and analyze the ways in which cultural, societal, and historical factors (such as social issues, health needs, etc.) influence texts such as charitable appeals and how texts such as charitable appeals, in turn, influence your understanding of yourself and others.
- 5.2.3 You will analyze the ways in which charitable appeals reflect and influence the values and behaviours of people in Manitoban communities.

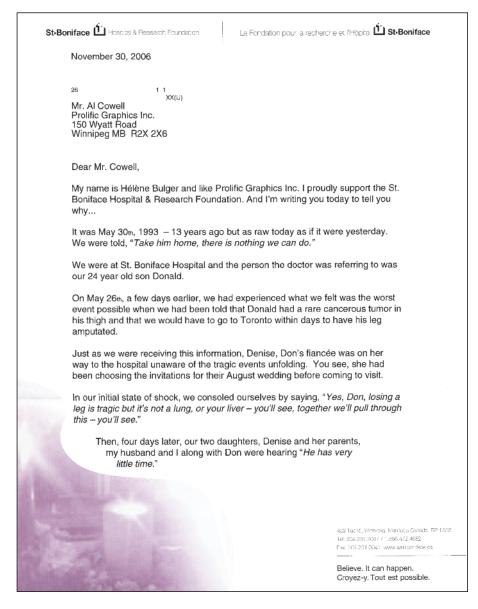




Contact your tutor/marker if you have difficulties collecting ten varied appeals.

- 1. Collect at least ten or twelve appeals for donations to charities that your household or friends have received in the mail. Try to gather letters/packages from a variety of (at least three) different types of charities such as medical, human rights, animal protection, political, and arts organizations.
- 2. For each appeal package collected, fill out and attach one of the Charity Appeal Forms provided in the Forms section of this sequence.

An example of a charity appeal and its form is included below:



We were speechless, we couldn't grasp this... I said "But no, you don't understand, we are on our way to Toronto, all is arranged."

The doctor stood there, shaking his head, his eyes filled with pain — "No, you were going to Toronto for amputation to prevent the cancer from spreading... we're so sorry, in preparation for the surgery in Toronto, we have discovered a four inch tumour on Don's heart and lung — surgery is not an option — we are so sorry. Take him home."

It was as if someone was speaking to me in a foreign language. I didn't understand. I was looking at them and saying What? What?

When finally I understood, when I managed to focus through my tears to gaze upon my beautiful son, 6ft. 2, copper hair – what I saw was the baby I had held in my arms 24 years previous – I wanted to pick him up, to hold him, to protect him... but I was being told *No --- there is no hope*.

Yes, we took him home that day – a procession of pain, a family traumatized, each one of us in a black hole of despair and we shed tears of anguish and terror long into the night.

The next bleak morning, after living the nightmare, surprisingly enough, we saw small glimpses of the incredible human spirit.

Don and Denise had decided that they wanted to get married immediately because... August was no longer an option.

Then, we received <u>The call</u>. It was St. Boniface Hospital and Dr. John Foerster, an oncologist and the head of the St. Boniface General Hospital Research Centre. He had asked that Don's file be transferred to him – he could not accept that there was nothing they could do – he wanted to try anything, even in this seemingly hopeless situation. Because the cancer – Sarcoma – was a rare cancer he needed a few days to develop a protocol.

Our hearts soared – we clung to this slight ray of hope like the proverbial drowning man.

We picked up our spirits. After all, We WERE preparing the marriage of two beautiful people so much in love – the gown, the flowers, the tuxes, all the bustle -- swallowing the sobs that would threaten to overwhelm us.

We were also informed that a healing ceremony would be performed at a local church on the eve of their wedding. We desperately craved a miracle.

Along with our family and Don's friends, about 50 of us gathered around Don in the church and cried bitter tears at the injustice and the savage beast that cancer is as the priest blessed him.

Surprisingly, an incredible calm came over us, a feeling of peace so deep within us that we were taken aback. It was as if a gaping wound had suddenly been cauterized – yes, it was still there, still visible and yet, the pain seemed to be outside of our bodies. We felt that Angels comforted us.

The next afternoon, six short days since we had been thunderstruck – our beautiful son Don and his courageous fiancée Denise were married in a celebration of such joy, and hope – 250 people who had been summoned by friends stood by this young couple in church and pledged to accompany them down this arduous path.

I referred earlier on to The Call, but we were about to get an even better call – The Miraculous Call – the morning following the wedding, Dr. Foerster called to announce that there had been a change in the diagnosis – we were dealing not with a rare sarcoma but with a Non Hodgkins lymphoma – a cancer they knew and had treated with success.

How could that be? A miracle? Oh yes! Who would have thought that a family could celebrate a lymphoma diagnosis – our family did.

Don's brutal cancer treatments started days later. Dr. Foerster said that hopefully the tumor under the onslaught of the chemotherapy would melt like butter in the hot sun and in essence that is what happened.

Don, with the help of his young wife, his 2 sisters, his family and the hundreds of people who prayed for him, waged a brave battle and won. The following year, when his Dad was diagnosed with colon cancer and then prostate cancer – Donald wrapped his arms around his Dad – "It's just a bump in the road and together we'll beat it."

So... I am here today to say thanks to St. Boniface and thanks to the exceptional people like you who have supported them.

Because of your generosity, our son Don and his Dad are in remission – miracles of research. And speaking of miracles, Don and Denise had been told they would not have any children and today, I stand here to tell you with great joy that they have 5 boys

aged 4 to 11 - who along with their 5 cousins are the sunshine in our lives.

Yes, prayer gave us the miracles we needed. One of them was Dr. Foerster and St. Boniface Hospital. I ask you to support them today – because I know that research works.

Please, give from your heart and be generous. Thank you.

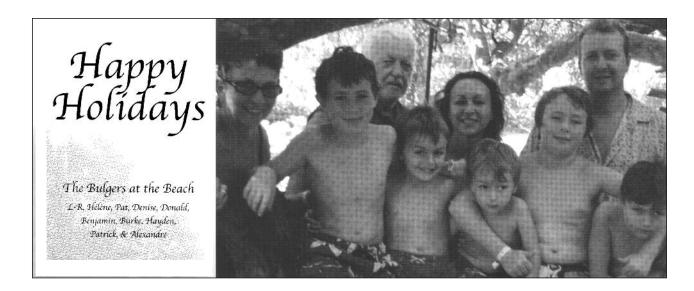
Sincerely,

Hélène Bulger Proud St. Boniface Supporter

P.S. If your donation has crossed this appeal in the mail, thank you in advance for believing and supporting the St. Boniface Hospital & Research Foundation.

Yes! I want	to help make miracles happen at St.	Boniface.
Please confirm the viluenation below is accurate for recognition purposes.	l/we would like to make a 2nd gift of:  ☐ \$100 ☐ \$110 ☐ \$120 ☐ Other \$  OR	Appeal # XP  Constituent # 1234567
Mr. Al Cowell Prolific Graphics Inc. 150 Wyatt Road Winnipeg MB R2X 2X6	We prefer to make a monthly donation, (Pouse life unitre viorably 6 L.) I am interested in updates on the latest research and fundra St. Boniface. My omail is:      Method of Payment:  LJ. Cheque or Money Order (Psysible to St. Boniface   Ideaplial & Research Equi	ising projects at
	<b>V/SA</b>	Expiry Date/
Information is correct   Changes required	Signature	ade our doner information. The information you aid fundraising opportunities in support of the list, simply contact our Privacy Officer by

Giving is now even easier. Plea	ase consider a Monthly Gift.
Monthly Giving is an easy, convenient and cost effective way for yo	
Rather than make one or two donations each year, you can donate n MasterCard or American Express. It's that easy!	
l authorize the St. Bonifaco Hospital & Research Foundation to withdr	aw my monthly donation in the amount of:
□ \$5 □ \$10 ∟ \$25 □ Othor \$ on the 1	5th day of each month from my:
Bank Account Please roude a VOID checue.)  SIGNATURE REQUIRED for all monthly donations using either bank account or cred	Expiry Date/
Thank you for joining the Monthly Giving Program.	(sign here)
Membership can be cancelled at any time. Monthly conors will receive a consolidated	tax receipt at the end of the calendar year.  St-Boniface Believe, It can happen. Croyez-y. Tout est possible.



ame of Organization: _	St. Boniface Hospital & Research Foundation	
ogan:	Believe. It can happen.	
ogo (description):	open-topped square with 3-D cross in opening	
pe of Charity (circle on	e):	
Health	Animal Welfare	Political Cause
Human Rights	Arts Group	Religious Group
Child Welfare	Education	Other:
	ount: \$ \$100 to \$120 one time	<i>**</i> *- *-*

- 3. Choose the **five** most appealing letters/packages, making sure that in those five, you include at least three different types of charitable organizations.
- 4. Remove the "Charitable Appeals—Analysis of Techniques Used" chart from the Forms section of this sequence and put it in your Resource Binder.
- 5. On the chart, for each charity chosen, list the name and type of charity in the first column, and check off beside it any of the different techniques used in the particular letter/package. The techniques are grouped under the different kinds of appeals (logical, emotional, ethical, visual, and other), but you may have noticed that some of these techniques overlap; for example, a pie graph is a visual, but at the same time represents statistics that could support a logical appeal, just as a photograph is a visual that could powerfully create an emotional appeal. Check in all boxes that apply, and feel free to add any extra techniques in the blank spaces.

The first row in the chart has been filled in with the details from the example above.

- 6. Once your chart is complete, look it over and reflect on the following questions in your Resource Binder:
  - Do you notice any patterns, that is, are there more checkmarks under one or two types of appeals or are they evenly distributed? Was this what you expected? Why or why not?
  - Do certain types of charitable groups tend to use a particular type of appeal? If so, why do you think this is?
  - Can you identify the kind of audience that each charity is targeting based on the types of appeals used? Look back over each letter. How is the audience identified in the salutation—Dear Mr. Jones, Dear Animal Lover, Dear Friend, or how? Does that audience identification match the techniques used? Why would or wouldn't you say so?
- 7. Store your charitable appeal packages, forms, and chart in your Resource Binder—you will need to refer to the appeal packages later when you are creating your texts for your campaign plan. You will also need to submit this work to the Distance Learning Unit with this sequence package.





## Lesson 3

# Persuading an Audience to Buy

This lesson narrows the focus of the previous one, looking in detail at how certain texts persuade audiences to act in a very particular way—by buying products. You will look at some of the techniques used by the persuasive texts of print or television advertisements, and at how audiences can critically understand them. This lesson will focus on the aesthetic techniques used, and in Sequence 4 you will revisit these techniques and the form of advertisements when you study language used to manipulate.

Like other persuasive texts, advertisements make use of two basic types of appeals: emotional and rational. In this lesson, we will focus on techniques used to appeal to the emotions because these are most often the aesthetic techniques, and they are also more subtle, targeting the subconscious rather than the conscious mind, and so they are potentially the most dangerous to consumers. For similar reasons, we will focus on visual and/or aural techniques, rather than verbal techniques (although words can certainly be used to appeal to the emotions in subtle and powerful ways).

In this lesson, you will choose to complete **either** Part 1: Print Advertisements **or** Part 2: Television Commercials—you do not need to complete both. In Assignment 3A, part of your campaign plan is an advertisement for your organization or product—you can choose to do either a dummy copy of a print advertisement or a storyboard of a television commercial. If you choose the print ad option, complete Part 1 of this lesson. If you choose the television commercial option, complete Part 2 of this lesson. **Note:** You need access to a television and VCR if you choose Part 2.



#### Part 1: Print Advertisements

As mentioned in Lesson 1 of this sequence, one aesthetic approach to the creation of persuasive texts is to use a metaphorical framework, which adds emotional associations to an argument. This can be done verbally, as you saw in editorials, and visually, as you saw in editorial cartoons.

Advertisements tend to exploit the idea of triggering subtle emotional associations even more than editorials and editorial cartoons. The often do this by relying on the power of visual images. Visual images can subtly bring to mind a wide range of associated feelings and ideas, and these associations rely on the audience's personal interpretations. Consumers often buy something quite different from the actual product advertised—they buy the associations and feelings that come with it.

1. The article "In a Sea of Ads Make Yours the Big Fish" outlines four key qualities of effective print advertisements. Remove this article from the Texts section of this sequence and put it in your Resource Binder. As you read it, note the four qualities identified, and write brief comments about each. Make connections to print ads with which you are familiar and note whether they have these qualities.

Reading and responding to this article gives you the opportunity to achieve the following specific learning outcome:

2.1.2 You will apply a variety of appropriate comprehension strategies (such as making connections, asking questions, creating mental images, making inferences, determining important ideas, etc.) to monitor (or check on) your understanding and to make sense of an article.

Suggested time allotment: approximately 120 minutes









Next you will focus on the provocative, emotion-stimulating quality of effective print ads as you look at how visual images bring to mind associated feelings and ideas in two print ads. Analyzing these two print advertisements will give you the opportunity to achieve the following specific learning outcomes:

- 2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making connections, asking questions, making inferences, creating mental images, etc.) to interpret print advertisements.
- 2.1.3 You will use textual cues and prominent organizational patterns (such as contrasting images, colour combinations, repetition of design elements, etc.) to make sense of and interpret print advertisements.
- 2.2.3 You will analyze how language and stylistic choices (such as colour, size, images, arrangement, etc.) in print advertisements communicate product associations and create persuasive effects.
- 2.3.2 You will analyze how various techniques and elements (such as colour, shape, size, line, etc.) are used in print advertisements to accomplish persuasive purposes.
- 4.4.3 You will demonstrate critical viewing behaviours (such as noticing details, making connections, asking questions, etc.) to make inferences about the underlying ideas in print advertisements.

You will analyze these two ads using the "Three Levels of Comprehension" outlined below:

# Three Levels of Comprehension

- 1. Literal comprehension (the denotative level): Describe the surface features of the advertisement (e.g., colours, shapes, size, arrangement, people, products, text, typography).
- 2. Inferential comprehension (the connotative level): Identify what these visual signs signify in the culture, what values they represent (e.g., simplicity, peace, fun, luxury, safety, sex). What ideas or feelings do you associate with each of these visual signs?
- 3. Critical comprehension (the ideological level): In full sentences, state the belief that underlies the message of the advertisement (e.g., Anything old is worthless. Families were happier in the past. People with physical flaws face social rejection. Serious anxieties can be resolved by buying something.).

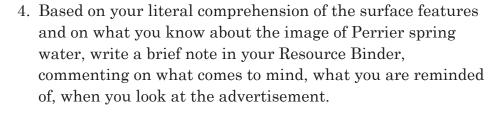
#### Text 1: "Perrier in America"

- 1. Remove the texts "Perrier in America" and "Perrier Picasseau" from your package of colour prints. The first of these, "Perrier in America," is the one you will analyze, and the second is provided for background information on the product, Perrier spring water, and how it has been advertised in the past. Read this background information, noting especially the emphasis that is placed on its "Frenchness" and its stylishness.
- 2. Now look at the "Perrier in America" advertisement for Perrier. This ad appeared in the July 2001 issue of *Vanity Fair*, a glossy general interest magazine published in the United States.
- 3. Examine the **literal level** of meaning in the ad by responding to the prompt above in "Three Levels of Comprehension." Write your literal understanding in your Resource Binder.











- 5. You are now moving into a more inferential or connotative level of understanding, as you are seeing not just the objects that are in the picture, but also what they suggest or represent. Respond to the second set of prompts in "Three Levels of Comprehension" in your Resource Binder. Also note how these associated values differ from those in the British "eau" campaign. What does this say about the differences between the British and American cultures as perceived by the marketers of Perrier?
- 6. Your personal interpretation of any text is based in large part on the associations and experiences you bring to it. And the ideological meaning you will make of a text will be based on how you interpret at the previous levels. Therefore at both levels of understanding, a particular text will mean something different to you than it would to someone else with different associations, prior knowledge, and previous experiences.



In your Resource Binder, respond to the prompt for critical comprehension, as given in "Three Levels of Comprehension." Can you think of more than one underlying belief of the ad's message? Ask your response partner to interpret the ad at the three levels of comprehension. What is different about your interpretations? Can you "buy into" the interpretation of your response partner?

#### Text 2: Reebok "Evolved Classic"

You will now view a second print advertisement, analyzing it using the "Three Levels of Comprehension" again.

- 1. Remove the text "Evolved Classic" from the Texts section of this sequence, and put it in your Resource Binder. This second text uses intertextuality in the specific sense of referring directly to another text, namely the 2001 film *The Planet of the Apes*, which is a "revisiting" or "re-imagining" of the 1968 film of the same title. By doing so, the ad in effect serves as an advertisement for both Reebok footwear and the film *The Planet of the Apes*.
- 2. As you did with the Perrier advertisement, analyze "Evolved Classic" using the "Three Levels of Comprehension."
- 3. Read over your analysis, and write a one-half to one-page reflection about the effectiveness of the ad and your response to it.
  - Does the ad require that you have a full knowledge of the film *The Planet of the Apes*, or just the recognition of the text referred to? Could you interpret it if you had no knowledge of the film? Explain.
  - How many interpretations/extensions could you generate for the visual metaphor portrayed (that the redesign of the Reebok Classic is somehow like the re-imagining of *The Planet of the Apes*)?
  - Do you agree or disagree with these similarities?
  - What do these interpretations say about the kind of people the ad is targeting?
  - What aspects of the product(s) advertised are being highlighted? What aspects are being hidden?
  - Overall, how effective is this advertisement at catching your attention? establishing the image or personality of the product? maintaining the loyalty of established customers? persuading new customers?
  - Were you personally attracted by the image and its associations or more disturbed by them? Explain.



Intertextuality:
the way any text is
connected to or
echoes other texts,
either directly by
allusion (or
reference to other
texts) or indirectly
by using similar
features or
conventions as
other texts





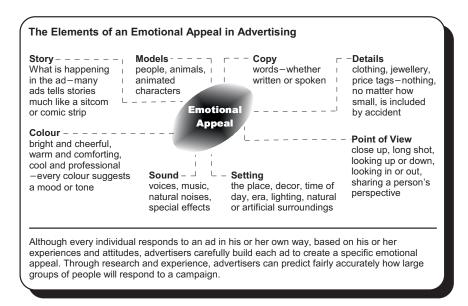
- 4. Both "Evolved Classic" and "Perrier in America" were placed in the same magazine. What conclusions can you draw from these two ads about the typical reader of this magazine, at least from the perspective of marketers? Think of categories such as age, gender, interests, occupations, income levels, and so on. How is each ad relevant to this audience? What needs or interests of the audience are targeted? Write these conclusions in your Resource Binder. You will do more work around targeting audiences in the next lesson.
- 5. Save your advertisements and analyses in your Resource Binder to refer to when you create your own print ad as part of Assignment 3A.

**Part 2: Television Commercials** 

Television commercials add the elements of movement and sound to the elements of print ads. Visual impact is still important, but sound effects and background music can be used to contrast with or emphasize the visual. The movement possible and the similarities with television programs and films also lend themselves to an emphasis on story. We will focus on in these aspects in this part of the lesson.

The following overview shows the various elements used by advertisements to appeal to the emotions. You will probably notice some similarities between these and elements often examined in various aesthetic texts, especially film as shown in the techniques chart in **Appendix E**.

Suggested time allotment: approximately 120 minutes



The Elements of an Emotional Appeal in Advertising: Reprinted from Mass Media and Popular Culture by Barry Duncan et al. Copyright © Harcourt Brace & Company Canada, Ltd., n.d. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, 2004.

1. Remove the text "Aristotle and the Advertisers: The Television Commercial as Drama" from the Texts section at the end of this sequence. This is not an easy piece to read—it takes a very academic approach to a very popular subject by looking at television commercials in the terms of classical Greek drama. It is written in very scholarly language and refers to the literary theory of Aristotle, an ancient Greek philosopher. Aristotle was arguably western society's first literary critic, and much of what he said still applies to texts today. In this essay, Esslin demonstrates how Aristotle's ideas about drama apply to television commercials.

Reading this challenging essay will give you the opportunity to achieve the following specific learning outcome:

2.1.2 You will apply a variety of appropriate comprehension strategies (such as making connections, asking questions, creating mental images, determining important ideas, making inferences, fixing up, etc.) to monitor (or check on) your understanding and to make sense of Esslin's essay.







Even though this essay may be difficult, it is still a valuable piece to read as it provides an unusual perspective on the popular form of television commercials. It also provides a valuable challenge for you—it is important to stretch your reading skills and attempt texts that are more formal and theoretical than you are used to.

You will need to use a variety of reading strategies such as making connections, asking questions, creating mental images, making inferences, determining important ideas, synthesizing ideas, monitoring, and fixing up. Refer to **Appendix B: Comprehension Strategies Overview** for a review of these strategies. Use your dictionary strategically, to look up unfamiliar words that you determine are important to an understanding of the text and that you are unable to understand from the context of the text. Don't lose the flow of the essay by looking up every word that is unfamiliar.

In addition to possibly unfamiliar vocabulary, complex sentence structures may also throw you off a bit. If you are not used to reading such long sentences, this will be good practice. Chunk the information (i.e., read a phrase at a time, not word by word) using the punctuation cues (especially commas and semicolons), and visualize whenever possible. Try to mentally hear the voice of the text—again, punctuation cues (especially commas and question marks) will help you. Finally, focus on what you determine to be the basic points being made, particularly how the techniques of drama (such as a three-part structures, reversals of fortune, and changes from ignorance to knowledge) are used in television commercials.





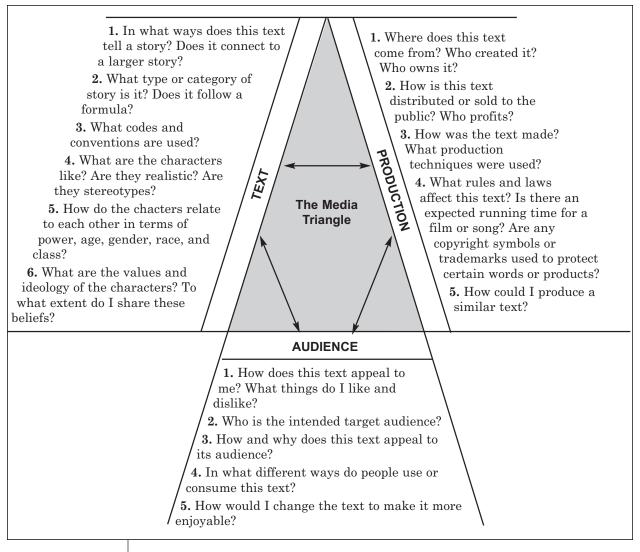
2. Write a brief response to the essay in your Resource Binder. Make connections to your prior experience of texts such as commercials and films to notice similarities. Note any specific examples you recall that fit what Esslin is saying, as well as any examples that could be used to refute his argument. Ask any questions that come to mind, and guess as to how Esslin would answer them.

3. Many well-known film directors, such as Ridley Scott (director of *Thelma and Louise*, *Blade Runner*, and *Alien*), also continue to direct television commercials. Often these directors (and also directors who work only on commercials) use the techniques of dramatic film, as Esslin noted in his essay.

Collect television commercials that use dramatic techniques such as story, setting, and point of view. Tape these onto a videotape so that you can view them whenever you need to. Choose the one that most clearly uses the techniques of a "mini-drama" and is most powerful in your opinion.

4. The following "Media Triangle" is a comprehensive frame of questions that can be asked of commercials. Read through this carefully. Notice how some questions about text relate to some of the elements in "The Elements of an Emotional Appeal in Advertising" overview such as story, details, copy and setting, and how the question about production techniques relates to elements such as colour, sound, point of view, and setting (especially lighting). The terms "codes" and "conventions" refer to a variety of details and patterns that carry commonly held meanings. For example, characters who wear fedoras and trench coats can immediately be identified as detectives, or dark lighting adds an ominous mood, or bright colours indicate a cheerful personality.





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5. Now view the television commercial that you chose to study, as many times as you need to. As you watch it, answer the questions in "The Media Triangle" as best you can. Be sure to note details that emphasize the intended mood, or contrasts between products, or other aspects that might emotionally influence the reader. Note the placement of the commercial and how it reaches its target audience—during what type of program and at what time of day does the commercial play? Refer to the Esslin essay, "The Media Triangle," and the chart of film techniques in **Appendix E** for help identifying dramatic and cinematic techniques. Write your responses in your Resource Binder.

Analyzing a television commercial will give you the opportunity to achieve the following specific learning outcomes:

- 2.1.2 You will apply a variety of appropriate comprehension strategies (such as making connections, asking questions, making inferences, creating mental images, noticing details, etc.) to interpret a television commercial.
- 2.1.3 You will use textual cues and prominent organizational patterns (such as chronological, far away to close up, problem-solution, etc.) to make sense of and interpret a television commercial.
- 2.2.3 You will analyze how language and stylistic choices (such as colour, music, fade-aways, etc.) in television commercials communicate product associations and create persuasive effects.
- 2.3.2 You will analyze how various techniques and elements (such as story, setting, camera angles, dialogue, etc.) are used in television commercials to accomplish persuasive purposes.
- 4.4.3 You will demonstrate critical listening and viewing behaviours (such as noticing details, making connections, creating mental images, etc.) to make inferences about television commercials.
- 6. Choose one of the other ads from your collection to study more carefully in terms of sound techniques. Some of the ways sound can enhance drama are listed on the following page:





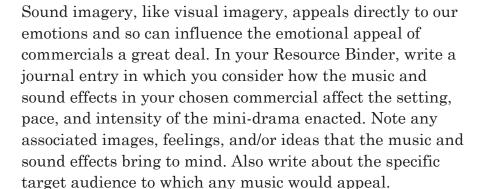
#### **Enhancing Drama with Sound**

#### Music

- *Framing:* a musical prelude and coda that are not part of the drama, but establish mood and period
- *Transitions:* musical bridges that signal a segue in time or place, cover the noise of scene changes, fill time, and shape mood
- *Underscoring:* "background music" not heard by the characters; it underlines the emotion of the moment

#### Sound Effects

- *Spot effects:* required sounds (e.g., dogs barking, alarm ringing, marching)
- *Ambiance*: sound effects that establish setting and mood (e.g., rain, crickets, sirens). Ambient sounds may be used in place of a musical prelude. They establish a setting or mood, and then fade out.
- Voice-Over: disembodied speech



7. Save your videotaped commercials and your responses to refer to when you complete a storyboard of your own TV commercial as part of Assignment 3A.



## Notes

## Lesson 4

## **Assignment 3A: Campaign (Part 1)**

In this lesson, you will complete the first part of Assignment 3A, a "Campaign Plan and Presentation." In this assignment, you will plan a campaign to promote a commercial product or an organization that supports a cause, using the information you gathered in your inquiry in Sequence 2. The first part consists of your planning, with regard to generating ideas and targeting audiences. The second part of this assignment, to be completed in Lesson 5, is creating preliminary drafts of texts for the campaign and presenting this campaign plan to your virtual client.

Virtual: not physically existing, but existing only in the mind or imagination (or in a computergenerated environment); something almost real, but not real

Suggested time allotment: approximately 60 minutes

## Part 1: Your Job in this Assignment

#### A. Scenario

The following overview of the scenario of this assignment is for your information, so that you will be able to determine a product or organization to promote—you will be given further instructions to complete each task later in this lesson and the next. Read this carefully and contact your tutor/marker if you have any questions about it.

You have been hired by either a company that produces a product or an organization leader to design a campaign to promote the latest efforts and/or to persuade a targeted audience to support future endeavours. You are responsible for overseeing the entire plan which includes the following:

- decide on a clear unifying campaign concept or "big idea"
- determine the target audiences and the most effective forms and contexts for reaching them
- create drafts of five texts to promote the product or organization to the target audiences (see list below)
- present the campaign plan to the client for approval

Your client expects that your campaign will include the following texts:

- a slogan
- a logo
- two versions of a direct mail letter, each aimed at a different target audience
- one of either a print advertisement or a television commercial

You need only plan for the preliminary draft, dummy copy, and/or storyboard versions of the texts for the campaign plan presentation date.

## B. Decide on a Product or Organization

For this assignment, you need to decide what your campaign will promote. Your decision will be based on the research you did in Sequence 2. Use the information you gathered there to choose a either a commercial product or an organization that supports a cause related to your Sequence 2 topic.

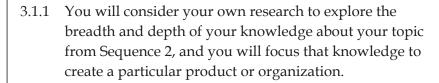
For example, if your inquiry was into the issue of air pollution, you might decide to promote a product such as an emission-free automobile or an environmental organization such as Clean Air Strategic Alliance. Similarly, if you were investigating the issue of homelessness, you might promote a product such as portable cardboard houses or an organization such as the Salvation Army.

Look over the information you gathered and see what possibilities suggest themselves. You should also look over the rest of this assignment, so that you will know exactly what sorts of tasks are involved and what sort of product or organization will lend itself to the promotional texts required.

**Note:** Do not choose a product or organization that already exists—that will make it more difficult to create original promotional texts for your campaign. Make up your own product or organization, although it can be modelled on existing ones.



Using your Sequence 2 research to determine a product or organization to promote will give you the opportunity to achieve the following specific learning outcomes:



- 3.2.1 You will evaluate and select ideas and information from your prior knowledge of your research topic that are appropriate for a product or organization to promote.
- 1. Write a description of the product or organization that you will be promoting. Include responses to the following in your description:
  - What does your product or organization do? How does it do this?
  - What human needs does your product or organization fulfill? A list of human needs to consider is provided below.
  - What qualities or characteristics does your product or organization have? For example, is your product fun, necessary, practical, exciting? Or is your organization trustworthy, groundbreaking, caring, responsible?
- 2. Put this description of your product or organization in your Resource Binder. You will need to refer to it later and submit it as part of Assignment 3A: Campaign Plan and Presentation.







Table 9.2. Maslow's (1954, 1971) need hierarchy as modified and interpreted by Root (1970). Each lower level need must be met before a person attends to the next higher need. The first four levels, through Esteem, are considered *deficiency* needs; higher levels are considered *growth* needs.

The ultimate need	Self-actualization  The need to realize one's potential, to grow into need a fully functioning person. Essential for adult mental health.
Aesthetic needs	Aesthetic needs  Needs for beauty, order, balance and symmetry in all of life.
Achievement, intellectual needs	Needs for understanding Needs for knowledge of relationships, processes and systems. Integration of knowledge into theories or broad structures.
	Needs for knowledge  Needs for information, skills; needs to know the meanings of symbols and events.
Affiliation, social needs	Esteem needs Needs for feelings of self-worth and usefulness. Needs for recognition a a special person with unique and valuable characteristics and abilities.  Esteem needs Needs for love, belonging, acceptance by a group. Knowing that others want you to be with them.
Physical, organizational needs	Security needs Needs to avoid danger, to have things regular, predictable and routine for oneself, one's family and one's friends.  Survival needs Basic needs for food, water, oxygen, safety; a concern for immediate existence.

**Maslow's Need Hierarchy:** Reprinted from *Educational Psychology: Theory and Practice* by Gary A. Davis. Copyright © 1983 Newbery Award Records, Inc. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004)*, as extended on August 26, 2004.

Suggested time allotment: approximately 90 minutes

## Part 2: Target Audiences

It is your responsibility to target the audiences that are most likely to be persuaded to buy your client's product or support your client's organization. You need to have a good idea of these target audiences before you develop your overall concept or "big idea" for the campaign and before you develop the particular texts and decide on the placement of those texts.

To determine the target audiences, you need to review exactly what underlying human need the product or cause attempts to fulfill. You did that in Part 1 above. Once you know that, your target audience will be one that values or recognizes that need above others. For example, if your product (let's say it's an educational toy) addresses the human need to learn and grow intellectually, then your target audience would be made up of people concerned with the intellectual growth of children, namely teachers or parents who highly value education. The rest of the campaign revolves around persuading that audience that the product or cause will fulfill their needs better than others could.

How do you know what audience values what needs? You can to some extent use your own personal experience and prior knowledge of kinds of people, but to be more comprehensive and accurate, you can use published research into **demographics** and **psychographics**. Demographics is the grouping of people according to such factors as age, gender, income, occupation, education, and so on. For many years, this way of grouping audiences was used extensively by marketers. Today, audience groupings are found to be subtler, and market researchers use psychographics, or groupings according to such factors as values, attitudes, and lifestyles together with demographic factors to determine what products will appeal to which people.

One research group who currently publishes and sells to subscribing marketers the results of inquiries into the values, attitudes, and behaviours of Canadian and US American consumers is the Environics Research Group, headed by Michael Adams, the author of two books on the subject. Environics conducts an annual study of social change in Canada called the "3SC Social Values Monitor." Their recent studies distinguished thirteen different psychographic groups, or "tribes" as Adams calls them, in his book *Better Happy Than Rich? Canadians, Money, and the Meaning of Life.* 

Determining two target audiences for your product or organization will give you the opportunity to achieve the following specific learning outcome:

- 1.2.4 You will extend the depth and breadth of your understanding of your product or organization by considering the experiences and perspectives of various audience groups as outlined in the "Social Values Tribes" of Michael Adams.
- 1. Remove "Canada's Thirteen Social Values Tribes" from the Texts section of this sequence. Read through them and flag the ones whose values correspond to the basic need(s) that your product or organization fulfills.
  - You will need to target two different audiences for your product or organization. To give you an idea of how the same product can be targeted to different audiences, you will now look at three print advertisements by the Manitoba Egg Producers.
- 2. Remove the three Manitoba Egg Producers advertisements from the Texts section of this sequence ("In a Rush?," "The Extreme Egg," and "For the Love of Eggs!") and put them in your Resource Binder.





"Boomers" were born from roughly the mid-1940s to the early 1960s, pre-Boomers before that, and Generation Xers from the early 1960s to the mid-1970s.





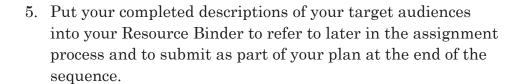




3. Each of these advertisements was placed in a magazine that would reach its target audience. "In a Rush?" was placed in the magazine Winnipeg Women: A Voice for and about Manitoba Women; "The Extreme Egg" was placed in Smart Connections: Contemporary Manitoba Education and Career Options (a magazine for young adults embarking on post-secondary education and/or career paths); and "For the Love of Eggs!" was placed in the magazine 55 Plus: Lifestyles for Today's Senior. Briefly describe how each advertisement is targeting its specific audience—how is each ad particularly appropriate for its audience? what is the human need of each audience that is addressed?

Next, you will determine and describe two target audiences appropriate for your product or organization.

- 4. Combine the information you learned from Adams' "Social Values Tribes" with your own knowledge about groups of people to determine and describe **two** different target audiences that would be particularly interested in your product or organization. Your written descriptions should include the following:
  - · Age range
  - Economic status/occupation/education
  - Values ("Fundamental Motivation" and "Key Values" in Adams' charts). What does this group think is important? What do they need to achieve to live the good life?
  - An explanation of how your product or organization is appropriate to each target audience, how it addresses their needs





## Part 3: The "Big Idea" or Overall Unifying Concept

In this part of the lesson, you will come up with a "big idea" or overall concept to connect your product or organization to your target audiences and to tie together the various parts of the campaign. This big idea can be an image that encompasses everything you want to "sell" to your audiences or a promise your product or organization is making to your audiences—some idea that will be a part of each text in your campaign and that will make your product or organization recognizable.

- 1. Remove the article "How to Produce Advertising That Sells" by David Ogilvy from the Texts section of this sequence and put it in your Resource Binder.
- 2. Read the article carefully, to get an idea of how advertising campaigns are developed and of the importance of a big idea.

Applying the ideas of Ogilvy to your own campaign will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.2 You will invite the challenging ideas and opinions of David Ogilvy to encourage the re-examination of your own ideas about your campaign.
- 3.1.1 You will consider the ideas of Ogilvy to explore the breadth and depth of your knowledge about your product or organization.

You have done research into your topic and your product or organization already, in Sequence 2 and earlier in this lesson when you described your product or organization. You "positioned" your product or organization when you identified target audiences. You also explored the image of your product/organization in your description when you wrote about the characteristics or qualities of it.

Suggested time allotment: approximately 90 minutes







Now you need to think about possible all-encompassing ideas for your own campaign, ones that will connect your product or organization to your target audiences. Strategies that are useful for generating ideas include brainstorming/listing, mapping, and discussing, and you will try all of these.

Generating a big idea for your campaign will give you the opportunity to achieve the following specific learning outcomes:

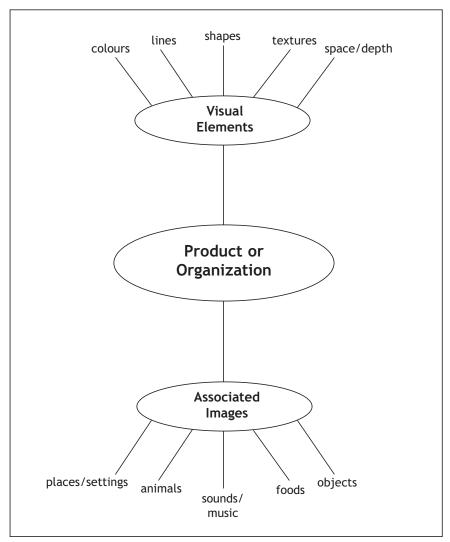


- 1.1.1 You will assess a range of ideas, observations, opinions, and emotions to decide on a big idea for your campaign plan.
- 1.1.2 You will invite diverse and challenging ideas and opinions through a variety of ways (such as brainstorming, mapping, and discussing) to encourage the re-examination of your initial ideas about your campaign.
- 1.2.2 You will explore the strengths and limitations of various big ideas for your campaign; you will evaluate the potential of each idea when generating a plan for your campaign.



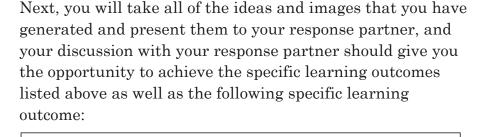
3. Brainstorm or quickly list any questions or phrases that come to mind when you think about your product or organization and what it can do for your audiences. Don't worry about how good the ideas are at this point, just write them down.

4. Map out possible visual elements and images associated with your product, using a mapping structure similar to the following:



Remember to keep in mind images and elements that are somehow associated with your product or organization but that will also appeal to your target audiences. Refer to Appendix D: Elements of Art and Principles of Design for a review of visual elements.







5.1.1 You will use language to demonstrate flexibility in working with your response partner; you will encourage your response partner's viewpoints to extend the breadth and depth of your thoughts.



5. Arrange a time to have a discussion with your response partner—plan for at least a thirty-minute discussion. Be sure you have a tape recorder to record the discussion—this taped discussion will need to be submitted with your Assignment 3A: Campaign Plan and Presentation materials.



- 6. Gather the materials you have generated so far for your campaign plan (description of product/organization, descriptions of target audiences, big idea brainstorming and map), and meet with your response partner to determine the most effective big idea of unifying concept for your campaign.
- 7. In your discussion, be sure to do the following:
  - Describe your product or organization to your response partner.
  - Describe your target audiences to your response partner.
  - Explain the need for a "big idea," and present the ideas and images that you have already brainstormed and mapped.
  - Ask for feedback on your ideas so far with questions such as the following:
    - Can you add any ideas or images to the ones I've generated? Remember, the big idea has to connect the product/organization with the target audiences.

- What promise would make you buy this product or support this organization if you were a member of one of the target audiences? (As you recall, this is David Ogilvy's audience research question.)
- Which idea or image do you think most strongly brings to mind the product or organization in a way that will appeal to my target audiences? Why do you think so?
- How will the strongest of these ideas or images work in a slogan, a logo, direct mail letters, and a print advertisement or a television commercial?
- With the help of your response partner, decide on the one phrase, question, or image that will be the big idea or unifying concept for your campaign plan.
- 8. Write a statement of your big idea and an explanation of how it will connect your product or organization with your target audiences. Include any ideas you have about how it could work in your campaign texts (slogan, logo, direct mail letters, and advertisement/commercial).
- 9. Put your materials from this part of the lesson (brainstorming, map, discussion tape, and big idea statement and explanation) in your Resource Binder to refer to in the next lesson and to submit as part of your plan at the end of the sequence.





## Lesson 5

# Assignment 3A: Campaign Plan and Presentation (Part 2)

In this lesson, you will complete Assignment 3A by creating the plans for the actual texts in their physical forms (e.g., a thumbnail sketch of the logo, a dummy copy of the print ad, a storyboard of the television commercial, and written drafts of the slogan and direct mail letters) and by presenting your plans to your virtual client in a clear and persuasive way.

## **Part 1: Text Development**

As stated in Lesson 4, your client is expecting the following texts as part of the campaign:

- a **slogan** (which is "a word or phrase that is easy to remember, used by a political party or in advertising etc. to attract people's attention or suggest an idea quickly" (*The Canadian Oxford Dictionary*, 1366))
- a **logo** (which is "a symbol designed for and used by a company or organization as its special sign, e.g., in advertising and packaging" (*The Canadian Oxford Dictionary*, 844))
- two versions of a direct mail letter, each aimed at a different target audience
- one of either a print advertisement or a television commercial

To help you to plan these texts, and to help you explain to your client why you made the choices you did, "Text Development Plan" forms are provided in the Forms section of this sequence. You will fill out one form for each text planned, referring back to your description of your product or organization, your descriptions of your target audiences, and your big idea notes, map, and discussion to ensure that you choose effective techniques for your persuasive purposes. (More instructions on this to follow.)

Virtual: not physically existing, but existing only in the mind or imagination (or in a computergenerated environment); something almost real, but not real

Suggested time allotment: approximately 7 hours

Some of your texts, such as the slogan and logo, may have developed quite directly out of your discussion about the overall concept or big idea. Others will need to be developed, always keeping the overall concept or big idea in mind. The planning forms should help you to keep issues of image consistency and audience at the forefront of the text plans. As always, when creating in an unfamiliar form, examine a variety of examples of that form to see what some possibilities are.

Developing these five texts will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.3 You will vary your forms of expression (i.e., use different forms such as slogans, logos, letters, and advertisements) to discover how they influence ideas about the product/organization and enhance the power of persuasion.
- 1.2.4 You will extend the breadth and depth of your understanding of the product or organization by considering various experiences, perspectives, and models when generating your texts.
- 2.3.4 You will experiment with and use language, visuals, and possibly sounds to influence a target audience to consider buying the product or supporting the organization.
- 2.3.5 You will create five original texts (a slogan, a logo, two direct mail letters, and either a print advertisement or a television commercial storyboard) to communicate the big idea of your campaign and to enhance your understanding of persuasive forms (such as logos, slogans, letters, and advertisements) and techniques (such as repetition, descriptions, narratives, contrasting colours, etc.).
- 3.3.1 You will organize and reorganize information and ideas into various forms (slogan, logo, letters, advertisement) to achieve persuasive effects.

(continued)



- 4.1.3 You will evaluate the potential impact of various organizational structures, techniques, and transitions (such as repeating colours and shapes, placement of logos and slogans, and connecting to an overall big idea) in five campaign texts to achieve persuasive purposes for your target audiences and to ensure unity and coherence.
- 4.2.3 You will use text features (such as repetition of colour, font styles, etc.) to enhance the legibility and artistry of your five texts for your target audiences and for persuasive purposes.
- 4.2.4 You will use effective language, visuals, and possibly sounds, and you will arrange and juxtapose (or put side by side) your ideas and images for balance, effect, and originality.

## Text 1: Slogan

Your slogan should be short and catchy, something that audiences will notice and remember. It should also connect to or reflect your big idea, and it should appeal to your particular target audiences. Your slogan makes the promise about what your product or organization can do for your audience.

- 1. Remove the Text Development Plan form that has "Slogan" printed in the Text Form space from the Forms section of this sequence.
- 2. Fill in the Target Audience(s) and Placement sections of this form—your slogan may work for both of your target audiences, or it may be appropriate for only one—this is up to you. Placement means where your slogan will appear so that your target audiences will read/hear it—this could include all company/organization stationary, advertising, signage, and so on.
- 3. To familiarize yourself with the slogan form, read over the slogans from the charity appeals you collected in Lesson 2 and from any advertisements you've studied or that you

have handy.



- 4. When creating your slogan, it will help to think of exactly what the product or organization will do for the target audience, the promise you are making. For example, remember the St. Boniface Hospital & Research Foundation's slogan "Believe. It can happen." A very explicit promise is made there. You might also want to look back at the "Words to Live By" for your audiences in "Canada's Thirteen Social Values Tribes" that you used when you were determining and describing your target audiences.
- 5. Review the charts in **Appendix C: Techniques Used in Verbal Texts** to get ideas for jazzing up your slogan
  statement or question. Consider using a technique such as a
  sentence fragment, zeugma, antithesis, simile, metaphor,
  grammatical repetition, action verb, etc. to make your slogan
  catchier. You may want to run a few possibilities by your
  response partner and get some feedback before making a
  final choice.
- 6. Once you have written your slogan, fill in the rest of the Text Development Plan form, and attach it to your written slogan. The information on this form will be helpful to you when you are planning your presentation of your campaign, and it will also be helpful to your tutor/marker when he or she is assessing your work on this assignment.

#### Text 2: Logo

Your logo should be small enough to fit on stationary letterhead and simple enough to print easily. It should also connect to or reflect your big idea, and it should appeal to your particular target audiences. Your logo serves as the visual trigger that reminds your audience about the product or organization, that the audience recognizes and associates with positive feelings.

1. Remove the Text Development Plan form that has "Logo" printed in the Text Form space from the Forms section of this sequence.





- 2. Fill in the Target Audience(s) and Placement sections of this form—your logo may work for both of your target audiences, or it may be appropriate for only one—this is up to you. Placement means where your logo will appear so that your target audiences will see it—this could include all company/organization stationary, advertising, signage, and so on.
- 3. To familiarize yourself with the logo form, look over the logos from the charity appeals you collected in Lesson 2 and from any advertisements you've studied or that you have handy.
- 4. When creating your logo, it will help to think of the feelings or ideas you want your audience to associate with the product or organization. For example, remember how the St. Boniface Hospital & Research Foundation's logo—an opentopped square with a 3-D cross in the opening—brings to mind the solid foundation of a square, yet still suggests open possibilities with the open top and a a strong sense of faith with the cross. Review your notes about your product and big idea, and think about the feelings and/or ideas you want to convey.
- 5. Review the charts in **Appendix D: Elements of Art and Principles of Design** to get ideas for particular types of lines (thin/thick, curving, diagonal, etc.), shapes (rounded, angular, etc.), and colour combinations (contrasting, monochromatic, complimentary, etc.) to use to convey the effect you want your logo to have. Remember to keep your logo small and simple. You may want to run a few sketches by your response partner and get some feedback before making a final choice.
- 6. Once you have sketched your logo, fill in the rest of the Text Development Plan form, and attach it to the thumbnail sketch of your logo. The information on this form will be helpful to you when you are planning your presentation of your campaign, and it will also be helpful to your tutor/marker when he or she is assessing your work on this assignment.





#### Text 3: Direct Mail Letter 1

As you saw in Lesson 2 when you examined a variety of charity mail appeals, the letter form gives you more space to go into detail about the product or organization you are promoting. Your letter should be approximately one to two pages long, and should be tailored to the particular audience you are targeting in both content and style. It should explain why the product or organization is necessary and/or relevant for your target audience. Your letter describes the promise about what your product or organization can do for your audience in detail.

- 1. Remove the Text Development Plan form that has "Direct Mail Letter 1" printed in the Text Form space from the Forms section of this sequence.
- 2. Fill in the Target Audience and Placement sections of this form. You are creating a letter for each target audience, so fill in the one that you want to address first with this letter. Placement in the case of direct mail letters means who you will mail your letter to—how will you reach the people that make up your target audience? You can choose to mail it to the people in a particular neighbourhood, or you can more specifically target groups of people like members of a particular association or club, people who receive particular catalogues, or people who subscribe to particular magazines. For example, the charity appeal by the St. Boniface Hospital & Research Foundation may have targeted people who have donated money to other health organizations.
- 3. To familiarize yourself with the direct mail letter form, read over the letters from the charity appeals you collected in Lesson 2.



- 4. When drafting your direct mail letter, it will help to think of exactly what the product or organization will do for the target audience, the promise you are making. You can take more time to go into detail about all that the product or organization can do. For example, remember the St. Boniface Hospital & Research Foundation's letter talked about the personal attention provided by the doctors at the hospital and the research being done to improve diagnosis and treatment of cancer. You also want to explain why this information is relevant to the recipient of the letter—remember how the St. Boniface Hospital & Research Foundation's letter told the story of a young man with his whole life ahead of him.
- 5. Review the work you did in Lesson 2 to get ideas for what to include in your letter. Remember, you can include vivid descriptions, short anecdotes, quotes, dramatic narratives or stories, facts, statistics, etc.—anything that you think will help to convince your audience that this product or organization is important and necessary. You can also include your slogan and logo on your stationary, and you can include visuals like photographs, graphs, or other graphics. Be sure to address your letter (i.e., "Dear \_\_\_\_") to a member of your specific target audience.
- 6. Be sure that the word choice and sentence structures (the style) you used in your letter will appeal to your target audience. Again, review the techniques for writing detailed images, techniques for adding rhythm, and techniques to create special effects as charted in **Appendix C:**Techniques Used in Verbal Texts, and consider using techniques such as a sentence fragment, zeugma, antithesis, simile, metaphor, grammatical repetition, action verb, etc. to make your letter appealing to its target audience. You may want to ask your response partner for some feedback before making a final draft. This draft does not have to be edited and proofread for grammar, punctuation, capitalization, and spelling, but you should have the content, style, and organization in place.

7. Once you have written your direct mail letter, fill in the rest of the Text Development Plan form, and attach it to your written letter. The information on this form will be helpful to you when you are planning your presentation of your campaign, and it will also be helpful to your tutor/marker when he or she is assessing your work on this assignment.



#### Text 4: Direct Mail Letter 2

Your second direct mail letter should be drafted and revised using the same procedure outlined above. The difference is that this letter is tailored to appeal to your other target audience, so be sure to include content and use a style that is appropriate to this other audience. On the Text Development Plan form labelled "Direct Mail Letter 2," be sure to fill in your second target audience, and to explain why the techniques and content you've used in this letter will appeal to that audience more than the first audience.



## Text 5: Print Advertisement (Dummy Copy) or Television Commercial (Storyboard)

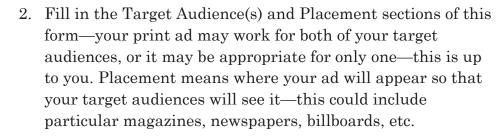
You have already decided which one of these options you want to try, back in Lesson 3 when you studied either print advertisements or television commercials. Follow the appropriate procedure below.



## Print Advertisement (Dummy Copy)

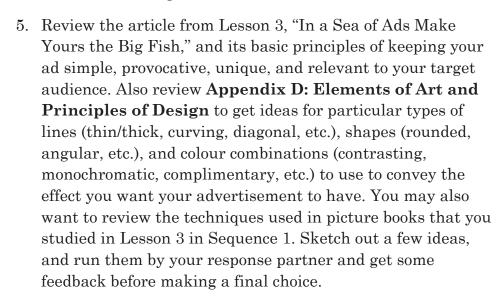
Your print advertisement should be no larger than an 8 ½ by 11 inch sheet. It can use colour or black and white, whichever you think will be most appropriate. Your print advertisement can tie together all of the elements of your campaign—you can use your logo and slogan, and a central image and caption can make your big idea clear and catchy for your target audience(s).

1. Remove the Text Development Plan form that has "Print Advertisement" printed in the Text Form space from the Forms section of this sequence.





- 3. To familiarize yourself with the print advertisement form, look over the print ads that you studied in Lesson 3 (Reebok and Perrier), the Manitoba Egg Producers ads from Lesson 4, and any other advertisements that you have handy.
- 4. When creating your print advertisement, it will help to think of the ways you can capture your audience's attention by using images that are contrasting or incongruous. For example, remember how the Reebok ad used the incongruous image of an ape wearing runners, or how the Perrier ad juxtaposed the rural image of a rusty pickup truck with the sophisticated Perrier water bottles.





6. Once you have sketched a dummy copy of your print advertisement, fill in the rest of the Text Development Plan form, and attach it to the dummy copy of your ad. The information on this form will be helpful to you when you are planning your presentation of your campaign, and it will also be helpful to your tutor/marker when he or she is assessing your work on this assignment.





## **Television Commercial (Storyboard)**

Your television commercial should run from 30 to 60 seconds from start to finish. Your television commercial can tie together all of the elements of your campaign—you can use your logo and slogan, and a short drama and/or catchy music can make your big idea clear and appealing for your target audience(s).

- 1. Remove the Text Development Plan form that has "Television Commercial" printed in the Text Form space from the Forms section of this sequence.
- 2. Fill in the Target Audience(s) and Placement sections of this form—your television commercial may work for both of your target audiences, or it may be appropriate for only one: this is up to you. Placement means where the commercial will appear so that your target audiences will see it—this could include the time of day and/or the particular programs during which it will be broadcast. What kinds of shows will your target audience most likely be watching on television?
- 3. To familiarize yourself with the television commercial form, review the commercials you taped for Lesson 3 and study additional commercials on television at different times of the day, during different types of programs.
- 4. When creating your television commercial, it will help to think of the feelings or ideas you want your audience to associate with the product or organization. What kinds of mini-drama will show the audience why they need the product or should support the organization? What music will evoke the kinds of feelings you want the audience to associate with the product or organization? Review your notes about your product and big idea, and think about the feelings and/or ideas you want to convey.

- 5. Review the essay "Aristotle and the Advertisers: The Television Commercial as Drama" and the work you did in Lesson 3 to remind yourself of the effectiveness of dramatic story and sound in television commercials. Outline your basic story ideas and notes for music or sound effects. You may want to run your ideas by your response partner and get some feedback before starting on the storyboard.
- 6. Storyboarding is a way for filmmakers to plan the shots and special effects that will make up their films without using up valuable film. Review **Appendix K: Storyboard Guidelines** for instruction on the different formats you can use. Also review the charts in **Appendix E: Techniques Used in Cinematic and Audio Productions** for ideas about different camera shots and angles, different sound techniques, and different organizational techniques that you can use in your commercial. Remember to keep your television commercial to either 30 or 60 seconds.
- 7. Once you have sketched your storyboard for your commercial, fill in the rest of the Text Development Plan form, and attach it to the storyboard of your television commercial. The information on this form will be helpful to you when you are planning your presentation of your campaign, and it will also be helpful to your tutor/marker when he or she is assessing your work on this assignment.

#### Part 2: Presentation of Campaign Plan

Once your text plans are complete, you can work on your presentation of your entire campaign plan to your virtual client (and your actual tutor/marker). The necessary components and the optional forms of presentation are given below. Keep in mind that you are not just presenting your information to a client who is paying you no matter what, but rather you are **persuading** your client to continue on with your campaign by impressing your client with your brilliant plans and the definite future success of the campaign.





Suggested time allotment: approximately 4 hours

To achieve this persuasive purpose, you need to present your material in a confident, exciting, and easy-to-imagine way. The client must be able to picture the success of the campaign and believe in it. At the same time, all flash and no substance is not likely to persuade a client who is paying you (probably a great deal of) money to design a campaign. So you need to present evidence that you have planned thoroughly and considered all of the crucial factors, such as the image of your product or organization and the audiences you are targeting.

Your campaign plan presentation, then, must include the following:

- a description of the image or personality of your product or organization, including the images and ideas you want to see associated with it
- a description of the two target audiences, with an explanation as to why these audiences were targeted
- a statement of your overall concept or big idea, with an explanation about how it suits the target audiences and the image of the product or organization, together with the campaign slogan
- a visual presentation of the logo and print advertisement/television commercial plans combined with a brief explanation of how they contribute to the overall concept and appeal to the target audiences
- a brief description of the direct mail letters, with explanations and supporting quotes as to how they were adjusted for particular audiences
- an overview of how all of these components will work together, including where they will each be placed
- your plan for overcoming any foreseeable problems







The form in which you submit your presentation to the Distance Learning Unit is fairly flexible, but must contain **both** an **audio recording** of your presentation speech and **visual representations** of the visual texts. If you have the resources, you could videotape your presentation, create a PowerPoint presentation together with an audiotape of your accompanying commentary, or design a website or hypertext with both aural and visual components. If you prefer to use just a regular tape recorder, you can audiotape your commentary and provide a package of visuals to enhance it, indicating in the package where each visual fits in the oral presentation.

For help with the speech part of the presentation, review your work in Part 2 of Lesson 2 and see *Writers INC* (sections 514–543 of the 1996 edition; pages 421 to 432 in the 2001 edition) for tips and guidelines. Be sure that you clearly present and explain your texts, including the visual texts (logo and print ad or TV commercial).

By presenting your campaign plan to your virtual client, you will have the opportunity to achieve the following specific learning outcomes:



- 4.1.3 You will evaluate the impact of the various organizational structures, techniques, and transitions (such as a unifying big idea, the repetition of logo and slogan, repetition of colour, etc.) in your campaign texts to show your client that your campaign is unified and coherent.
- 4.2.1 You will appraise and discuss the effectiveness of your choices relative to content, style, and presentation in all five of the campaign texts.
- 4.2.2 You will explain to your client how you considered your persuasive purpose when you revised your texts to ensure content and language appropriate to your target audiences.
- 5.1.3 You will explain how the language choice or style of your campaign texts includes certain targeted audiences.

## Part 3: Assemble Assignment 3A

Put together your package for Assignment 3A: Campaign Plan and Presentation, including the following pieces:

## Planning Process:

- · Description of product or organization to be promoted
- Descriptions of target audiences
- · Big idea notes
- Big idea map of associations
- Big idea discussion with response partner (audiotape)
- · Big idea statement and explanation

## Campaign Plan Presentation:

- Slogan (draft) and "Text Development Plan" (form)
- Logo (thumbnail sketch) and "Text Development Plan" (form)
- Two direct mail letters (drafts) and "Text Development Plans" (forms)
- Print advertisement or television commercial (dummy copy or storyboard) and "Text Development Plan" (form)
- · Presentation including audio and visual elements

## Sequence 3A

## **Assessment**

Congratulations! You have completed Sequence 3A and will soon be able to move on to the rest of this course.

Before you do, you must

- complete self-assessments of Assignment 3A
- complete a checklist to make sure you have done all the work required for this sequence
- submit all required work (as indicated by asterisks on the Sequence 3A Checklist) from this sequence to the Distance Learning Unit

## **Assessment of Assignment 3A**

Remove the "Self-Assessment of Assignment 3A: Campaign Plan and Presentation" chart from the Forms section 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 according to 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 minimal 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 learning outcome as it applies to your assignment, using the rating scale. Place a checkmark in one box for each line.

## **Checklist: Sequence 3A**

Remove the "Checklist: Sequence 3A: Using Language to Persuade" chart from the Forms section at the end of this sequence. Complete the checklist to make sure you have completed all of the work required for Sequence 3A. The asterisks indicate which lesson work is to be submitted to the Distance Learning Unit for assessment. As you check each item, make sure that it is labelled with the appropriate lesson and assignment name. To help you keep track of your work in this course, you can write in the completion date for each item.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before marking Assignment 3A.

## **Preparing for Submission of Sequence 3A**

Steps:

eteps.		
Complete the checklist to make sure all of your work is complete.		
Make sure all of your work pages are correctly labelled and ordered.		
Assemble your work as follows:		
(top)	Cover page Checklist for Sequence 3A Required work pages (as indicated by asterisks on checklist)	
(bottom)	Assignment 3A: Campaign Plan and Presentation Self-Assessment of Assignment 3A: Campaign Plan and Presentation	
	Complete the complete.  Make sure a ordered.  Assemble you (top)	





Submit all materials either electronically or by mail to the Distance Learning Unit. The mailing address is:

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

## Reminder

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

- received your Sequence 3A work (Assignment and selected work) from your tutor/marker
- contacted your tutor/marker for feedback and permission to submit your work

## Notes

## Sequence 3A Forms

Venn Diagram 79

Charity Appeal Form 81

Charitable Appeals—Analysis of Techniques Used 89

Text Development Plan: Slogan 91
Text Development Plan: Logo 93

Text Development Plan: Direct Mail Letter 1 95
Text Development Plan: Direct Mail Letter 2 97

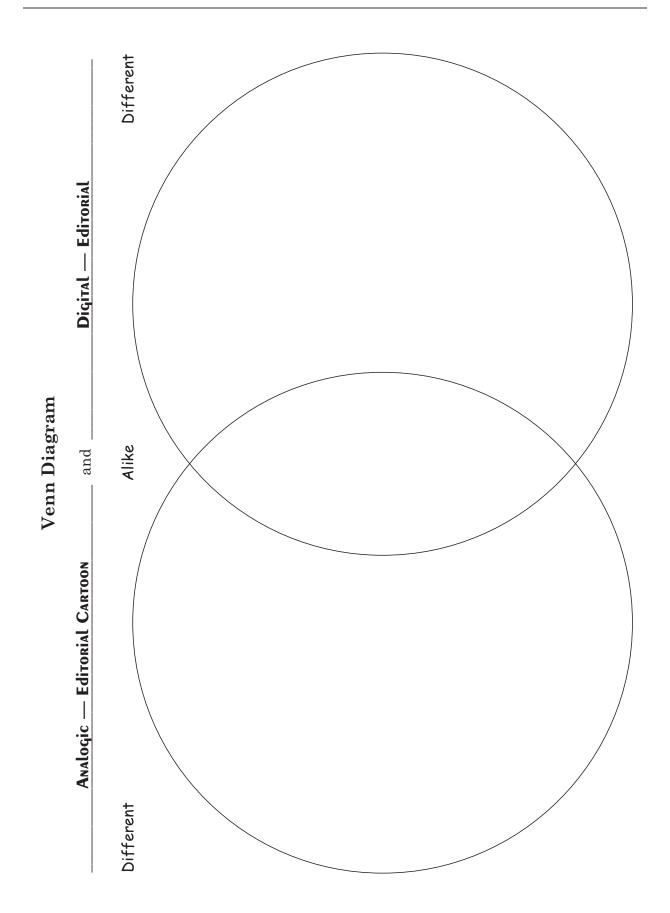
Text Development Plan: Print Advertisement 99

Text Development Plan: Television Commercial 101

Self-Assessment of Assignment 3A: Campaign Plan and Presentation 103

Checklist: Sequence 3A: Using Language to Persuade 107

Sequence 3A Cover Sheet 111



	lame of Organization:		
	Slogan:		
	Logo (description):		
	Type of Charity (circle one):		
	Health	Animal Welfare	Political Cause
	Human Rights	Arts Group	Religious Group
	Child Welfare	Education	Other:
	Suggested Donation Amount: \$_		
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Ple	Please attach to slogan draft.				
Te	ext Form:	Slogan			
Ta	nrget Audience:				
Ho	ow Text Will Reach A	udience (Placement):			
Te	echniques Used to Cor	nvey Big Idea to Target A	Audience(s):		
*		n how the words you've y appeal to your target a	chosen convey the emotion of your udience.)		
*	syntax or sentence str		rranged/ordered your words—your of your big idea and appeals to ture, antithesis, etc.)		
*	_ `	tify any special effects su nd explain why you used	*		

Ρlε	ease attach to slogan draft.
Te	xt Form:Logo
Та	rget Audience:
Ho	ow Text Will Reach Audience (Placement):
Te	chniques Used to Convey Big Idea to Target Audience(s):
*	<b>Visual Elements</b> (Explain how the colours, lines, shapes, textures, and sense of depth you've chosen convey your big idea and how they appeal to your target audience.)
*	<b>Design Principles</b> (Explain how the way you've arranged/ordered your visual elements (such as movement, rhythm, contrast, balance, etc.) conveys the emotion of your big idea and appeals to your target audience.
*	<b>Key Image(s)</b> (Identify any and explain why you used them—what do you want your audience to associate with your product?)

Pl	ease attach to slogan draft.					
Te	ext Form: Direct Mail Letter 1					
Та	Target Audience:					
Н	ow Text Will Reach Audience/Placement (i.e., Who will you mail it to?):					
Te	echniques Used to Convey Big Idea to Target Audience(s):					
*	<b>Content</b> (Explain how the facts, narratives, anecdotes, statistics, etc. you've chosen convey the logic and emotion of your big idea and how they appeal to your target audience.)					
*	<b>Style</b> (Explain how your word choice, your syntax or sentence structure, and your use of special effects such as metaphors, alliteration, etc. convey your big idea and appeal to and reflect the language of your target audience.)					
*	<b>Design Features</b> (Explain how your stationery design and visuals such as photos, graphs, graphics, etc. reflect your big idea and appeal to your target audience.)					

Ple	Please attach to slogan draft.				
Te	ext Form: Direct Mail Letter 2				
Ta	arget Audience:				
Н	ow Text Will Reach Audience/Placement (i.e., Who will you mail it to?):				
Te	echniques Used to Convey Big Idea to Target Audience(s):				
*	<b>Content</b> (Explain how the facts, narratives, anecdotes, statistics, etc. you've cho convey the logic and emotion of your big idea and how they appeal to your targuidence.)				
*	<b>Style</b> (Explain how your word choice, your syntax or sentence structure, and youse of special effects such as metaphors, alliteration, etc. convey your big idea a appeal to and reflect the language of your target audience.)				
*	<b>Design Features</b> (Explain how your stationery design and visuals such as photographs, graphics, etc. reflect your big idea and appeal to your target audience.)	os,			
		_			

Pl	Please attach to slogan draft.					
Τe	ext Form: Print Advertisement					
	arget Audience:					
Н	ow Text Will Reach Audience/Placement (i.e., Where will you put it?):					
Te	echniques Used to Convey Big Idea to Target Audience(s):					
*	<b>Content</b> (Explain how the images, caption, logo, slogan, etc. you've chosen convey your big idea and how they catch the attention of your target audience.)					
*	<b>Style</b> (Explain how your word choice, your syntax or sentence structure, and your use of colour, font styles, etc. convey your big idea and appeal to your target audience.)					
*	<b>Arrangement/Organization</b> (Explain how you've used the principles of design such as unity, contrast, movement, focal point, etc. to reflect your big idea and appeal to your target audience.)					

Ple	Please attach to slogan draft.				
Te	xt Form: Television Commercial				
Ta	rget Audience:				
Ho	ow Text Will Reach Audience/Placement (i.e., Where will you run it?)				
Te	chniques Used to Convey Big Idea to Target Audience(s):				
*	<b>Content</b> (Explain how the images, story, dialogue, logo, slogan, etc. you've chosen convey your big idea and how they catch the attention of your target audience.)				
<b>*</b>	<b>Style</b> (Explain how your word choice, your syntax or sentence structure, and your use of colour, camera styles, sound effects, music, etc. convey your big idea and appeal to your target audience.)				
*	<b>Arrangement/Organization</b> (Explain how you've used cinematic organizational techniques such as musical transition, cross-fade, circular approach to setting, combining long and short scenes, etc. to reflect your big idea and appeal to your target audience.)				

## Self-Assessment of Assignment 3A: Campaign Plan and Presentation

Name	Date

#### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 3A. In the form below, place a check mark (✓) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 3A.

#### **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.
- 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.
- **2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 12.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.

#### **Assignment 3A: Performance on Student Learning Outcomes**

Specific Student Learning Outcome		Performance Rating			
Process					
In the process of your campaign, how effectively did you	0	1	2	3	4
assess a range of ideas, observations, opinions, and emotions to decide on a big idea for your campaign plan? (1.1.1)					
invite diverse and challenging ideas and opinions through a variety of ways (such as brainstorming, mapping, discussing, and reading) to encourage the reexamination of your initial ideas about your campaign? (1.1.2)					

Assignment 3A: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome		Performance Rating				
Process	•					
In the process of your campaign, how effectively did you	0	1	2	3	4	
explore the strengths and limitations of various big ideas for your campaign; evaluate the potential of each idea when generating a plan for your campaign? (1.2.2)						
extend the depth and breadth of your understanding of your product or organization by considering the experiences and perspectives of various audience groups? (1.2.4)						
consider your own research from Sequence 2 and others' (e.g., David Ogilvy's, your response partner's) expertise to explore the breadth and depth of your knowledge about your product or organization? (3.1.1)						
evaluate and select ideas and information from your prior knowledge of your research topic that are appropriate for the promotion of a product or organization? (3.2.1)						
organize and reorganize information and ideas into various forms (slogan, logo, letters, advertisement) to achieve persuasive effects? (3.3.1)						
use language to demonstrate flexibility in working with your response partner; encourage your response partner's viewpoints to extend the breadth and depth of your thoughts? (5.1.1)						
Product	Pe	rforn	nance	Rati	ng	
How effectively does your campaign plan presentation	0	1	2	3	4	
show that you varied your forms of expression (i.e., used different forms such as slogan, logo, letters, and advertisement) to discover how they influence ideas about the product or organization and enhance the power of persuasion? (1.1.3)						

### Assignment 3A: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome		rforn	nance	Rati	ng	
Product (continued)						
How effectively does your campaign plan presentation	0	1	2	3	4	
show how you used language, visuals, and possibly sounds to influence a target audience to consider buying the product or supporting the organization? (2.3.4)						
communicate the big idea of your campaign and show your understanding of the different persuasive forms and techniques you used? (2.3.5)						
evaluate the impact of the various organizational structures, techniques, and transitions that you used in your five campaign texts to achieve persuasive purposes for your target audiences and to ensure unity and coherence? (4.1.3)						
appraise and discuss the effectiveness of your choices relative to content, style, and presentation in all five of the campaign texts? (4.2.1)						
explain to your client how you considered your persuasive purpose when you revised your texts to ensure content and language appropriate to your target audiences? (4.2.2)						
explain to your client how you used text features (such as repetition of colour, font styles, etc.) to enhance the legibility and artistry of your campaign texts for your target audiences and persuasive purposes? (4.2.3)						
explain to your client how you used effective language, visuals, and possibly sounds, and how you arranged and juxtaposed ideas and images for balance, effect, and originality? (4.2.4)						
explain how the language choice or style of your campaign texts includes certain targeted audiences? (5.1.3)						

Assignment 3A: Performance on Student Learning Outcomes (continued)
Comments:

## Checklist Sequence 3A: Using Language to Persuade

C = Completed
I = Incomplete

	I - Incomplete			
Lesson 1: Persuading an Audience to Believe	Date	For Student	For Tutor/Marker	
Part 1 — Response to Argumentative Essay				
— Response to Editorial				
Part 2 — Response to Editorial Cartoon				
— 5P Analysis				
Part 3 — Editorial or Editorial Cartoon				
– Venn Diagram (form)				
— Reflection				
Lesson 2: Persuading an Audience to Act				
Part 1 — Notes and Responses to Persuasive Essay				
Part 2 — Double-Entry Response Journal				
— Passage Imitation				
Part 3 — Collection of Donation Appeals with Forms (10–12)*™				
<ul> <li>Charitable Appeals – Analysis of Techniques Used (chart)*™</li> </ul>				
— Reflection*⊠				
* M to be submitted to your the Distance I coming I lait			(continued)	

<sup>\* 🗷</sup> to be submitted to your the Distance Learning Unit

## Checklist Sequence 3A: Using Language to Persuade (continued)

C = Completed
I = Incomplete

Lesson 3: Persuading an Audience to Buy	Date	For Student	For Tutor/Marker
Part 1 — Perrier—"Three Levels of Comprehension" Analysis		2333333	
<ul> <li>Reebok—"Three Levels of Comprehension"</li> <li>Analysis</li> </ul>			
- Reflection			
<ul> <li>Conclusions about Target Audience</li> </ul>			
Part 2 — Response to Esslin Essay			
– "The Media Triangle" Questions – Response			
— Journal Entry on Use of Sound			
Lesson 4: Assignment 3A: Campaign (Part 1)			
Part 1 — Description of Product or Organization*  ▼			
Part 2 — Description of Manitoba Egg Producers Audiences*			
<ul> <li>Description of Two Target Audiences*™</li> </ul>			
Part 3 — List of Questions or Phrases*™			
<ul> <li>– Map of Associated Images and Elements*™</li> </ul>			
<ul> <li>Audiotape of Response Partner Discussion*™</li> </ul>			
<ul> <li>Big Idea Statement and Explanation*™</li> </ul>			

# Checklist Sequence 3A: Using Language to Persuade (continued)

C = Completed
I = Incomplete

Lesson 5: Assignment 3A: Campaign Plan and Presentation (Part 2)	Date	For Student	For Tutor/Marker	
Text Development Plan (5 forms)*™				
Slogan (draft)*™				
Logo (thumbnail sketch)*™				
Direct Mail Letters−Two Versions (drafts)*™				
Print Ad (dummy copy) or Television Commercial (storyboard)*™				
Presentation (audio recording with visual representations OR other media — video, PowerPoint, website, hypertext)*				
Assignment				
Assignment 3A: Campaign Plan and Presentation*  ▼				
Self-Assessment of Assignment 3A: Campaign Plan and Presentation*™				

**Note:** Although not all of your work needs to be submitted at this time, be sure to save it for possible inclusion in your portfolio at the end of the course.

# Grade 12 English Language Arts: Comprehensive Focus (40S)

### Sequence 3A 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	gal Name:	Preferred Na	ame:				
Pho	hone: Email:						
Ма	iling Address:						
City	City/Town: Postal Code:						
Attending School:   No  Yes							
Scł	nool 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				
Se	quence 3A Assignments		Attempt 1	Attempt 2			
	nich of the following are completed and enclosed? ease check $(\checkmark)$ all applicable boxes below.						
			Date Received	Date Received			
	Process Work (as listed on the Checklist for Sequ (pp. 107–109)	ience 3A)	□ CO / □ INC	□ CO / □ INC			
	Assignment 3A: Campaign Plan and Presentation	ı	/68	/68			
	Self-Assessment of Assignment 3A (pp. 103–106	5)	☐ CO / ☐ INC	☐ CO / ☐ INC			
Sequence 3A Percentage Mark /68 x 100 = %							
		Marker Use					
Re	marks:						

The assessment process is explained on the back of this page.  $% \label{eq:control_process} % \label{eq:control_process} %$ 

#### **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.

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### Hardbal

## BY MARGARET ATWOOD

A grim look at how things might turn out if we let the environment collapse.

Ahere comes the future, rolling toward us like a meteorite, a satellite, a giant iron snowball, a two-ton truck in the wrong lane, careening downhill with broken brakes, and whose fault is it? No time to think about that. Blink and it's here.

How round, how firm, how fully packed is this future! How man-made! What wonders it contains, especially for those who can afford it! They are the elect, and by their fruits ye shall know then. Their fruits are strawberries and dwarf plums and grapes, things that can be grown beside the hydroponic vegetables and the toxin-absorbent ornamentals, in relatively little space. Space is at a premium, living space that is. All space that is not living space is considered dead.

Living space is under the stately pleasure dome, the work-and-leisure dome, the transparent bubble-dome that keeps out the deadly cosmic rays and the rain of sulphuric acid and the air which is no longer. No longer air, I mean. You can look out, of course: watch the sun, red at all times of day, rise across the raw rock and shifting sands, travel across the raw rock and shifting sands, set across the raw rock and shifting sands. The light effects are something.

But breathing is out of the question. That's a thing you have to do in here, and the richer you are the better you do it. Penthouse costs a bundle; steerage is cramped, and believe

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me it stinks. Well, as they say, there's only so much to go around, and it wouldn't do if everyone got the same. No incentive then, to perform the necessary work, make the necessary sacrifices, inch your way up, to where the palepink strawberries and the pale-yellow carrots are believed, still, to grow.

What else is eaten? Well, there are no more hamburgers. Cows take up too much room. Chickens and rabbits are still cultivated, here and there; they breed quickly and they're small. Rats, of course, on the lower levels, if you can catch them. Think of the earth as an eighteenth-century ship, with stowaways but no destination.

And no fish, needless to say. None left in all that dirty water sloshing around in the oceans and through the remains of what used to be New York. If you're really loaded you can go diving there, for your vacation. Travel by airlock. Plunge into the romance of a bygone age. But it's an ill wind that blows nobody any good. No more street crime. Think of it as a plus.

Back to the topic of food, which will always be of interest. What will we have for dinner? Is it wall-to-wall bean sprouts? Apart from the pallid garnishes and the chicken-hearted horsd'oeuvres, what's the main protein?

Think of the earth as a nineteenth-century lifeboat, adrift in the open sea, with castaways but no rescuers. After a while you run out of food, you run out of water. You run out of everything but your fellow passengers.

Why be squeamish? Let's just say we've learned the hard way about waste. Or let's say we all make our little contribution to the general welfare, in the end.

It's done by computer. For every birth there must be a death. Everything's ground up, naturally. Nothing you might

recognize, such as fingers. Think of the earth as a hard stone ball, scraped clean of life. There are benefits: no more mosquitoes, no bird poop on your car. The bright side is a survival tool. So look on it.

I'm being unnecessarily brutal, you say. Too blunt, too graphic. You want things to go on the way they are, five square meals a day, new plastic toys, the wheels of the economy oiled and spinning, payday as usual, the smoke going up the chimney just the same. You don't like this future.

You don't like this future? Switch it off. Order another. Return to sender.



#### The Wrong Way to Deal with the Nurses' Despair

The Conservative government of Nova Scotia and the Liberal government of British Columbia have something in common. They know how to pour gasoline onto a fire.

In both provinces, nurses have the right to strike and are upset enough to exercise that right. As a study for the Canadian Health Services Research Foundation has just found, Canada is short about 20,000 nurses, largely because of "a work environment that burns out the experienced and discourages new recruits." Nurses have gone through years when their profession was little valued, and find themselves in 2001 being forced to work overtime as a matter of course and to take on duties outside their nursing responsibilities. One Nova Scotia nurse estimates some of her colleagues work 40 to 50 hours of overtime in a span of two weeks.

In short, they are stressed out.

This stress takes different forms. British Columbia's 27,000 nurses have been offered—and 96 per cent of them have rejected—a pay proposal that would have placed them ahead of Alberta's nurses as the highest-paid in the country, with an hourly contract rate of \$32.42 by 2002, up from the current \$26.50. The trouble is, the nurses say, the terms can't compete with those available in the United States. That means B.C. can't attract and retain the nurses it needs to relieve the crippling workload. The province has the second-lowest ratio of nurses to population in Canada, and lost an estimated 540 nurses between 1999 and 2000. Nurses have made their displeasure known by refusing to work overtime.

How has the government of Gordon Campbell reacted? It rushed through an emergency bill this week making it illegal for nurses and paramedics to stage any job action, including a refusal to work overtime, for the next two months. (The paramedics, a group that includes X-ray and laboratory technicians, have been staging walkouts.)

(continued)

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In Nova Scotia, the province is pleading poverty in its negotiations with the nurses, whose maximum hourly rate of \$23.25 is below that of nurses in every other province and who are frustrated by more than a decade of wage rollbacks and salary freezes. Here, too, the nursing shortage is severe; NDP Leader Darrell Dexter says only eight of last year's 79 nursing graduates from Halifax's Dalhousie University stayed in the province. Ten of them went to California.

The Nova Scotia Nurses Union, which represents 4,400 nurses, has asked for a raise of 25 per cent over three years; the province has offered 10.5 per cent. The Nova Scotia Government Employees' Union (NSGEU), which represents 2,100 nurses and 2,900 physiotherapists, radiation therapists and practical nurses, has asked for 21 per cent over three years; the province has offered 8.3. Members of that union started working to rule on Monday and are prepared to strike on June 27.

How has the government of John Hamm reacted? It has pushed a bill through second reading that would remove the right to strike from nurses and other health-care workers for three years, and has ordered emergency sittings that will see the bill become law next week.

Without question, strikes cause many people hardship. Although Nova Scotia's nurses pledge to walk the fine line between inconvenience and danger by continuing to provide essential services—the head of the NSGEU offers to keep half the nurses on the job during any strike—patients whose problems aren't considered life-threatening will be in for a rough ride. It is the nature of job actions to put pressure on the public, and thus on the public's representatives, to sweeten contract offers.

But Dr. Hamm and Mr. Campbell have reacted in ways that can only intensify the nurses' anger and fuel their support from other labour unions.

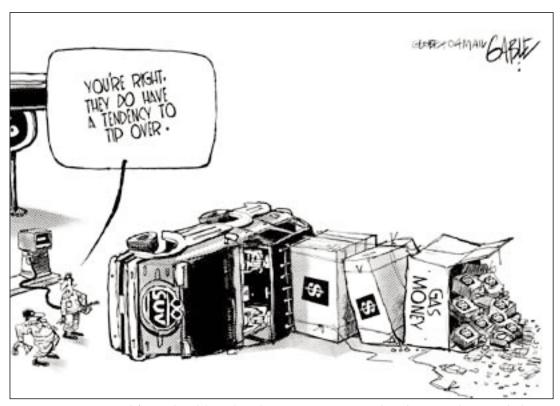
Nova Scotia would not only strip the nurses of a crucial tactic of collective bargaining—the power to collectively withdraw services—but would authorize the cabinet to set the terms of the next contract if the nurses can't agree on terms with their employers. Dr. Hamm didn't improve his stock by indulging in a bit of blackmail: He promised not to introduce the bill if the nurses would accept the government's previous offer, the one they had already rejected.

The Campbell Liberals have implemented a milder form of that tactic, reacting to nurses who are furious about forced overtime by, yes, forcing them to work overtime.

In such a climate, the citizen's obligation to obey even bad laws may be severely tested. Rick Clarke of the Nova Scotia Federation of Labour said, "I've heard a lot of strong statements that people are willing to obey the law, but if they're bad laws, the only way you can change bad laws is reaction against them."

The best way is for governments not to implement those laws in the first place. The strike option is an important safety valve, a last resort if negotiators can find no compromise between fiscal restraint and nurses' desperation.

Nova Scotia in particular is pursuing a harsh course that, far from being a remedy for what ails relations between the government and its nurses, promises to drive away some, infuriate others and sap the morale of all.



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**Official Handover of Power:** Reprinted from *The Globe and Mail*, June 8, 2004. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

# Natural Selection at Work

## BY BARBARA MURPHY

The history of the world, back to its earliest beginnings, is filled with rather remarkable examples of human adaptation to a sometimes unfriendly natural environment, not the least of which was the capacity to solve the basic survival need for shelter. From the tropical zone of Africa, where the earliest traces of primitive man were discovered, to the temperate zones stretching across Europe, Asia, Australia, and North America, the challenges of rain and cold were overcome by a human species intent on surviving.

Even early hunting and gathering societies, though nomadic, managed to create temporary shelters. At each temporary "home base" or campsite, according to anthropologists, lean-tos or dome-shaped huts were built beside each outdoor family hearth. Later, probably about 20,000 to 15,000 years ago, agricultural societies put up more permanent houses as settlement in villages became a way of life in old areas of the world. Houses in these permanent settlements have been described by archaeologists as "careful, substantial architecture," meant to last. Some were more permanent versions of the round dwellings of the nomads; later village houses were rectangular, enclosing the hearth and separate areas for living and for food storage.

Faced with colder climates, the early inhabitants of northern Europe and Asia had additional challenges. Winter settlement sites were characterized by solidly built houses with two or three fireplaces and heavy turf roofs; houses at summer settlement sites were light structures of birchbark, usually without interior fireplaces.

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Besides these semi-nomadic societies whose lives alternated between two or three almost-permanent seasonal sites, more classic hunting and gathering societies also inhabited northern Europe and Asia as far east as Siberia. These nomads acclimatized to the cold climate without benefit of solid permanent shelter. Clothed in animal skins or furs, they had to be, or soon became, robust and resourceful people. It is generally believed that one or two, or perhaps several, of these nomadic societies crossed the Bering land bridge between Asia and Alaska (just at the edge of the Arctic Circle) about 25,000 years ago and became the earliest North American inhabitants, ancestors of today's Aboriginal peoples.

If they had hoped for a more hospitable climate in the new land they were disappointed. Many migrated south along the Pacific coast. Those who remained north of the 49th parallel of latitude became the first Canadians. They kept warm during Canada's frigid winters in wigwams and tepees. Some nomadic societies later settled in agricultural villages where they kept warm in longhouses that sheltered several family units with individual hearths.

European settlers who arrived thousands of years later could not match their stamina. Indeed many perished in the cold. But over the next 400 years settlers from Europe and eventually from other continents also became acclimatized. With technological advances, they built and heated substantial houses that allowed them to survive the brutal Canadian winters.

From the beginning of human migration into northern climates of the world, one cannot find any society that allowed even a small portion of its people to live without shelter in the winter. It has been left to late 20th-century and early 21st-century societies to claim this dubious achievement. Whether such indifference has been the product of a sophistication lacking in earlier cultures is open to debate. It is true the advances of modern society are unparalleled in the roughly 75,000 years of the existence of modern man. It is also possible

"survival" issues are now too basic for the public agenda. Possibly, too, there is still some doubt that people can die in Canada if they have to live without shelter during the winter. Yet there is considerable evidence that Canadians without shelter can and do die in average January temperatures of minus 21 degrees Celsius in prairie cities and minus 15 in cities of Quebec and Ontario.

In early February 2000—at about four in the morning when the mercury is at its lowest—the body of a 55-year-old homeless man was found lying under a bench near the lower locks of the Rideau Canal in Ottawa. It was not at an isolated stretch of the canal, but in the heart of the city behind the Chateau Laurier Hotel, one of Ottawa's pride and joy landmarks. So indeed is the Rideau Canal itself, a tourist attraction that tries to be a friendly "people" place to all who use its recreational paths, but it was not so friendly that night. Dressed in heavy winter clothing, homeless Robert Coté still could not make it through the night. He froze to death. A year earlier Lynn Maureen Bluecloud died on the other side of the canal, her frozen body found in the bush on a cold morning in late February. A Native woman, she was five months pregnant.

Even as they looked for the family of Robert Coté, Ottawa police were still trying to unravel the death of a man in his thirties whose frozen body was found two days earlier in a suburban industrial park. In a bizarre twist, a police dog on a training exercise led his handler to the unidentified man's body which had apparently lain in an abandoned, unheated shed for several days. The temperature in Ottawa in the week prior to the discovery averaged minus 18 degrees Celsius.

The same bitter cold snap took the life of a homeless man a few days earlier in Montreal where overnight temperatures were officially recorded as minus 51 degrees Celsius with windchill. In the early morning an office worker, hurrying to get out of the cold herself, initially ignored Gino Laplante's calls for help as he lay wrapped in a sleeping bag outside the Place d'Armes metro station. When the worker returned with emergency help

minutes later it was too late and there was little doubt it had been too late when she first saw him. Before his death the 38-year-old man suffered from mental illness. He was being helped to live outside the mental hospital through a community treatment program. It was clear, however, he was not ready to be on his own, despite many personal contacts with program staff.

Residents of Toronto were shocked in the winter of 1999 when the frozen body of an unidentified homeless man was found curled up on top of a heat vent on a downtown street. Perhaps mistakenly he believed the warmth of the heat vent would protect him against the minus 8 degrees Celsius temperature in Toronto that night, a temperature that would have been the envy of other cities in Canada. In the morning a hydro worker found his body buried under old blankets, sleeping bags, and pieces of cardboard. An unopened can of corn was among his meager possessions.

The irony of the tragedy occurring just a few floors below the rash offices of Ontario Premier Mike Harris was not lost on the media. In light of the publicity, provincial MPs joined others at the heat vent a few days later to mourn the passing of the 52-year-old homeless man. Within a year, however, the same MPs passed legislation intended to make Ontario streets safer, not for the homeless who night freeze to death, but for more fortunate residents of Ontario who were becoming increasingly irritated with these visible reminders of poverty in their midst.

Just two weeks before the Toronto air-vent tragedy, the frozen body of a homeless man was found in Calgary in a park near the Calgary Zoo. Jens Drape was 37 years old. Friends who traced him to the park when he failed to show up at an emergency shelter during the night reported that he had been close to securing an apartment a few weeks earlier. With the help of the Calgary Homeless Foundation he had even obtained the necessary security deposit, but at the last minute the landlord had changed his mind. Drinking in the park at minus

16 degrees Celsius, he apparently drifted off to sleep. "He didn't move," said one of the friends who found his body, "he was frozen solid."

The early winter months of 1997-98 were fatal for two homeless men in greater Toronto. In November Michael Faithorne, 41, froze to death in the stairwell of a parking garage near Queen Street West and Jameson. His body was found wrapped in a sleeping bag. The temperature had not even dropped below minus 15 degrees Celsius, the point at which Metro Toronto implemented its "extreme cold alert" program.

At the other end of the city an unidentified middle-aged homeless man froze to death in a Scarborough ravine. A man walking his dog found the body on the east shore of a creek where it lay huddled under a blue tarp that had failed to keep him alive.

In the same month the frozen body of an unidentified homeless man was found by a Christmas shopper in a parking lot in downtown Montreal. Wrapped in a sleeping bag, the man was believed to be 71 years of age. The parking lot behind the Cinema Parisien on Ste-Catherine Street was just a few feet away from some of the city's finest stores where thousands of Montrealers were doing their last-minute shopping three days before Christmas. The overnight temperature had been minus 16 degrees Celsius.

These three were not the only homeless Canadians who froze to death in 1997. In February William Hunta, 74, died near the Don Valley Parkway in Toronto, his body discovered on the loading dock of an abandoned and unheated industrial building. Police believed he may have been living for some time under the nearby Richmond Street bridge.

In January a much younger man, Garland Sheppard, 34, also froze to death. It is perhaps revealing that police initially described him as middle-aged. His body was found on the third floor of an open-air parking garage in downtown Toronto where he had spent the night at minus 17 degrees Celsius. Empty liquor bottles, sleeping bags, and blankets were found nearby,

none of which had been enough to get Sheppard through the

In the winter of 1996 three homeless men died in Toronto in a four-week period. Eugene Upper, 56 years old, was found dead in a Spadina Avenue bus shelter in the early hours of a cold January day. He had been drinking heavily, refused to be helped to a shelter during the night by a street worker, and froze to death by morning. One of his drinking friends reported that Upper wanted two things badly in the last months of his life—to find housing and to quit drinking. Both goals, however, had escaped him.

Three weeks later the frozen body of a 41-year-old homeless man, Mirsalah-Aldin Kompani, was found underneath the eastbound ramp to the Gardiner Expressway at Bay Street. His hands were frozen to his face and his shoes were tucked under his arm as if he feared, according to a Toronto Star reporter, they might be stolen while he slept.

No one could say how long he had lived under the bridge in a small lean-to made from a car hood and scraps of lumber.
Kompani, a refugee, had been treated for mental illness in the past, but had been refused admission by two different hospital psychiatrists in Toronto more than a year previously At a later inquest both doctors admitted they believed Kompani's request for hospital admission was simply a request for shelter. It was clearly not the kind of basic need they had been trained to provide.

A third homeless man died the day after the discovery of Kompani's body. Irwin Anderson, a Native man 63 years old, froze to death in the doorway of a college for cosmeticians in Toronto's east end. The temperature overnight, although forecast at minus 23 degrees Celsius had only dropped to minus 16. Arriving to open the college, a woman found his body curled up in the stairwell to the door. According to staff at the Native centre (some distance away), Anderson had been evicted from his apartment the previous summer and had been living on the streets ever since.

A lengthy inquest into the deaths of Anderson, Upper, and Kompani raised the awareness of Torontonians about risks of freezing among the homeless. The coroner, however, was not prepared to blame the fate of the three men on lack of shelter; instead he blamed a "compromised mental state" and charged the jury to arrive at that finding. In a remarkable demonstration of independence the five-member jury rejected his advice and identified homelessness as a major contributing circumstance to the three deaths. Jury members issued 47 recommendations for public action to ensure access to housing for the homeless.

Homeless people can also die of the cold in British Columbia. Following a cold weekend in December of 1994, early-morning commuters to Vancouver heard on their car radios that the body of a 45-year-old homeless woman had been found behind a Langley hotel. Two teenagers discovered the body frozen beneath a sheet of ice in the flooded gravel parking lot. Police were forced to use axes to chip the unidentified woman's body out of the frozen water. Normal Vancouver temperatures of near zero Celsius had dipped to minus 8 degrees during the night. It was believed the woman died about 2 a m

In Prince Rupert during the same cold snap a 58-year-old man froze to death near the waterfront. He had been drinking finally falling asleep in the minus 10 degrees temperature.

Less than a month later, following a record-breaking cold spell in Toronto, the frozen body of a homeless man was found sprawled in the snow in the rear parking lot of an Etobicoke hotel. Dale Phillips was 55 years old. Perhaps more fortunate, though one could argue otherwise, a homeless man in Thunder Bay lost both his legs to frostbite a month earlier. The unidentified man had been sleeping in an unheated shack.

The good cheer of the Christians season does not always spread to the homeless. On Boxing Day in 1992 Alister Letendre's frozen body was discovered in an alley behind a 4th Avenue store in Calgary. Letendre, 45 and homeless, had fallen asleep outdoors in a temperature of minus 28 degrees Celsius.

A year earlier the Christmas period was also a tragic time for a Toronto homeless woman who was found frozen and unconscious by security guards in a downtown parking garage. Jennie Balcombe, who was 66 years old and mentally ill, was known to churches and shelters in the area where she often found sanctuary from the cold. That night, however, when the overnight low reached minus 15 degrees Celsius, she froze to death without shelter, her possessions in a shopping cart that was always with her.



We would be overwhelmed and immobilized if we made ourselves responsible for the death, or even the tragic life, of every homeless stranger in the world. Perhaps we could start with just those in Canada who are arguably more within reach. We could start by recognizing that the homeless are the most destitute of our poor. We could move, as a next step, to acknowledging their right to use public places to remind us of their poverty. To turn this around, in fact, we could ask what rule of modern society has stipulated that the non-poor have exclusive right to public places or indeed the right to decide who can be visible and who cannot and who can speak and who cannot in places meant for everyone.

There are good reasons for minimizing disorderliness (or so-called "street disorder") in our urban centres, but we have to question any premise that turns street begging into disorderly behaviour. Instead, as one specialist in the field of ethics points out, "by addressing other members of society with a plea for help, the beggar is challenging society for recognition and is, in the process, challenging the stigma which attaches to poverty and exclusion." Annoying though that challenge may be as we walk along downtown streets looking for places to spend our money, surely we can give those who are asking for help the right to ask.

There are other policies we have put in place that also need to be undone. We need to challenge city planning policies in our

major metropolitan areas that allow the revitalization of inner cities at the expense of affordable housing for the poor. This is not an easy task, given the sanctity of property values and the powerful voice of the middle class in determining civic policies.

If the voices of the poor have not been heard in the steady disappearance of low-rent housing units, it is because we have drowned them out. Our demands for urban core areas that reduce the mix of income groups have put our major cities at risk of losing their sense of community, their character, and even their authenticity as living places that reflect the whole of society. If we don't want the poor on our public downtown streets, surely we can provide rooms and apartments for them to rent in our inner cities.

It means putting a stop to demolitions and instead making use of existing housing stock as it becomes available for low-income units. But primarily it means confronting the fears of property owners and educating them about the negligible effect of income mixing on property values. It has already been demonstrated in some communities.

As we head into the 21st century Canadian society still has a long way to go in treating its mentally ill with respect and compassion. We are no further ahead than we were in the 19th century when cost-effectiveness dictated the development of larger and larger institutions with smaller and smaller staffs. In the end, both efficiencies contributed to almost criminal neglect. Today we turn the mentally ill onto the streets in the name of rehabilitation, but we have still managed to let cost-effectiveness translate into neglect. We have failed to make non-institutional rehabilitation work because savings from closing institutions were not redirected at services for those closed out.

The problem of treatment for the mentally ill is not insoluble. We have to start by saying to ourselves every day, three times a day, many cannot make it on their own in the community. When we are finally convinced of that reality we can feel more comfortable about small institutions, hopefully part of local general hospitals, where the chronic mentally ill can be provided

with the special care they need. We need to be constantly vigilant that cost-effectiveness is not allowed to enlarge these small settings or provide an excuse for understaffing. The non-chronic mentally ill can, of course, be helped in the community and, in fact, the community is probably the best place for them. But once again they cannot be helped without adequate numbers of outreach staff or adequate community support services (such as help with housing).

The treatment of both chronic and non-chronic mentally ill patients requires public spending. We have been unwilling to make these expenditures in the past. Did we fail to identify with this group because they were outside our personal experience? Certainly many families kept them hidden, and institutions kept them behind walls. But all that has changed; we see mentally ill Canadians every day on our city sidewalks. It would be a fortunate circumstance for them, and clearly a step forward in our own development, if we could now identify more closely with their plight. In the final analysis, they are ill. At least we have come that far in our thinking. It is time to give them the treatment we normally provide for the ill.

There are other actions that need undoing. We can wring our hands in despair about the abandonment of the rental housing market by private-sector builders, but the truth is overregulation of the home building industry has had our blessing.

Many studies have shown that middle-income renters benefit most from rent control so perhaps it is time for us to examine the consequences for low-income renters, the most damaging of which has been that private builders have pulled out of an unattractive market. Low-income renters are the ones paying the price as affordable housing disappears. Landlord-and-tenant legislation also needs to be re-examined to determine whether the balance between the rights of the landlord and the rights of the tenant has been tipped so much in favour of the tenant that landlords are deciding they can find less stressful ways to make a living.

At best, and even with reforms to building codes, the private sector has difficulty creating rental housing at costs that can be covered by the low rents the poor can afford. Even if some investors could be lured back into the market by reducing overregulation and tax disincentives, the supply of low-rent units would not grow immediately. The private building industry, characterized by lags between investment and final product, is notoriously slow-moving. The reduction in regulation, however, needs to go ahead. If the private rental supply begins to increase as a result, low-income renters can compete with others in the private housing market. They wll need financial help to compete.

Current shelter allowances for social assistance recipients are too low now and would be even more out of line by the time supply increases. Moreover, the shelter allowance programs available in a few provinces for the working poor (as compared with social assistance recipients) are not reaching many who need them. The whole shelter allowance system needs expansion and enrichment. It would require considerable public expenditure but, of all housing solutions, it is probably the least expensive.

The private sector cannot begin to provide all low-income housing needs. Our responsibility to the homeless involves renewed funding of social housing. Once again existing housing stock can be put to better use in re-introducing public investment in low income housing, but what is needed even more is the willingness of taxpayers to move it to the top of the list of public priorities. It has not been the case in the 1980s and

1990s, and this public unwillingness has contributed directly to the rapidly increasing number of homeless.

Growing poverty and growing public indifference have gone hand in hand during this period. It is an unhappy, even tragic, combination. And the impetus for action is still missing. When we are criticized by a United Nations committee for the neglect of our Aboriginal people, our lone-parent families, and our other poor, we huff and puff and declare their statistics outdated. Perhaps some of the members of the UN committee walked along Elgin Street in Ottawa or Bloor Street in Toronto or Hastings Street in Vancouver in addition to looking at statistics.

What may be worse than indifference is an increasingly harsh public attitude toward the poor that prompts us to cut back on income programs, like employment insurance and welfare, that may actually help them. To point out that this is counter-productive in light of increasing poverty in Canada seems obvious. It is not only counter-productive; it has made a major contribution to the growing number of poor and homeless. Nonetheless it warrants repeating that less income assistance puts people on the street.

Solutions for homelessness are not out of reach. What may be out of reach, however, is public willingness to act when many of the solutions involve looking out for the needs of the homeless alongside our own. If we could see ourselves in something of a public guardian role, it could work. Canadians have been known to rise to such occasions in the past. If that role is beyond us today, the homeless will stay in that separate world of theirs, and we will stay in ours.

#### The Right Honourable Jean Chrétien

#### Address to the Nation - October 25, 1995

For the first time in my mandate as Prime Minister, I have asked to speak directly to Canadians tonight.

I do so because we are in an exceptional situation.

Tonight, in particular, I want to speak to my fellow Quebecers. Because, at this moment, the future of our whole country is in their hands.

But I also want to speak to all Canadians. Because this issue concerns them—deeply. It is not only the future of Quebec that will be decided on Monday. It is the future of all of Canada. The decision that will be made is serious and irreversible. With deep, deep consequences.

What is at stake is our country. What is at stake is our heritage. To break up Canada or build Canada. To remain Canadian or no longer be Canadian. To stay or to leave. This is the issue of the referendum.

When my fellow Quebecers make their choice on Monday, they have the responsibility and the duty to understand the implications of that choice.

The fact is, that hidden behind a murky question is a very clear option. It is the separation of Quebec. A Quebec that would no longer be part of Canada. Where Quebecers would no longer enjoy the rights and privileges associated with Canadian citizenship. Where Quebecers would no longer share a Canadian passport or a Canadian dollar—no matter what the advocates of separatism may claim.

Where Quebecers would be made foreigners in their own country.

I know that many Quebecers, in all good faith, are thinking of voting YES in order to bring change to Canada. I am telling them that if they wish to remain Canadian, they are taking a very dangerous gamble. Anyone who really wants to remain a Canadian should think twice before taking such a dangerous risk. Listen to the leaders of the separatist side. They are very clear. The country they want is not a better Canada, it is a separate Quebec. Don't be fooled.

There are also those Quebecers who are thinking of voting YES to give Quebec a better bargaining position to negotiate an economic and political partnership with the rest of Canada. Again, don't be fooled. A YES vote means the destruction of the political and economic union we already enjoy. Nothing more.

Through the course of this campaign, I have listened to my fellow Quebecers, and I have heard them say how deeply attached they are to Canada. I have listened—and I understand—that they have been hurt and disappointed in the past. I have also heard the voices for change that are echoing throughout Quebec and across Canada. Our country is changing. And we all know it. I ask you to remember all that this government has done over the last two years to help create change—positive change.

The end of Canada would be nothing less than the end of a dream. The end of a country that has made us the envy of the world. Canada is not just any country. It is unique. It is the best country in the world.

Perhaps it is something we have come to take for granted. But we should never, never let that happen. Once more, today it's up to each of us to restate our love for Canada. To say we don't want to lose it.

What we have built together in Canada is something very great and very noble. A country whose values of tolerance, understanding, generosity have made us what we are: a society where our number one priority is the respect and dignity of all our citizens.

Other countries invest in weapons, we invest in the well-being of our citizens. Other countries tolerate poverty and despair, we work hard to ensure a basic level of decency for everyone. Other countries resort to violence to settle differences, we work out our problems through compromise and mutual respect.

This is what we have accomplished.

And I say to my fellow Quebecers don't let anyone diminish or take away what we have accomplished. Don't let anyone tell you that you cannot be a proud Quebecer and a proud Canadian.

It is true Canada is not perfect. But I cannot think of a single place in the world that comes closer. Not a single place where people lead better lives. Where they live in greater peace and security.

Why does Canada work? Because our country has always been able to adapt and change to meet the hopes and aspirations of our citizens. We've done so in the past. We're doing so today. And we will continue to do so in the future.

And I repeat tonight what I said yesterday in Verdun. We must recognize that Quebec's language, its culture and institutions make it a distinct society. And no constitutional change that affects the powers of Quebec should ever be made without the consent of Quebecers.

And that all governments—federal and provincial — must respond to the desire of Canadians—everywhere—for greater decentralization.

And all that can happen quietly, calmly, without rupture—with determination.

To all Canadians outside Quebec, I say do not lose faith in this country. And continue to show the respect, the openness, the attachment, and the friendship you have shown to your fellow Canadians in Quebec all through the referendum campaign.

Continue to tell them how important they are to you. And how without them, Canada would no longer be Canada. How you want them to remain Canadian and you hope, deeply and profoundly, that they choose Canada on Monday.

In recent days, thousands of Canadians have taken the time to send messages of friendship and attachment to Quebecers. Keep them coming.

### Trading with Principles by Anita Roddick Founder And Co-Chair of The Body Shop

#### Address to the International Forum On Globalisation's Tech-In at Seattle, Washington, USA—November 27, 1999

We are in Seattle arguing for a world trade system that puts basic human rights and the environment at its core. We have the most powerful corporations of the world ranged against us. They own the media that informs us—or fails to inform us. And they probably own the politicians too. It's enough to make anybody feel a little edgy.

So here's a question for the world trade negotiators. Who is the system you are lavishing so much attention on supposed to serve?

We can ask the same question of the gleaming towers of Wall Street or the City of London— and the powerful men and women who tinker with the money system which drives world trade. Who is this system for?

Let's look more closely. Every day, the gleaming towers of high finance oversees a global flow of two trillion dollars through their computer screens. And the terrifying thing is that only three per cent of that—that's three hundredths—has anything to do with trade at all. Let alone free trade between equal communities.

It has everything to do with money. The great global myth being that the current world trade system is for anything but money.

The other 97 per cent of the two trillion is speculation. It is froth—but froth with terrifying power over people's lives. Reducing powerless communities' access to basic human rights can make money, but not for them. But then the system isn't designed for them.

It isn't designed for you and me either. We all of us, rich and poor, have to live with the insecurity caused by an out of control global casino with a built-in bias towards instability. Because it is instability that makes money for the money-traders.

"The great enemy of the truth is very often not the lie—deliberate, contrived and dishonest," said John F Kennedy, "—but the myth persistent, persuasive and unrealistic." Asking questions can puncture these powerful myths.

I spend much of every year travelling around the world, talking to people in the front line of globalisation: women, community farmers, children. I know how unrealistic these myths are. Not just in developing countries but right under our noses.

Like the small farmers of the USA, 500 of which go out of business every week.

Half a century ago there were a million black farmers in the US. Now there are 1800. Globalisation means that the subsidies go to the big farms, while the small family farms—the heart of so many American communities—go to the wall.

Or the dark, cramped factories where people work for a pittance for 12 hour days without a day off. "The workers are not allowed to talk to each other and they didn't allow us to go to the bathroom," says one Asian worker in that garment factory. Not in Seoul. Not in Sao Paulo. But in San Francisco.

We have a world trading system that is blind to this kind of injustice. And as the powers of governments shrink this system is, in effect, our new unelected, uncontrollable world government. One that outlaws our attempts to make things better.

According to the WTO, we don't have the right to discriminate between tuna caught without killing dolphins and tuna caught by those who don't care, don't worry and don't try.

According to the WTO, we have no right to hoard patented seeds from one harvest to plant the following year.

According to the WTO, we have no right to discriminate against beef with growth hormones.

According to the WTO, the livelihoods of the small-scale banana farmers of the Windward Islands are worthless—now facing ruin as the WTO favours the big US exporters.

The truth is that the WTO, and the group of unelected trade officials who run it, are now the world's highest court, with the right to overturn local laws and safety regulations wherever they say it 'interferes with trade'.

This is world government by default, but it is a blind government. It looks at the measurements of money, but it can't see anything else. It can recognise profits and losses, but it deliberately turns its face away from human rights, child labour or keeping the environment viable for future generations.

It is government without heart, and without heart you find the creativity of the human spirit starts to dwindle too.

Now there will be commentators and politicians by the truckload over the next week accusing us of wanting to turn the clock back. They will say we are parochial, inward-looking, xenophobic and dangerous.

But we must remind them what free trade really is. The truth is that 'free trade' was originally about the freedom of communities to trade equally with each other. It was never intended to be what it is today. A licence for the big, the powerful and the rich, to ride roughshod over the small, the weak and the poor.

And while we're about it, let's nail another myth.

Nobody could be more in favour of a global outlook than I am. Internationalism means that we can see into the dark corners of the world, and hold those companies to account when they are devastating forests or employing children as bonded labour. Globalisation is the complete opposite, its rules pit country against country and workers against workers in the blinkered pursuit of international competitiveness.

Internationalism means we can link together at local level across the world, and use our power as consumers. Working together, across all sectors, we can turn businesses from private greed to public good.

It means, even more important, that we can start understanding each other in a way that no generation has managed before.

Let's be clear about this. It's not trade we're against, it's exploitation and unchecked power.

I don't pretend for a moment that we're perfect at The Body Shop. Or that every one of our experiments work out—especially when it comes to building trading relationships that actually strengthen poor communities.

We are absolutely committed to increasing our trade with communities around the world, because this is the key—not just for our future, but the planet's. It means that they trade to strengthen their local economy for profit, but not because their very survival depends on it.

Community trade will make us not a multi-national, but a multi-local. I hope we can measure our success in terms of our ability to show just what's possible if a company genuinely opens a dialogue with communities.

Heaven knows, we're not there yet. But this is real life, and all any of us can do is to make sure we are going in the right direction, and never lose our determination to improve.

The trouble is that the current trading system undermines anybody who tries.

Businesses which forego profits to build communities, or keep production local rather than employing semi-slaves in distant sweatshops, risk losing business to cheaper competitors without such commitments, and being targeted for take-over by the slash-and-burn corporate raiders. Reinforced by the weight of the WTO.

It's difficult for all of us. But if we are going to change the world then nobody—not governments, not the media, not individuals—are going to get a free ride. And certainly not business, because business is now faster, more creative and far wealthier than governments ever were.

Business has to be a force for social change. It is not enough to avoid hideous evil—it must, we must, actively do good. If business stays parochial, without moral energy or codes of behaviour, claiming there are no such thing as values, then God help us all. If you think morality is a luxury business can't afford, try living in a world without it.

So what should we do at this critical moment in world history? First, we must make sure this week that we lay the foundations for humanising world trade.

We must learn from our experience of what really works for poor countries, poor communities around the world. The negotiators this week must listen to these communities and allow these countries full participation and contribution to trade negotiations.

The rules have got to change. We need a radical alternative that puts people before profit. And that brings us to my second prescription. We must start measuring our success differently.

If politicians, businesses and analysts only measure the bottom line the growth in money – then it's not surprising the world is skewed.

It's not surprising that the WTO is half-blind, recognising slash-and-burn corporations but not the people they destroy.

It's not surprising that it values flipping hamburgers or making sweaters at 50 cents an hour as a valuable activity, but takes no account of those other jobs—the caring, educating and loving work that we all know needs doing if we're going to turn the world into a place we want to live.

Let's measure the success of places and corporations against how much they enhance human well-being. Body Shop was one of the first companies to submit itself to a social audit, and many others are now doing so.

Measuring what really matters can give us the revolution in kindness we so desperately need. That's the real bottom line.

And finally, we must remember we already have power as consumers and as organisations forming strategic and increasingly influential alliances for change. They can insist on open markets as much as they like, but if consumers won't buy, nothing on earth can make them. Just look at how European consumers have forced the biotech industry's back up against the wall.

We have to be political consumers, vigilante consumers. With the barrage of propaganda served up to us every day, we have to be. We must be wise enough so that—whatever they may decide at the trade talks—we know where to put our energy and our money. No matter what we're told or cajoled to do, we must work together to get the truth out in co-operation for the best, not competition for the cheapest.

By putting our money where our heart is, refusing to buy the products which exploit, by forming powerful strategic alliances, we will mould the world into a kinder more loving shape. And we will do so no matter what you decide this week.

#### THE WAR ON TERRORISM

This is an excerpted version of President Bush's address to a joint session of Congress.

R. Speaker, Mr. President Pro Tempore, members of Congress and fellow Americans:

In the normal course of events, presidents come to this chamber to report on the state of the Union. Tonight, no such report is needed. It has already been delivered by the American people.

We have seen it in the courage of passengers who rushed terrorists to save others on the ground. Passengers like an exceptional man named Todd Beamer. And would you please help me welcome his wife Lisa Beamer here tonight?

We have seen the state of our Union in the endurance of rescuers working past exhaustion.

We've seen the unfurling of flags, the lighting of candles, the giving of blood, the saying of prayers in English, Hebrew and Arabic.

My fellow citizens, for the last nine days, the entire world has seen for itself the state of union, and it is strong.

Tonight, we are a country awakened to danger and called to defend freedom. Our grief has turned to anger and anger to resolution. Whether we bring our enemies to justice or bring justice to our enemies, justice will be done.

America will never forget the sounds of our national anthem playing at Buckingham Palace, on the streets of Paris and at Berlin's Brandenburg Gate.

Nor will we forget the citizens of 80 other nations who died with our own.

America has no truer friend than Great Britain. Once again, we are joined together in a great cause.

I'm so honoured the British prime minister has crossed an ocean to show his unity with America. Thank you for coming, friend.

On Sept. 11, enemies of freedom committed an act of war against our country. Americans have known wars, but for the past 136 years they have been wars on foreign soil, except for one Sunday in 1941.

Americans have known surprise attacks, but never before on thousands of civilians.

All of this was brought upon us in a single day, and night fell on a different world, a world where freedom itself is under attack.

The evidence we have gathered all points to a collection of loosely affiliated terrorist organizations known as al-Qaida. They are some of the murderers indicted for bombing American embassies in Tanzania and Kenya and responsible for bombing the USS Cole.

Al-Qaida is to terror what the Mafia is to crime. But its goal is not making money. Its goal is remaking the world and imposing its radical beliefs on people everywhere.

The terrorists practise a fringe form of Islamic extremism that has been rejected by Muslim scholars and the vast majority of Muslim clerics; a fringe movement that perverts the peaceful teachings of Islam.

The terrorists' directive commands them to kill Christians and Jews, to kill all Americans and make no distinctions among military and civilians, including women and children.

This group and its leader, a person named Osama bin Laden, are linked to many other organizations in different countries, including the Egyptian Islamic Jihad, the Islamic Movement of Uzbekistan.

There are thousands of these terrorists in more than 60 countries.

The leadership of al-Qaida has great influence in Afghanistan and supports the Taliban regime in controlling most of that country. In Afghanistan we see al-Qaida's vision for the world. Afghanistan's people have been brutalized, many are starving and many have fled.

The United States respects the people of Afghanistan—after all, we are currently its largest source of humanitarian aid—but we condemn the Taliban regime.

By aiding and abetting murder, the Taliban regime is committing murder. And tonight the United States of America makes the following demands on the Taliban.

Deliver to United States authorities all of the leaders of al-Qaida who hide in your land.

(continued)

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#### The War on Terrorism (continued)

Release all foreign nationals, including American citizens you have unjustly imprisoned. Protect foreign journalists, diplomats, and aid workers in your country. Close immediately and permanently every terrorist training camp in Afghanistan. And hand over every terrorist and every person and their support structure to appropriate authorities.

Give the United States full access to terrorist training camps, so we can make sure they are no longer operating.

These demands are not open to negotiation or discussion.

The Taliban must act and act immediately. They will hand over the terrorists, or they will share in their fate.

I also want to speak tonight directly to Muslims throughout the world. We respect your faith. It's practised freely by many millions of Americans and by millions more in countries that America counts as friends. Its teachings are good and peaceful, and those who commit evil in the name of Allah blaspheme the name of Allah.

Our war on terror begins with al-Qaida, but it does not end there.

It will not end until every terrorist group of global reach has been found, stopped and defeated.

Americans are asking, "Why do they hate us?" They hate what they see right here in this chamber; a democratically elected government. Their leaders are self-appointed. They hate our freedoms, our freedom of religion, our freedom of speech, our freedom to vote and assemble and disagree with each other.

They want to overthrow existing governments in many Muslim countries such as Egypt, Saudi Arabia and Jordan. They want to drive Israel out of the Middle East. They want to drive Christians and Jews out of vast regions of Asia and Africa.

These terrorists kill not merely to end lives, but to disrupt and end a way of life. With every atrocity, they hope that America grows fearful, retreating from the world and forsaking our friends. They stand against us because we stand in their way.

We're not deceived by their pretenses to piety. We have seen their kind before. They're the heirs of all the murderous ideologies of the 20th

century. By sacrificing human life to serve their radical visions, by abandoning every value except the will to power, they follow in the path of fascism, Nazism and totalitarianism. And they will follow that path all the way to where it ends in history's unmarked grave of discarded lies.

Our response involves far more than instant retaliation and isolated strikes.

We will starve terrorists of funding, turn them one against another, drive them from place to place until there is no refuge or no rest.

And we will pursue nations that provide aid or safe haven to terrorism. Every nation in every region now has a decision to make: Either you are with us, or you are with the terrorists.

From this day forward, any nation that continues to harbor or support terrorism will be regarded by the United States as a hostile regime. Our nation has been put on notice, we're not immune from attack. We will take defensive measures against terrorism to protect Americans.

Today, dozens of federal departments and agencies, as well as state and local governments, have responsibilities affecting homeland security.

These efforts must be coordinated at the highest level. So tonight, I announce the creation of a Cabinet-level position reporting directly to me, the Office of Homeland Security.

And tonight, I also announce a distinguished American to lead this effort, to strengthen American security: a military veteran, an effective governor, a true patriot, a trusted friend, Pennsylvania's Tom Ridge.

And tonight, a few miles from the damaged Pentagon, I have a message for our military: Be ready. I have called the armed forces to alert, and there is a reason.

The hour is coming when America will act, and you will make us proud.

This is not, however, just America's fight. And what is at stake is not just America's freedom.

This is the world's fight. This is civilization's fight. This is the fight of all who believe in progress and pluralism, tolerance and freedom.

We ask every nation to join us.

We will ask and we will need the help of police forces, intelligence services and banking systems around the world. The United States is grateful that many nations and many

#### The War on Terrorism (continued)

international organizations have already responded with sympathy and with support—nations from Latin America, to Asia, to Africa, to Europe, to the Islamic world.

Perhaps the NATO charter reflects best the attitude of the world: An attack on one is an attack on all. The civilized world is rallying to America's side.

They understand that if this terror goes unpunished, their own cities, their own citizens may be next.

And you know what. We're not going to allow it

I know many citizens have fears tonight, and I ask you to be calm and resolute, even in the face of a continuing threat.

I ask you to uphold the values of America and remember why so many have come here.

We're in a fight for our principles; and our first responsibility is to live by them. No one should be singled out for unfair treatment or unkind words because of their ethnic background or religious faith.

The thousands of FBI agents who are now at work in this investigation may need your cooperation, and I ask you to give it.

I ask your continued participation and confidence in the American economy.

America is successful because of the hard work and creativity and enterprise of our people. These were the true strengths of our economy before Sept. 11, and they are our strengths today.

And finally, please continue praying for the victims of terror and their families, for those in uniform and for our great country. Prayer has comforted us in sorrow and will help strengthen us for the journey ahead.

Tonight we face new and sudden national challenges.

Tonight, we welcome two leaders who embody the extraordinary spirit of all New Yorkers, Gov. George Pataki and Mayor Rudolf Girliani

As a symbol of America's resolve, my administration will work with Congress and these two leaders to show the world that we will rebuild New York City.

Freedom and fear are at war. The advance of human freedom, the great achievement of our time and the great hope of every time, now depends on us.

Our nation, this generation, will lift the dark threat of violence from our people and our future. We will rally the world to this cause by our efforts, by our courage. We will not tire, we will not falter, and we will not fail.

Even grief recedes with time and grace. But our resolve must not pass.

I will not forget the wound to our country and those who inflicted it. I will not yield, I will not rest, I will not relent in waging this struggle for freedom and security for the American people.

The course of this conflict is not known, yet its outcome is certain. Freedom and fear, justice and cruelty, have always been at war, and we know that God is not neutral between them.

Fellow citizens, we'll meet violence with patient justice, assured of the rightness of our cause and confident of the victories to come.

In all that lies before us, may God grant us wisdom, and may he watch over the United States of America.

Thank you.

### In a Sea of AdS Make Yours the BIG Fish

The best ones are basic, stimulating and different

By Rachel Fox

The age-old question, 'What makes a great ad?' begs a simple answer. While promoting your small- to medium-sized business, you may be climbing a mountain when it comes to modern advertising. Before you know it, you could be left dangling in midair, due to rising costs, stiff competition and technology that changes as quickly as the weather.

Getting back to solid footing can be a challenge. Through all the hubbub of creating your own ads or providing an agency with content direction, it is easy to lose sight of publicity's sole purpose. "Advertising is concerned with moving things—moving men and women into stores, moving products into homes. Its final aim is to make sales," said MacLaren McCann advertising founder H.K. McCann—back in 1915.

To make your print ads stand out from the rest, ensure they are simple, provocative, unique and relevant. Take advantage of the power of an established brand, carefully consider the promotion's placement and maintain a focused strategy.

The most effective message is simple and clearly stated. Centre the ad on one product benefit rather than 10. Your basic message may be woven into the headline, or it could consist of an uncomplicated image of your wares. When considering what is important to the consumer, the 'less is more' rule often applies. An excessively busy, unfocused plug tends to generate negative or neutral feedback from readers. In a world of chaos, our eyes and minds tend to seek a sanctuary of clarity and focus.

It is not enough just to present an uncluttered message. It must provoke an emotion and make the consumer think differently about the product. A startling billboard in a subway or a newspaper ad that evokes a 'Hey, look at this!' response, dares to tug at the heartstrings, speak volumes and overshadow all others. Great advertising is the balance between art and commerce.

A truly unique ad is one the consumer has never seen before. Clients and agencies tend to label a concept 'one-of-a-kind' if it diverts from how an item is normally presented. The downfall is consumers generally do not recognize that difference. As they attend movies, read magazines and scan other advertisements, a technique they have already experienced will simply look tired and the company will lose its audience. However, some repetitive concepts owe their success to the use of a new approach. A classic example of this is the Chrysler minivan launch of the double sliding door. Although ads of the duo doors were nothing new, the company's 'snowball fight' spot came across in a novel way.

While you focus on making sure your publicity is basic, stimulating and different, try to keep a grasp on your message and make sure it is relevant to what you are selling. If this article was titled *Sex in Advertising*, it may grab your attention, but it has nothing to do with the subject. Your idea will work best if it hits home and speaks to your audience on a personal level, creating a connection with purpose. Some ads are completely disjointed from their affiliated merchandise, causing readers to wonder just what is being advertised. Confusion sets in and critical attention span is lost.

Built on image and reputation, a great brand stays in demand because it clearly stands for something that is likeable and relevant to its customers. A brand's status is alluring to existing and potential buyers—both groups find it a persuasive, reassuring magnet. Even the best item at the most competitive price will have no value if the label is not sought after. Products exist to expand choice, but trademarks simplify those choices.

A brand's commodity news can reinforce existing consumer preferences and trigger potential new interest. But although there may be a slew of features, newsworthy facts and consumer benefits surrounding a company's goods, the push must be meaningful to the target audience.

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request a radical

breakthrough campaign.

When creating your ad, or giving direction for its creation, there are vital details to consider. With body copy, should you use photos, illustrations or headlines only? Opting for a headline and photo combo may support your communication, or perhaps a blank page with your logo would carry the most impact. What colours, or lack of, will do the trick? When making these decisions, keep in mind the simple-provocative-uniquerelevant advice. Marry images and words that work to connect viewers to what you are selling.

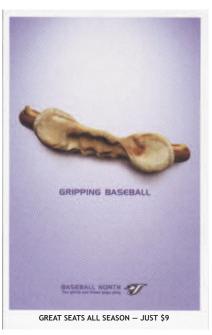
Prior to the colour explosion of computers, all of the machines were grey. One company redefined how we thought about these devices and gave us a new point of entry that was a fashion statement as much as it was a

technology improvement. The strategy highlighted the new colours, with the first spot featuring an orange laptop spinning to hip, provocative music.

The best innovative, crash-through-theclutter marketing tools get attention. These include coverwraps, polybagging, double-page creative consecutive right-hand page placements, bookmarks, inserts and banners. Such techniques have powerstormed campaigns and paved the way to consumer pocketbooks.

The larger the spot, the more it gets noticed. The same goes for the use of colour—bright takes the limelight. Ad buyers tend to request upfront, right-hand page placement. (However, there is no research to support the fact that running a right-hand page is more effective than a left.) If you are willing to pay, there are choice cover positions of 'inside front' and 'outside back.'

There is a fine line between out-of-the-box thinking and idea overkill. Too often, clients



A simple ad image can create a more powerful message than one with several photos and lots of text.

They want to create something unique, relevant, provocative and simple, but along the way something is missed. The focus, direction and ultimately the marketing become weak. Internal politics and irrelevant wish lists take control of what could have been a very effective strategy. It all turns into emotional baggage, which manifests itself as a cluttered, meaningless ad.

Sometimes congested ads result from a battle between retailers to promote as many products and pluses as possible, at the lowest price. Crucial promotional space becomes jam-packed with information. Clients and

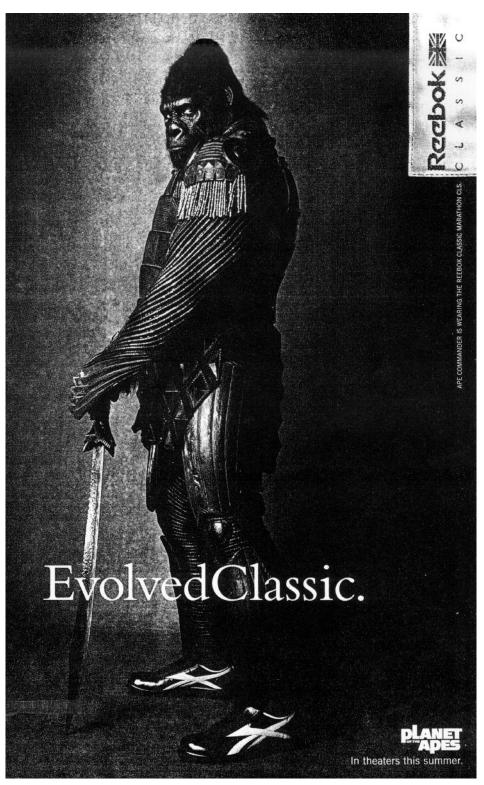
agencies lose perspective of what the consumer is looking for, versus what their subjective motives and ideas are driving them to sell. This is where 'information overload' or 'analysis paralysis' take hold.

To avoid falling into these common traps, try to clear your head of all preconceptions and expectations while you focus on your concept at hand. Details can be worked out later. For now, concentrate on how your ad idea makes you feel. Rather than fear these emotions, engage them. Then ask yourself if you are seeing the creation through the consumers' eyes or your own. Put yourself in the same frame of mind as when choosing a gift for someone you want to impress. Ads are about enticing buyers, not pleasing ourselves.

This article is courtesy of Rachel Fox, group account director with MacLaren McCann, one of Canada's leading advertising agencies.

There is a fine line between out-of-the-box thinking and idea overkill.

#### **Evolved Classic**



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## Aristotle and the Advertisers: The Television Commercial as Drama (passages from the essay)

## MARTIN ESSLIN

Dramatic form not only shapes our social behavior but confronts us regularly as a form of persuasive manipulation. A major literary critic, Martin Esslin, has even argued that much of television is dramatic in structure. Centuries ago Aristotle pointed out that dramatic plots can be reduced to two simple forms and two complex developments of those forms. In one basic form the fortunes of the central character or protagonist (hero) are improved during the course of the action. This is the basic comic plot. In the other simple form – the tragic — the protagonist experiences a fall in fortune.

The more complex plots involve a reversal in the course of the hero's fortunes: first a rise, followed by a falt, or first a fall, then a rise. A ristotle's word for such a reversal of fortune was peripeteia. In classic drama, reversals were often brought about by the intervention of a god, whose descent from the heavens was simulated by lowering the god or goddess onto the stage with a machine like a derrick or backhoe. The Latin term for such a "god from a machine" is deus ex machina, a term we still use for divine intervention or other mechanical methods of reversing a character's fortunes in a play.

Aristotle also believed that plots are more interesting if they lead to a change from ignorance to knowledge. He called such a change recognition or anagnorisis, and the new way of thinking brought about by recognition he called dianoia. He was surely right about the

**Aristotle and the Advertisers: The Television Commercials as Drama:** Reprinted from *Meditations: Essays on Brecht, Beckett, and the Media* by Martin Esslin. Copyright © 1980 Martin Esslin. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

importance of these features, for they are the basis of every detective story as well as of Aristotle's favorite play, the Oedipus of Sophocles. In a murder mystery the anagnorisis and dianoia lead to the peripeteia of the murderer. The structures Aristotle identified are still very much with us, so it should come as no surprise that Martin Esslin finds them active in TV commercials. Here are selections from his essay "Aristotle and the Advertisers":

We have all seen it a hundred times, and in dozens of variations: that short sequence of images in which a husband expresses disappointment and distress at his wife's inability to provide him with a decent cup of coffee and seems inclined to seek a better tasting potion outside the home, perhaps even at the bosom of another lady; the anxious consultation, which ensues between the wife and her mother or an experienced and trusted friend, who counsels the use of another brand of coffee; and finally, the idyllic tableau of the husband astonished and surprised by the excellence of his wife's new coffee, demanding a second—or even a third!—cup of the miraculously effective product.

A television commercial. And, doubtless, it includes elements of drama, yet is it not too short, too trivial, too contemptible altogether to deserve serious consideration? That seems the generally accepted opinion. But in an age when, through the newly discovered technologies of mechanical reproduction and dissemination, drama has become one of the chief instruments of human expression, communication, and indeed, thought, all uses of the dramatic form surely deserve study. If the television commercial could be shown to be drama, it would be among the most ubiquitous and the most influential of its forms and hence deserve the attention of the serious critics and theoreticians of that art, most of whom paradoxically still seem to be spellbound by types of drama (such as tragedy) that are hallowed by age and tradition, though practically extinct today. And surely, in a civilization in which drama, through the

musicals, from police serials to science fiction, from westerns to found not on the stage but in the mechanized mass media, the that, among all these, the television commercial might well be continuously available, and unending stream of entertainment world, a comprehensive theory, morphology, and typology of soap opera, from improvisational theatre to happenings - and cinema, television, and in most civilized countries, radio; that, for the vast majority of individuals in the so-called developed drama is urgently needed. Such a theory would have to take cognizance of the fact that the bulk of drama today is to be both on the stage and in the mass media, drama exists in a multitude of new forms, which might even deserve to be considered genres unknown to Aristotle-from mime to mass media, has become an omnipresent, all-pervasive, both unprecedented and highly significant.

fifty seconds in length, certainly exhibits attributes of drama. Yet dramatic, because basically they use mimetic action to produce a general? Not all TV commercials use plot, character, and spoken character and a story line—are present in the great majority of The coffee commercial cited above, albeit a mere thirty to semblance of real life, and the basic ingredients of drama – dialogue to the same extent. Nevertheless, I think it can be shown that most, if not all, TV commercials are essentially to what extent is it typical of the television commercial in them, either manifestly or by implication.

as she proudly displays, it is radiantly vital and fluffy. Is this not Take another frequently occurring type: a beautiful girl who character who is telling us her story. What captures our interest that, in fact, there is drama in it, implied in the clearly fictitious live in obscurity and neglect, but now she has become beautiful ust a bare announcement, flat and undramatic? I should argue cells us that her hair used to be lifeless and stringy, while now, and imagination is the radiant girl, and what she tells us is an discovered the miraculous new shampoo she was destined to event which marked a turning point in her life. Before she

presence of that traditional form of drama in which a seemingly charged, decisive events of the past that are now implicit in the present—the type of drama, in fact, of which Ibsen's Ghosts is a static display of character and atmosphere evokes highly and radiant with bliss. Are we not, therefore, here in the frequently cited specimen?

which, however brief it may be, has been composed by a team of grounds for arguing the opposite: for film stars, pop singers, and Marilyn Monroe or John Wayne—to name but a very few). Such roles that exist merely to display that splendid artifact. Hence if actors do not enact parts so much as lend their highly wrought institutions, or Karl Malden as the advocate of a credit card, no What, though, if the lady in question is a well-known show even famous sporting personalities project not their real selves personality rather than a series of differing characters (witness Lemaitre; great comics like Chaplin, Buster Keaton, Laurel and business or sporting personality and hence a real rather than a and artistically crafted fictitious personality to a succession of one is seriously asked to believe that they are informing us of their real experience with these institutions; we all know that fictitious character? Do we not then enter the realm of reality commedia dell'arte; great melodrama performers like Frederic Bob Hope or John Wayne appear as spokesmen for banking Hardy, or the Marx Brothers; or indeed, great film stars like highly skilled professional writers, and that they are merely rather than fictional drama? I feel that there are very strong they are speaking a preestablished, carefully polished text, throughout the history of drama, been the great actor who the harlequins and other permanent character types of the lending them the charisma of their long-established – and but a carefully tailored fictional image. There has always, essentially displayed no more than a single, continuous fictional—urbanity, sturdiness, or sincerity.

There remains, admittedly, a residue of nondramatic TV commercials: those which are no more than newspaper

advertisements displaying a text and a symbol, with a voice merely reading it out to the less literate members of the audience, and those in which the local car or carpet salesman more or less successfully tries to reel off a folksy appeal to his customers. But these commercials tend to be the local stations' fill-up material. The bulk of the major, nationally shown commercials are profoundly dramatic and exhibit, in their own peculiar way, in minimal length and maximum compression, the basic characteristics of the dramatic mode of expression in a state of particular purity—precisely because here it approaches the point of zero extension, as though the TV commercial were a kind of differential calculus of the aesthetics of drama.

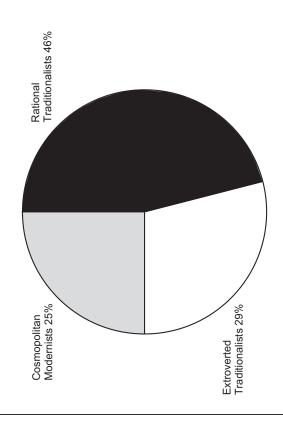
first beat the exposition is made and the problem posed. Always headaches read constipation, body odor, uncomfortable sanitary third beat shows the happy conclusion to what was a potentially domestic peace. In most cases there is even the equivalent of the action and generalizing it into a universally applicable principle. heroine's ultimate happiness that is at stake: his health or job or conversion, in fact the classical anagnorisis that leads to dianoia ogo – in other words the allegorical or symbolic representation three-beat basic structure can be found again and again. In the inefficient detergents that bring disgrace on the housewife). In and thus to the peripeteia, the turning point of the action. The the second beat a wise friend or confidant suggests a solution. Let us return to our initial example: the coffee playlet. Its relationship or success at work of the heroine or hero (or for tragic situation. For it is always and invariably the hero's or chorus of ancient tragedy in the form of an unseen voice, or indeed, a choral song, summing up the moral lesson of the epiphany of the product's symbol, container, trademark, or disaster threatens: persistent headaches endanger the love And this invariably culminates in a moment of insight, of pads, ill-fitting dentures, hemorrhoids, lost credit cards, And this is, almost invariably, accompanied by a visual

of the beneficent power that has brought about the fortunate outcome and adverted the ultimate disaster; the close analogy to the *deus ex machina* of classical tragedy is inescapable.

moment of anagnorisis and swelling to a triumphant coda at the of a few seconds. That all this has to be taken in instantaneously, seconds. Moreover such a mini-drama contains distinctly drawn tremendously suggestive while hardly ever rising to the level of simply translate the abstract idea into concrete terms. It literally incarnates the abstract message by bringing it to life in a human sympathy and empathy; the suburban scene visible through the increasing employment of dramatic techniques. Drama does not characters, who, while representing easily recognizable human actors portraying them, the way they are dressed, the way they witness to the housewifely skills of the heroine—and all subtly information on so many levels simultaneously within the span individualized in subtle ways, through the personalities of the moreover, ensures that most of the impact will be subliminal interested in and attracted by other human beings, their looks, personality and a human situation. Thus it activates powerful living room or kitchen window, the breakfast table that bears effectiveness of the TV commercial and the inevitability of its characterization: the tasteful furnishings of the home, not too opulent, but neat, tidy, and pretty enough to evoke admiring underlined by mood music rising to a dramatic climax at the All this is compressed into a span of from thirty to fifty fortunate conclusion of the action. Of all the art forms only subconscious drives and the deep animal magnetisms that types (as so many characters of traditional drama), are yet speak. The setting of the action, however briefly it may be dominate the lives of men and women who are always drama can communicate such an immense amount of full consciousness. It is this which explains the great glimpsed, also greatly contributes to the solidity of their charm, their mystery.

## SOCIAL VALUES TRIBES CANADA'S THIRTEEN

### The Elders



## Rational Traditionalists

Key Demographics

**Population** 

Proportion of Canadian population: 12 per cent

Proportion of Elders: 46 per cent

Total number in Canada: 3,658,600

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Other Demographics

Higher-than-average proportion in communities of fewer than 5,000 people

## Fundamental Motivation

Financial Independence, Security and Stability

### **Key Values**

Risk-aversion

Rationality

Respect for Historical Tradition

Respect for Authority

Duty

Deferred Gratification

## Words to Live By

"Follow your head, not your heart."

"Better safe than sorry."

"A bird in the hand is worth two in the bush."

#### **Icons**

Former British prime minister Winston Churchill Television character Ward Cleaver

Former American president Franklin D. Roosevelt Former businessman and politician C. D. Howe

Ontario premier Mike Harris Movie star John Wayne

The Unknown Soldier

## Money Orientation

Making it: "I'm looking forward to the gold watch of retirement after a lifetime of hard work."

Spending it: Price and pragmatism

Saving it: "A penny saved is a penny earned."

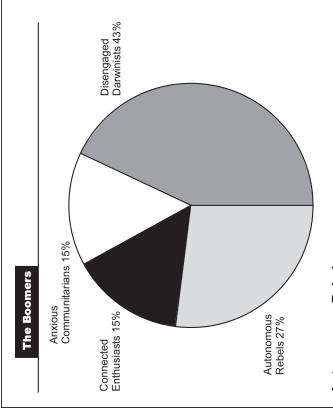
Giving it away: Church/synagogue/mosque Stealing it: "I'm no deadbeat thief."

## **Extroverted Traditionalists**

Key Demographics Population

Proportion of Canadian population: 7 per cent

(continued) Spending it: "Do I need it? Will it really make me happy?" Giving it away: Medical, educational and religious causes: Stealing it: "If you don't like the system, don't cheat it-Proportion of Canadian population: 6 per cent Personal Autonomy and Experience-seeking Citizen of the global village Maurice Strong Saving it: "A little risk can go a long way." Former governor general Jeanne Sauve Mostly mirror the general population Fotal number in Canada: 1,829,500 Making it: Doing well, living well Proportion of Elders: 25 per cent Author John Kenneth Galbraith "Take time to smell the roses." "Think globally, act locally." Cosmopolitan Modernists "The world is my oyster." Community Involvement Columnist Dalton Camp **Fundamental Motivation** Respect for Education body, mind, spirit Desire for Innovation Other Demographics Author Pierre Berton Global World-view Control of Destiny Money Orientation Key Demographics change it." Words to Live By Population **Key Values** Saving it: "Better safe than sorry (or so my adviser says)." Traditional Communities, Institutions and Social Status Making it: "I've been a good husband/wife, mother/ father, employee all my life; that's how people Spending it: "Wait till the neighbours see this." Higher-than-average proportion are women Former Quebec premier Maurice Duplessis Giving it away: Church/synagogue/mosque Higher-than-average proportion in Quebec "Adam and Eve, not Adam and Steve." "A penny saved is a penny earned." "Spare the rod and spoil the child." Total number in Canada: 2,134,400 Proportion of Elders: 29 per cent Respect for Historical Tradition Prime Minister Jean Chrétien TV character June Cleaver Stealing it: Thou shalt not. Respect for Institutions "Respect your elders." Fundamental Motivation Deferred Gratification Other Demographics "It's God's will." Money Orientation Words to Live By know me." Mother Teresa Jesus Christ Religiosity **Key Values** Family Duty Fear



# **Autonomous Rebels**

## Key Demographics

Population

Proportion of Canadian population: 11 per cent

Proportion of Boomers: 27 per cent

Total number in Canada: 3,354,000

Other Demographics

Higher-than-average proportion in British Columbia

Higher-than-average incomes

Higher-than-average proportion have completed

post-secondary education

Higher-than-average proportion are professionals

# Fundamental Motivation

Personal Autonomy and Self-fulfillment

### Key Values

Scepticism towards Traditional Institutions Suspicion of Authority

Individuality Freedom

### Words to Live By

"Knowledge is power."

"I did it my way."

"The personal is political."

### Icons

Governor General Adrienne Clarkson

Philosopher and critic Mark Kingwell Talk-show host Pamela Wallin

Environmentalist David Suzuki

Hillary and Bill Clinton

Feminist Gloria Steinem Martin Luther King Jr.

John Lennon

## Money Orientation

Making it: "I want my work to mean something, but I don't want it to mean everything."

Spending it: No frills, just function. Will pay for quality and convenience. Saving it: "Gotta risk some to make some; I know what I'm doing."

Giving it away: Medical and social causes

Stealing it: "Depends on the situation, but don't cheat the little guy."

# **Anxious Communitarians**

## Key Demographics

Population

Proportion of Canadian population: 6 per cent

Proportion of Boomers: 15 per cent Total number in Canada: 1,829,400

Other Demographics

Higher-than-average proportion are white-collar workers

# **Fundamental Motivation**

Traditional Communities, Institutions and Social Status

(continued)

### (continued) Higher-than-average proportion are blue-collar workers or Making it: "I need money to live as I wish, but I'd never let work keep me from some fun with my friends." Saving it: "I need my money now; I can't risk it in the Giving it away: Religious and medical organizations "Eat, drink and be merry, for tomorrow we die." Proportion of Canadian population: 17 per cent Higher-than-average proportion in Ontario Stealing it: "Stealing is generally wrong." Higher-than-average proportion are men Proportion of Boomers: 43 per cent Total number in Canada: 5,183,500 "Work to live, don't live to work." Spending it: "What's new?" Actress Shirley MacLaine Filmmaker Denys Arcand "Age is a state of mind." **Disengaged Darwinists** Other Demographics Pop star Celine Dion Pop star Madonna "Forever young." professionals "Live for today." Money Orientation short term." Experimentation Key Demographics Self-exploration Words to Live By Community Population Hedonism **Key Values** Icons Higher-than-average proportion are white-collar workers or Stealing it: "Might as well take what I can get while I can Making it: "My job is one of the ways I show myself and Saving it: "I leave it to the experts. I don't want to do Higher-than-average proportion are professionals Proportion of Canadian population: 6 per cent Self-exploration and Experience-seeking get it. If I don't someone else will." Giving it away: Religious organizations Proportion of Boomers: 15 per cent Total number in Canada: 1,829,400 Spending it: "Show me the label." Household guru Martha Stewart Talk-show host Oprah Winfrey anything rash or foolish." "It's only common sense." TV personality Bill Cosby **Connected Enthusiasts** Deference to Authority others who I am." "Don't rock the boat." "Buy it—it's on sale." **Fundamental Motivation** Other Demographics Comedian Tim Allen "Dress for success." Need for Respect **Money Orientation** Key Demographics unemployed Words to Live By Consumerism Population **Key Values**

# Fundamental Motivation

Financial Independence, Security and Stability

### Key Values

Self-interest

Social Darwinism

Rationality Simplicity

Desire for Money

### Words to Live By

"It's the law of the jungle."

"Look out for Number One." "Every man for himself."

"I read it in the Post/the Sun." "Survival of the fittest."

### **Icons**

Ontario premier Mike Harris

Columnist Barbara Amiel

Sports commentator Don Cherry

TV character Al Bundy

Hockey player Eric Lindros

## Money Orientation

Making it: "Show me the money."

Spending it: "They have everything I want at

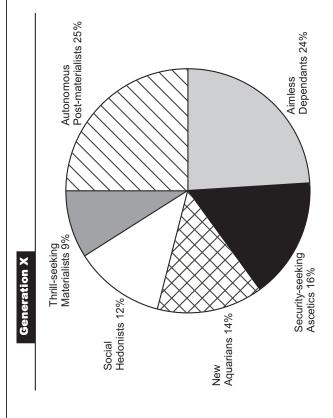
Canadian Tire; their stuff is cheap, and it works."

Saving it: Slow and steady

Giving it away: Religious organizations

Stealing it: "I was raised knowing right from wrong.

Stealing is wrong."



# **Aimless Dependants**

## Key Demographics

Population

Proportion of Canadian population: 8 per cent Proportion of Gen Xers: 24 per cent

Total number in Canada: 2,439,300

Other Demographics

Higher-than-average proportion are blue-collar workers

Higher-than-average proportion in communities of fewer or unemployed

than 5,000 people

# Fundamental Motivation

Financial Independence, Security and Stability **Key Values** 

Desire for Independence

Ostentations Consumption

(continued)

Making it: "I want two things out of a job: a cheque and a title." (continued) "It's not how you play the game—it's whether you win." Proportion of Canadian population: 5 per cent Spending it: "I need chic and I need it now." Former basketball superstar Michael Jordan Giving it away: Medical charities, if at all Social Justice and Experience-seeking Mostly mirror the general population Contempt for Traditional Authorities Proportion of Gen Xers: 14 per cent Current basketball star Vince Carter Total number in Canada: 1,524,600 Saving it: "Already? What for?" Concern for the Less Fortunate Stealing it: Too busy shopping Actress Pamela Lee Anderson Singer/actress Jennifer Lopez Concern for the Environment "I feel the need for speed." Fundamental Motivation Respect for Education Other Demographics Singer Shania Twain "Money is power." Money Orientation Key Demographics Rap star Jay-Z Words to Live By **New Aquarians** Adaptability Population Hedonism **Key Values** Giving it away: "What has anyone ever done for me?" Spending it: "I don't care if kids in Indonesia made it. "It doesn't matter who you vote for-the government Saving it: "It's my money; I'd better not lose any." Desire for Recognition, Respect and Admiration Proportion of Canadian population: 3 per cent Desire for Money and Material Possessions Traditional Communities, Social Status and Making it: "My job is just a paycheque." "What's the system ever done for me?" Mostly mirror the general population Proportion of Gen Xers: 9 per cent Total number in Canada: 914,700 Talk-show host Jerry Springer Thrill-seeking Materialists Stealing it: "Carpe diem." "F\*\*k it, motherf\*\*\*\*!" Experience-seeking **Fundamental Motivation** How much is it?" "Get out of my face." Other Demographics Metal band Slipknot WWF star the Rock always wins. " Rap artist Eminem Money Orientation Key Demographics Words to Live By Population Aesthetics Nihilism Fatalism **Key Values** 

### Words to Live By

"There is no being, only becoming." "Everything changed in Seattle."

"No justice, no peace."

Singer Sarah McLachlan

Author Naomi Klein

Singer/activist Jello Biafra

Rap-metal group Rage Against the Machine

Author/activist John Zerzan

Hip-hop group dead prez

## Money Orientation

Spending it: "When I must consume at all, I consume Making it: "I'd never do work I didn't believe in."

with conscience."

Saving it: "I'm not saving much now, but when I do I'll call the shots."

Giving it away: Environmental and social causes

Stealing it: "No, thanks."

# **Autonomous Post-materialists**

## Key Demographics

**Population** 

Proportion of Canadian population: 9 per cent

Proportion of Gen Xers: 25 per cent

Fotal number in Canada: 2,344,200

Other Demographics

Higher-than-average proportion are students

Higher-than-average proportion are single

# **Fundamental Motivation**

Personal Autonomy and Self-fulfillment

**Key Values** 

Spontaneity Freedom

Words to Live By

"It's my life."

"Do your own thing." "Image is nothing."

Dot-com millionaires (any of them)

Computer hacker Mafiabov

Editor Richard Martineau

Bart Simpson

Apple co-founder Steve Jobs

Basketball star Dennis Rodman

Tennis players Venus and Serena Williams

Animated character Eric Cartman

## Money Orientation

Making it: "Freedom and personal satisfaction are my

priorities."

Spending it: "Experiences, not stuff."

Saving it: "I'm testing the market so I can make my own decisions when the time comes."

Giving it away: Medical charities

Stealing it: "From the market, but not from regular people."

### Social Hedonists

### Key Demographics

**Population** 

Proportion of Canadian population: 4 per cent

Proportion of Gen Xers: 12 per cent

Total number in Canada: 1,219,700

Other Demographics

Higher-than-average proportion are teenagers

### Hedonism and New Communities Fundamental Motivation

Risk-taking

### Key Values

Aesthetics

Sexual Permissiveness

Immediate Gratification

(continued)

### Words to Live By

"If you look good, you feel good." "My friends are my family." "Don't worry, be happy."

"Pass the joint."

Race-car driver Jacques Villeneuve

Pop-punk band Blink 182 Extreme sports athletes Pop star Ricky Martin

Movie character Austin Powers

Rap star Sisqo

## Money Orientation

Making it: "Show me the money."

Saving it: "I'll start saving when fashion stands still." Spending it: "If it's not the latest, it's not for me."

Giving it away: "Why?" Stealing it: "Why not?"

# Security-seeking Ascetics

## Key Demographics

**Population** 

Proportion of Canadian population: 6 per cent Proportion of Gen Xers: 16 per cent

Fotal number in Canada: 1,829,500

Other Demographics

Higher-than-average proportion are women

Higher-than-average proportion have young kids

# **Fundamental Motivation**

Family, Security and Stability

### Key Values

Simplicity Security

"My kids are my life."

Deferred Gratification Words to Live By

"Make hay while the sun shines." "Home is where the heart is." "Some values are timeless." "Tried, tested and true."

Their own parents and grandparents Russell Crowe in the film Gladiator

Falk-show host Rosie O'Donnell Any mother protecting her kids

Finance Minister Paul Martin

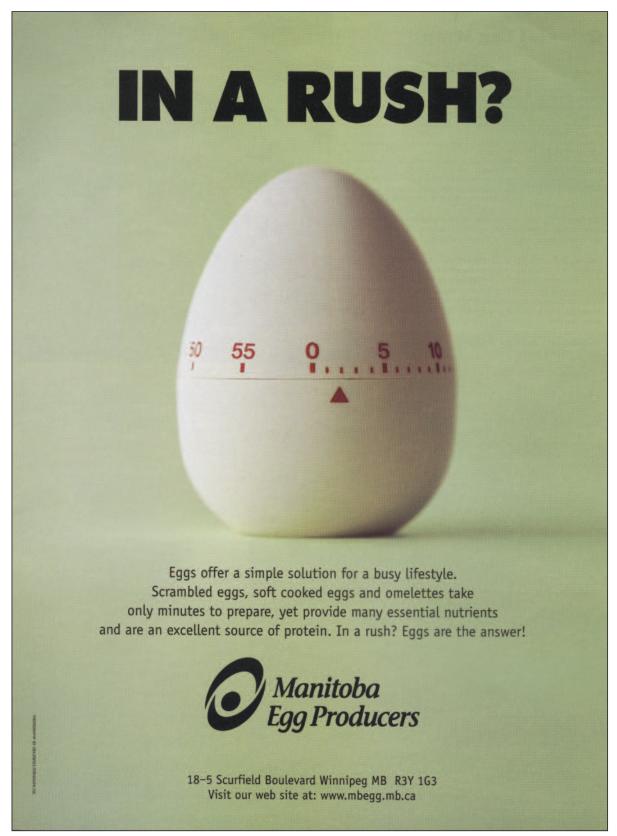
## Money Orientation

Making it: "I'd prefer a job that offered me satisfaction, but stability is my top priority."

Spending it: Trying not to Saving it: Doggedly

Giving it away: Religious and medical charities

Stealing it: No way



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### How to Produce Advertising That Sells

by David Ogilvy

David Ogilvy is one of the best-known figures in the advertising world. In his books, he defends advertising in a provocative way, and reveals how to succeed in the business. In the following selection from *Ogilvy on Advertising*, Ogilvy gives his formula for successful advertising. It is advice worthy of your attention—Ogilvy's advertising agency, Ogilvy and Mather, is the fourth largest in the world.

You don't stand a tinker's chance of producing successful advertising unless you start by doing your homework. I have always found this extremely tedious, but there is no substitute for it.

First, study the product you are going to advertise. The more you know about it, the more likely you are to come up with a big idea for selling it. When I got the Rolls-Royce account, I spent three weeks reading about the car and came across a statement that "at sixty miles an hour, the loudest noise comes from the electric clock." This became the headline, and it was followed by 607 words of factual copy.

Later, when I got the Mercedes account, I sent a team to the Daimler-Benz headquarters in Stuttgart. They spent three weeks taping interviews with the engineers. From this came a campaign of long, factual advertisements which increased Mercedes sales in the United States from 10 000 cars to 40 000.

When I was asked to do the advertising for Good Luck margarine, I was under the impression that margarine was made from *coal*. But ten days' reading enabled me to write a factual advertisement which worked.

Same thing with Shell gasoline. A briefing from the client revealed something which came as a surprise to me; that gasoline has several ingredients, including Platformate, which increases mileage. The resulting campaign helped to reverse a seven-year decline in Shell's share-of-market.

(continued)

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If you are too lazy to do this kind of homework, you may occasionally *luck* into a successful campaign, but you will run the risk of skidding about on what my brother Francis called "the slippery surface of irrelevant brilliance."

Your next chore is to find out what kind of advertising your competitors have been doing for similar products, and with what success. This will give you your bearings.

Now comes research among consumers. Find out how they think about your kind of product, what language they use when they discuss the subject, what attributes are important to them, and what promise would be most likely to make them buy your brand.

If you cannot afford the services of professionals to do this research, do it yourself. Informal conversations with half-a-dozen [consumers] can sometimes help a copywriter more than formal surveys in which he or she does not participate.

### **Positioning**

Now consider how you want to "position" your product. This curious verb is in great favor among marketing experts, but no two of them agree on what it means. My own definition is "what the product does, and who it is for." I could have positioned Dove as a detergent bar for men with dirty hands, but chose instead to position it as a toilet bar for women with dry skin. This is still working 25 years later.

In Norway, the SAAB car had no measurable profile. We positioned it as a car for *winter*. Three years later it was voted the *best* car for Norwegian winters.

To advertise a car that looked like an orthopedic boot would have defeated me. But Bill Bernbach and his merry men positioned Volkswagen as a protest against

the vulgarity of Detroit cars in those days, thereby making the Beetle a cult among those Americans who eschew conspicuous consumption.

### **Brand Image**

You now have to decide what "image" you want for your brand. Image means personality. Products, like people, have personalities, and they can make or break them in the market place. The personality of a product is an amalgam of many things—its name, its packaging, its price, the style of its advertising, and, above all, the nature of the product itself.

Every advertisement should be thought of as a contribution to the brand image. It follows that your advertising should consistently project the *same* image, year after year. This is difficult to achieve, because there are always forces at work to change the advertising—like a new agency, or a new Marketing Director who wants to make his or her mark.

It pays to give most products an image of quality—*a First Class ticket*. This is particularly true of products whose brandname is visible to your friends, like beer, cigarettes and automobiles: products you "wear." If your advertising looks cheap or shoddy, it will rub off on your product. Who wants to be seen using shoddy products?

Take whiskey. Why do some people choose Jack Daniel's, while others choose Grand Dad or Taylor? Have they tried all three and compared the taste? Don't make me laugh. The reality is that these three brands have different *images* which appeal to different kinds of people. It isn't the whiskey they choose, it's the image. The brand image is 90 percent of what the distiller has to sell.

Researchers at the Department of Psychology at the University of California

(continued)

gave distilled water to students. They told some of them that it was distilled water, and asked them to describe its taste. Most said it had no taste of any kind. They told the other students that the distilled water came out of the tap. Most of them said it tasted *horrible*. The mere mention of tap conjured up an image of chlorine.

Give people a taste of Old Crow, and tell them it's Old Crow. Then give them another taste of Old Crow, but tell them it's Jack Daniel's. Ask them which they prefer. They'll think the two drinks are quite different. They are tasting images.

I have always been hypnotized by Jack Daniel's. The label and the advertising convey an image of homespun honesty, and the high price makes me assume that Jack Daniel's must be superior.

Writing advertising for any kind of liquor is an extremely subtle art. I once tried using rational facts to *argue* the consumer into choosing a brand of whiskey. It didn't work. You don't catch Coca-Cola advertising that Coke contains 30 percent more cola berries.

Next time an apostle of hard-sell questions the importance of brand images, ask him how Marlboro climbed from obscurity to become the biggest-selling cigarette in the world. Leo Burnett's cowboy campaign, started 25 years ago and continued to this day, has given the brand an image which appeals to smokers all over the world.

### What's the big idea?

You can do homework from now until doomsday, but you will never win fame and fortune unless you also invent *big ideas*. It takes a big idea to attract the attention of consumers and get them to buy your product. Unless your advertising contains a big idea, it will pass like a ship in the night.

I doubt if more than one campaign in a hundred contains a big idea. I am supposed to be one of the more fertile inventors of big ideas, but in my long career as a copywriter, I have not had more than 20, if that. Big ideas come from the unconscious. This is true in art, in science, and in advertising. But your unconscious has to be well informed; or your idea will be irrelevant. Stuff your conscious mind with information, then unhook your rational thought process. You can help this process by going for a long walk, or taking a hot bath, or drinking half a pint of claret. Suddenly, if the telephone line from your unconscious is open, a big idea wells up within you.

My partner Esty Stowell complained that the first commercial I wrote for Pepperidge Farm bread was sound enough, but lacking in imagery. That night I dreamed of two white horses pulling a baker's delivery van along a country lane at a smart trot. Today, 27 years later, that horse-drawn van is still driving up that lane in Pepperidge commercials.

When asked what was the best asset a person could have, Albert Lasker—the most astute of all advertising people—replied, "Humility in the presence of a good idea." It is horribly difficult to recognize a good idea. I shudder to think how many I have rejected. Research can't help you much, because it cannot predict the *cumulative* value of an idea, and no idea is big unless it will work for 30 years.

One of my partners came up with the idea of parading a herd of bulls through Merrill Lynch commercials under the slogan—"Merrill Lynch is *bullish* on America." I thought it was dopey, but fortunately it had been approved before I saw it. Those bulls are still parading, long after the account moved to another agency.

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It will help you recognize a big idea if you ask yourself five questions:

- 1. Did it make me gasp when I first saw it?
- 2. Do I wish I had thought of it myself?
- 3. Is it unique?
- 4. Does it fit the strategy to perfection?
- 5. Could it be used for 30 years?

You can count on your fingers the number of advertising campaigns that run even for five years. These are the superstars, the campaigns that go right on producing results through boom and recession, against shifting competitive pressures, and changes of personnel. The Hathaway eyepatch first appeared in 1951 and is still going strong. Every Dove commercial since 1955 has promised that, "Dove doesn't dry your skin the way soap can." The American Express commercials, "Do you know me?," have been running since 1975. And Leo Burnett's Marlboro campaign has been running for 25 years.

### Make the product the hero

Whenever you can, make the product itself the hero of your advertising. If you think the product too dull, I have news for you: there are no dull products, only dull writers. I never assign a product to a writer unless I know that he or she is personally interested in it. Every time I have written a bad campaign, it has been because the product did not interest me.

A problem which confronts agencies is that so many products are no different from their competitors. Manufacturers have access to the same technology: marketing people use the same research procedures to determine consumer preferences for color, size, design, taste and so on. When faced with selling "parity" products, all you can hope to do is explain their virtues more persuasively than your competitors, and to differentiate them by the style of your advertising. This is the "added value" which advertising contributes, and I am not sufficiently puritanical to hate myself for it.

### "The positively good"

My partner Joel Raphaelson has articulated a feeling which has been growing in my mind for some time:

"In the past, just about every advertiser has assumed that in order to sell his goods he has to convince consumers that his product is *superior* to his competitor's.

"This may not be necessary. It may be sufficient to convince consumers that your product is positively good. If the consumer feels certain that your product is good and feels uncertain about your competitor's, he will buy yours.

"If you and your competitors all make excellent products, don't try to imply that your product is better. Just say what's good about your product—and do a clearer, more honest, more informative job of saying it.

"If this theory is right, sales will swing to the marketer who does the best job of creating confidence that his product is positively good."

This approach to advertising parity products does not insult the intelligence of consumers. Who can blame you for putting your best forward?

### GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 3
Using Language to
Experiment and Extend

### Sequence 3

### Using Language to Experiment and Extend

### General Introduction

At this point in the course, you have a basic understanding of using language for both aesthetic and pragmatic purposes, and you probably know which you prefer. In Sequence 3, you will choose to develop **either** your language skills for pragmatic purposes or your language skills for aesthetic purposes by choosing to complete **either** Sequence 3A: Using Language to Persuade **or** Sequence 3B: Using Language to Challenge. You will use the research you did in Sequence 2 and put the information you gathered to work or to play.

You will complete only one of these two sequences, so choose the one that you will enjoy and find most rewarding. They are roughly equivalent in lesson work and in the time you are expected to spend, and the same specific learning outcomes will be assessed for each of the assignments (although they will be customized for each task). Both assignments require time and effort, and both are rather unusual. Both sequences will prepare you for Sequence 4: Using Language to Manipulate, although you will be prepared somewhat differently. So you should base your decision on your personal interests and goals, not on whichever one you think will be "easier" or "faster."

If you choose **Sequence 3A: Using Language to Persuade**, you will examine a variety of techniques (metaphor, visual symbols, and other emotional appeals) that can be used to persuade audiences to believe ideas, to take action, and to buy products. You will study these techniques as they are used in such texts as editorials, argumentative and persuasive essays, editorial cartoons, speeches, appeals for donations, and print or television advertising. You will then complete your assignment, which is a Campaign Plan and Presentation—you will plan out a campaign to promote a product or organization that relates to your topic from Sequence 2, creating such texts as a slogan, a logo, two direct mail letters, and either a print advertisement or television commercial, and you will present that plan to your

The suggested time allotment for Sequence 3 is 25 hours.

client. This sequence and its focus on persuasive techniques will prepare you for Sequence 4 with its focus on manipulative uses of language because manipulation is basically an extreme form of persuasion.

If you choose **Sequence 3B: Using Language to Challenge**, you will look at how language can be used to challenge audiences, asking them to take on new perspectives and see the world from a variety of angles. You will learn how texts such as lectures, fables, Shakespearean plays, and critical essays can set out to challenge you, and how you can challenge various texts. You will then complete your assignment, which is a Multigenre Paper—you will create a variety of short forms from a variety of perspectives in a variety of voices to show the complexity of your topic from Sequence 2 and to challenge your audience to think about it differently. This sequence and its focus on the challenge of different perspectives will help you to take on the unusual perspectives required in your study of the novel, *Nineteen Eighty-four*, in Sequence 4.

When making your decision, you may want to ask yourself questions such as the following:

- Am I interested in the practical details of planning a campaign or am I more interested in exploring a variety of aesthetic forms and diverse voices in a multigenre paper?
- Do I like more structure to an assignment (as is provided for the campaign plan and presentation) or do I prefer to be let loose to explore my creativity (as would be expected in the multigenre paper)?
- Am I a more abstract thinker, enjoying thinking about ideas in different ways (in a multigenre paper), or am I a more concrete thinker, preferring to think through hands-on work (such as a campaign plan)?
- With regards to the topic of my inquiry in Sequence 2, am I interested in promoting some product or organization related to it in a campaign, or would I really enjoy exploring the topic further through more aesthetic forms from a variety of angles?



Take your time making this decision, and contact your tutor/marker if you need to know more before committing yourself to one of the sequences.

### Notes

### GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 3B Using Language to Challenge

### Sequence 3B

### **Using Language to Challenge**

### Introduction

To challenge someone is to stretch her abilities, stimulate his thinking, and push her beyond where she feels comfortable. Texts are often created for this purpose—to challenge the audience. At the same time, audiences can challenge texts by reading/viewing/listening to them in a resistant way. Finally, especially provocative texts can encourage audiences to challenge each other—in fact, writers such as William Shakespeare created texts that have been doing that for hundreds of years.

Rising to a challenge requires a certain openness to change, new ideas, and alternate perspectives. In psychological terms, one way to describe a challenge is to say a person is in a state of **cognitive dissonance**. Cognitive dissonance is what someone experiences whenever ideas that are inconsistent with one another are introduced, and the person feels a need to resolve that inconsistency somehow. For example, if a coworker tells you that your boss is exploiting her employees for her own profit, this could put you in a state of cognitive dissonance if you had always believed your boss to be a principled and caring person. Having these two inconsistent ideas in your mind—her exploitative nature and her caring nature—is very uncomfortable, and you would like to remove this discomfort by somehow making sense of the two ideas. This desire for comfort may motivate you to learn more about the character of your boss, so that you can either confirm or deny your coworker's statement.

In this way, cognitive dissonance, or challenge, is the motivation for learning new ideas and taking on new perspectives. The process by which you should deal with challenging information, i.e., information that does not easily fit with your previous knowledge, is as follows (Senior 3 English Language Arts: A Foundation for Implementation, 4-58):

 Evaluate the source, logic, and validity of the new information.

- · Examine the sources of your previous knowledge:
  - Was it based on personal experience? If so, are there other ways to interpret that experience?
  - Was it based on information from a credible source?
  - Was it complete, or have you made assumptions to fill in gaps in your understanding?
- Identify the specific elements of difference between previous and new information:
  - Are the discrepancies due to differences in fact? in interpretation? in values?
- Decide to revise your understanding or to reject the new information.

So if a text is to challenge you, it presents ideas or perspectives that are inconsistent with the ideas or perspectives you already hold. This then motivates you to re-evaluate the prior knowledge and build a new understanding. Similarly, if you want to challenge an audience, you should present ideas and perspectives that will be new to those readers/listeners/viewers and that will force them to think again about their previous understandings.

In this sequence, you and your response partner will look at texts that attempt to challenge audiences to think deeply and critically, as well as texts that challenge other texts. You will also, as a reader and viewer, learn ways to challenge texts by being a resistant reader/viewer, which means you will resist the perspective that the text positions for you rather than just automatically "go with the flow." As you do this, you will learn about a variety of critical perspectives or lenses that you can take on when examining texts.





Finally, you will take on the task of challenging yourself, other texts, and your audience as you create a multigenre paper (Assignment 3B). This paper will allow you to take on a variety of new forms, perspectives, and voices, using the information you gathered on your topic of choice in Sequence 2. You will begin to write some of the pieces for your multigenre paper in each lesson, so you will have a headstart by the time you get to Lesson 5.

The Checklist for Sequence 3B: Using Language to Challenge form in the Forms section indicates with an asterisk which lesson work is to be submitted to the Distance Learning Unit with your assignment. You do not have to submit all of your 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:



Throughout this sequence, you will focus on the following general learning outcomes:

- 1—Explore thoughts, ideas, feelings, and experiences
- 2—Comprehend and respond personally and critically to oral, print, and other media texts
- 4—Enhance the clarity and artistry of communication
- 5—Celebrate and build community

You will also have the opportunity to achieve some specific learning outcomes from the other general learning outcomes. The specific learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.

### Notes

### Lesson 1

### **Texts That Challenge Us**

The main purpose of some texts is to challenge an audience to think more deeply, to take on other perspectives, and to go imaginatively to places never gone before. Such texts are not generally easy reads, but they often reward the efforts put into reading/viewing/listening to them, and they can dramatically change one's way of thinking.

In this lesson, you will listen to a speech given by US American author Toni Morrison, in which she challenges her audience to think deeply about the uses we make of language and texts.

### The Challenge of Listening to a Lecture



This lesson and the first part of the next lesson are designed to help you to develop your listening skills. You will need effective critical listening skills throughout your school and work life. If you go on to post-secondary studies, you will be expected to listen carefully and critically to complex lectures. When you enter the workforce, employers, coworkers, and clients will expect courteous and focused listening from you. Therefore, it is worth spending some time with this lecture, not only for the important issues raised, but also for the opportunity to practise your listening. In real-life listening situations, you often discuss what you hear with others in order to clarify and further develop your thinking, so you will discuss this lecture with your response partner.

In 1993, author Toni Morrison was awarded the Nobel Prize for Literature. She gave her acceptance speech and lecture in Stockholm, Sweden, on December 7 of that year. This lecture is not an easy listen. Morrison takes her responsibility to the audience before her and to all future audiences very seriously and tries to express her deep concerns about the ways we use language, which is the tool of her trade. She challenges her audience on various levels using several techniques, including the use of extended metaphor and the inclusion of multiple readings of a text. She brings assumptions into the conscious mind when she discusses issues of power and the ways it is misused, which are uncomfortable topics both for those who feel they have no power, and for those who know they do. She challenges her audience to think carefully about how power and language are used.

In addition, the audience she is speaking before is not a group of high school students, but rather members of the distinguished Nobel Foundation. You may find her vocabulary, style, and organizational patterns challenging. Although the form is a lecture, Morrison is famous as a creative and poetic writer of fiction, so she uses aesthetic techniques more than a purely pragmatic lecturer would. For example, she may move around and through ideas more fluidly and in a more storytelling form than a traditionally organized lecture of "main point/supporting details/explanation" would.

For these reasons, we will examine this text slowly and carefully, listening to the first half in this lesson and the second half in the next lesson. We will examine it not only as a text that challenges its audience, but also in later lessons as a demonstration of how one can challenge texts. Because it touches on issues of manipulation and oppression through language, it also serves as preparation for Sequence 4, where you explore the consequences of oppressive language. It is a text that rewards a number of careful readings/listenings.

Before you listen to the lecture, we will review some key behaviours, skills, and attitudes necessary for effective listening. Good listeners do the following (*Sample Listening Activities and Assessments*, Saskatchewan Education, 9 and 12):



### **Prepare to Listen**

- approach the listening task with an open mind about the speaker and the topic
- think or read about the topic
  - What do I know about the topic?
  - What do I expect to hear about the topic?
  - What am I going to listen for and how can I note this?
- have a purpose and decide what can be gained by listening
  - Am I listening to understand, learn, and remember important information or to follow instructions?
  - Am I listening to evaluate and judge information?
  - Am I listening to identify the speaker's feelings and to empathize with the speaker?
  - Am I listening for my own pleasure?

### Get the Message

- · keep mind focused on the speaker
- concentrate on what is being said
- listen for major points and supporting details
  - What are the key and supporting ideas?
  - How are these ideas organized and presented?
- take notes in a purposeful and thoughtful manner
- work to understand the message that is being sent
- keep an open-minded attitude

### Follow Up on What Is Heard

- review and think about the message
  - Can I restate the main points in my own words?
- ask questions for clarification
  - Did I miss anything important?
  - What questions do I need to ask to clarify my understanding?
- ask "How can I use the information?" and "How does this relate to me?"
- · decide what you need to do next
  - What else do I need to know about the topic?

In addition, listeners should be courteous, especially when in the presence of the speaker. While you will not be in Toni Morrison's presence, you will be discussing the lecture with your response partner, so you should practise the following behaviours at all times (Sample Listening Activities and Assessments, Saskatchewan Education, 17):

### **Courteous Speakers**

- respect the age, gender, and cultural differences that may exist between the speaker and the listener
- assume the proper stance—show genuine interest and ensure verbal and nonverbal messages are consistent and positive
- spend more time listening than speaking—listen more and let the other person finish speaking
- find interest in the speaker they realize there are no boring subjects, only bored people
- listen to what the speaker means between the lines pay attention to both the content of the message and the feelings behind that message
- realize that they have built-in filters to shut out what they do not want to hear
- use appropriate questions, paraphrases, descriptions, and perception checks to show understanding and empathy with the speaker (rather than advice, opinions, judgements, and joking)
- take into account as many variables as possible in their responses in order to maximize the comfort levels of the speaker

### Part 1: Before Listening

As said above, part of preparing to listen involves thinking about the topic. Before you and your response partner listen to the lecture, you will discuss some of the ideas about language that are addressed by Morrison. This discussion will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

Suggested time allotment: approximately 75 minutes



This response partner discussion will be appropriate for inclusion in your portfolio at the end of the course. Take care to do your best work and be sure

to save it.

- 1.1.2 You will invite the challenging ideas and opinions of your response partner through the completion and discussion of an opinionnaire, which should help you to re-examine your own ideas and positions about language and how it is used.
- 1.2.1 You will explain how the new knowledge, ideas, and perspectives of your response partner helped to reshape your own knowledge, ideas, and beliefs.
- 1. Remove the "Language Opinionnaire" form from the Forms section of this sequence. Read each statement carefully and write whether you agree or disagree with it in the space beneath the "My Response" heading.
- 2. Meet with your response partner, and have him or her also respond to the statements. Record your response partner's responses on your form, and discuss any statements where you differed in your responses.
- 3. Write a reflection on your discussion on the back of your form. Has your response partner shown you a new way to think about language? What ideas did he or she contribute that you hadn't thought of? Were you open to new ideas during the discussion? Will you change any of your responses on the opinionnaire as a result of this discussion?

In her lecture, Morrison chooses her words very carefully for maximum effect. As a result, her vocabulary is not necessarily made up of words you typically hear in your day-to-day life. Even if the particular words are all familiar to you, the combination of them may strike you as unusual. You will examine some of this vocabulary before hearing it, and by doing so, you will have the opportunity to achieve the following specific learning outcome:

2.3.3 You will analyze the possible impact of vocabulary and idiom in this lecture; you will identify how word choice is used in language communities, particularly in academic settings such as a Nobel prize lecture.

4. Remove the forms "Exclusion Brainstorming" and "Predict-o-Gram" from the Forms section of this sequence and put them in your Resource Binder. Complete each of them—this should give you a good preview of some of the vocabulary and related concepts in Morrison's lecture. As you know, making predictions is an excellent comprehension strategy, and it will help you to think about what you will be listening for.



### Suggested time allotment: approximately 30 minutes

### Part 2: Beginning of Lecture (Folk Tale Part)

Morrison's Nobel Lecture can be divided into parts. After her introductory greetings to the audience and acknowledgement of the honour she has received, Morrison begins her lecture with the telling of a folktale. She then provides an interpretation of what that folktale could mean to people today, and follows that with an alternate interpretation.

### **During Listening**

As you listen to the beginning of the lecture, you will have the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 2.1.2 You will apply appropriate comprehension strategies (such as predicting, questioning, inferring, discussing, relistening, etc.) to monitor (or check on) your understanding and to extend your interpretation of Morrison's lecture.
- 2.1.3 You will use textual cues (such as pauses, rising and falling intonation, changes in volume, changes in rate, etc.) and organizational patterns (such as sequential, comparecontrast, hierarchical, etc.) to make sense of and interpret Morrison's lecture.
- 4.4.3 You will demonstrate critical listening behaviours (such as showing genuine interest, noticing shifts in tone, listening for main points and supporting ideas, etc.) to make inferences about Morrison's lecture.





This audiotape was to be ordered from the Distance Learning and Information Technologies Unit office in Winkler, as indicated in the Introduction to the course.





1. At a time when your response partner is available to join you, listen to the beginning of the Toni Morrison's Nobel Lecture in Literature, 1993 up to and including the following passage (approximately 3 minutes):

"Finally she speaks and her voice is soft but stern. 'I don't know,' she says. 'I don't know whether the bird you are holding is dead or alive, but what I do know is that it is in your hands. It is in your hands."

### **After Listening**

2. At this point, stop the tape. Discuss with your response partner your interpretation of what the woman means when she says the bird is "in your hands." Is that a satisfactory answer to the question the young people ask? Why or why not? Record your discussion.

As you discuss the lecture with your response partner throughout your listening, you will have the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.1.2 You will invite the challenging ideas and opinions of your response partner and of Morrison through a discussion, which should facilitate the re-examination of your own ideas and positions on the topic of language.
- 1.2.2 You will explore the strengths and limitations of various viewpoints on language and identify aspects for further consideration; you will evaluate the implications of Morrison's perspective on language when you respond to the lecture.
- 2.2.2 You will respond personally and critically to the perspectives and styles of Toni Morrison's Nobel Lecture.
- 2.2.3 You will analyze how the language and stylistic choices (that is, the vocabulary and sentence structure) in Morrison's lecture communicate in the way that Morrison intended.
- 5.2.1 You will demonstrate how your response partner's and Morrison's ideas and viewpoints help to deepen your understanding of texts (such as this lecture), other people, and yourself.

3. In your Resource Binder, write at least one half to one full page where you reflect on the meanings you constructed, the questions you still have, and the discussion with your response partner.

Sequence 3B, Lesson 1

As you reflect on your process of listening and your discussions with your response partner, you will have the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 3.3.4 You will evaluate the effect of discussing the lecture on your ideas and conclusions.
- 5.2.1 You will demonstrate how Morrison's and your response partner's ideas and viewpoints help to deepen your understanding of texts, others, and yourself.

# Part 3: Morrison's Ideas and Interpretations (Second Part of Lecture)

After telling the folk tale about the blind woman and the children, Morrison offers a possible interpretation of what the various elements may represent, and explores the ideas and implications that may come out of such an interpretation.

# **During Listening**

The ideas that Morrison explores in this next part of the lecture are varied and complex, so you will have to make use of all of the comprehension/listening skills in your repertoire. A chart has been provided to help you with one key strategy—determining important ideas.



This response partner discussion will be appropriate for inclusion in your portfolio at the end of the course. Take care to do your best work and be sure to save it.

Suggested time allotment: approximately 45 minutes

Listening to and processing the ideas of this part of the lecture will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:



- 2.1.2 You will apply appropriate comprehension strategies (such as predicting, questioning, inferring, discussing, relistening, determining important ideas, etc.) to monitor (or check on) your understanding and to extend your interpretation of Morrison's lecture.
- 2.1.3 You will use textual cues (such as pauses, rising and falling intonation, changes in volume, changes in rate, etc.) and organizational patterns (such as sequential, comparecontrast, hierarchical, etc.) to make sense of and interpret Morrison's lecture.
- 4.4.3 You will demonstrate critical listening behaviours (such as showing genuine interest, noticing shifts in tone, listening for main points and supporting ideas, etc.) to make inferences about Morrison's lecture.



1. Remove the "Ideas/Thoughts Two-Column Chart" from the Forms section of this sequence and put it in your Resource Binder. As you continue to listen to Morrison's Nobel Lecture in Literature, note the key ideas that you think Morrison is making in the first column. Listen up to and including the following passage (another 12 minutes, approximately):

"We die. That may be the meaning of life. But we do language. That may be the measure of our lives."



This part of the lecture is very dense with ideas, so you should listen to it more than once to determine what the key ideas might be. Add ideas to your form after each time you listen.

#### **After Listening**

As you reflect on the ideas of the lecture, your process of listening, and your discussions with your response partner, you will have the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.1.1 You will assess the validity of Morrison's ideas and opinions about language to reconsider and/or affirm your own positions.
- 1.2.1 You will explain how the new knowledge, ideas, experiences, and/or perspectives about language that you have heard in the lecture help to reshape your knowledge, ideas, and/or beliefs.
- 3.3.4 You will assess the effect of your new understanding of language on yourself and on your response partner; you will evaluate the effect of discussing the lecture on your ideas and conclusions.
- 5.1.3 You will recognize how language use and misuse may contribute to or work against situations that exclude or take advantage of people.
- 5.2.1 You will demonstrate how Morrison's and your response partner's ideas and viewpoints help to deepen your understanding of texts, others, and yourself.
- 5.2.2 You will identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others.
- 5.2.3 You will analyze ways in which Morrison's lecture reflects her values and hopes to influence the values and behaviours of people and diverse communities.
- 2. After you have listened to the second part of the lecture, write your thoughts and any questions you have about the key ideas of Morrison in the second column of the two-column chart.



This response partner discussion will be appropriate for inclusion in your portfolio at the end of the course. Take care to do your best work and be sure to save it.

Suggested time allotment: approximately 30 minutes



- 3. In a taped discussion with your response partner, talk about whether you are finding the lecture challenging so far.
  - Is Morrison stretching and stimulating your mind to think about language in different ways? If yes, how? If no, how do you think you came to similar ideas about language as Morrison?
  - Are Morrison's ideas as you understand them reasonable, or do you disagree? Explain.
  - Do you feel that Morrison is stating her case too strongly or not strongly enough?
  - How do you respond to the style (including the vocabulary and sentence structures) and organization of this lecture?
     Is it easy to follow, or is it something of a challenge?
     Explain.

You will listen to the rest of the lecture in the next lesson.

# Starting on Assignment 3B: Multigenre Paper

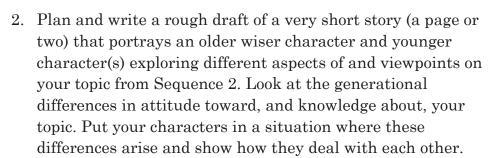
You will now begin one of the pieces that you will include in your multigenre paper (Assignment 3B), which you will complete in Lesson 5. You will draft a short work of fiction modelled on the folk tale told by Morrison.

Exploring different viewpoints in the form of a short story will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.2.2 You will explore the strengths and limitations of different viewpoints on your topic and identify aspects to explore further; you will look at the implications of the perspectives of different generations when you generate your short story.
- 1.2.4 You will deepen your understanding of your topic by considering different experiences and perspectives when you generate your short story.

(continued)

- 2.3.4 You will experiment with language to influence the thoughts and emotions of your readers.
- 2.3.5 You will create an original (i.e., written by you) short story to show your understanding of the short story form and of various techniques used in fiction (such as authentic dialogue, vivid imagery, flashbacks, symbolism, etc.).
- 1. Review **Appendix I: Short Fiction Guidelines**. Take note of how to develop character through dialogue and action and of how to use images and symbols to deepen meaning.



3. Save your draft in your Resource Binder so that you can work on it more when you complete your assignment in Lesson 5.





#### Lesson 2

# **Talking Back: Texts Challenging Texts**

Just as texts can challenge audiences, so too can texts challenge other texts. A text can question the ideas of another text, add new information to change the big picture, and look at the ideas or events of the text from another point of view or perspective.

In this lesson, we will focus on the challenge of alternate points of view and what happens to a text when another text "talks back" to it. You will finish listening to Toni Morrison's lecture to see how she allows characters to talk back in an alternate interpretation. You will also see how critics talk back and forth and how Margaret Atwood allows a famous Shakespearean character to talk back to her co-characters after four hundred years.

# Part 1: Talking Back to the Blind but Wise Old Woman

In the final part of her lecture, Toni Morrison offers another interpretation of the folktale of the blind but wise old woman. In this alternate view, she gives voice to "the young people who seem to be bent on disproving her clairvoyance and showing her up for the fraud they believe she is." The young people get a chance to talk back to the old woman and challenge her assumptions about them.

Listening to and processing the challenges made in the last part of this lecture will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.1 You will weigh and assess the validity of Morrison's new ideas about the young people in the folktale to reconsider and/or affirm your position at the end of the last lesson.
- 1.1.2 You will invite diverse and challenging ideas and opinions by listening to Morrison's new interpretation of the motives of the characters in the folktale to re-examine of your own ideas and positions about the motives of the children and of the old woman.

(continued)

Suggested time allotment: approximately 75 minutes



- 2.1.2 You will apply appropriate comprehension strategies (such as predicting, questioning, inferring, creating mental images, discussing, re-listening, etc.) to monitor (or check on) your understanding and to extend your interpretation of Morrison's lecture.
- 2.1.3 You will use textual cues (such as pauses, rising and falling intonation, changes in volume, changes in rate, etc.) and organizational patterns (such as sequential, comparecontrast, hierarchical, etc.) to make sense of and interpret Morrison's lecture.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret Morrison's lecture.
- 2.2.1 You will experience oral stories from the cultural tradition of Black America.
- 4.4.3 You will demonstrate critical listening behaviours (such as showing genuine interest, noticing shifts in tone, listening for main points and supporting ideas, etc.) to make inferences about Morrison's lecture.
- 1. Remove the "Questions/Thoughts Two-Column Chart" from the Forms section of this sequence, and put it in your Resource Binder.
- 2. As you listen to the rest of Toni Morrison's Nobel Lecture in Literature, 1993 (approximately 10 minutes), record in the first column of the chart the key questions that the young people ask the old woman, at least as you understand them. Again, you should listen to this part of the lecture more than once, and you should ask your response partner to listen with you.
- 3. When you have finished listening to the tape and recording questions, read over the questions you have noted and write your thoughts about each in the second column. Was this a good question? Why did they ask this question? What does the asking say about the young people? Were they right to expect answers from the old woman? And so on.

Refer to the course Introduction for definitions of the boldfaced words, and refer to Appendix A for a discussion of SLO 2.1.4.



At the end of the second interpretation, the young people stop asking questions. Instead, they demand a story and then proceed to tell such a story.

- 4. Listen carefully again to this part of the lecture, from the passage "You trivialize us and trivialize the bird that is not in our hands" until the closing comments (approximately 5 minutes). As you listen, make sketches and notes on a blank piece of paper, outlining how the story develops, recording the images created and the events that take place. Listen to the tape as often as you need to.
- 5. Next, with your response partner, speculate about the possible meanings of this story. Why did the young people demand and tell such a story? What connection is there between the questions asked and the story told? Why did the old woman trust them at the end? What did she mean by saying they had "truly caught" the bird? There are no right and wrong answers here, but you need to demonstrate that you have thought deeply about the parts of the text and how they relate. Record your discussion on tape.

Discussing the different parts of the lecture with your response partner and reflecting on those discussions will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.2.1 You will explain how new ideas and perspectives about the characters in the folktale reshaped your knowledge, ideas, and beliefs about the meanings of the folktale.
- 1.2.2 You will explore the strengths and limitations of various viewpoints on the motivations behind the characters; you will evaluate the implications of particular perspectives when responding to the characters and when making sense of the lecture.
- 5.1.1 You will use language to encourage your response partner to offer differing viewpoints to extend the breadth and depth of your individual thinking and of your thinking together.







- 6. In your Resource Binder, write a reflection on the interpretations you and your partner made, how they differed, and how they developed throughout the discussion.
- 7. Now, you should do one final "follow up on what was heard." Discuss the following questions with your response partner, recording the discussion on tape:
  - What are the main points of the lecture (in my own words)?
  - Did I miss anything important?
  - What questions do I need to ask to clarify my understanding?
  - How can I use the ideas presented?
  - How does this relate to me?
  - What else do I need to know about this topic of language?
- 8. Finally, in your Resource Binder, write a one half to full page reflection on the experience of listening to the lecture and discussing it with your response partner.
  - · What new and challenging ideas were you exposed to?
  - How did the presentation of these ideas challenge you?
  - How did your discussions with your response partner help you to clarify what you heard, develop your understanding of the important ideas, and relate these ideas to your own experience?

**Note:** If you would like to read other Nobel Prize acceptance speeches, two are included in **Appendix O**.



This response partner discussion will be appropriate for inclusion in your portfolio at the end of the course. Take care to do your best work.

Suggested time allotment: approximately 2 hours

# Part 2: Talking Back to Shakespeare's Hamlet

In Morrison's lecture, she gives two different interpretations of a text. As you know, a variety of interpretations are possible for any text, particularly for rich aesthetic texts. Because of this, critics and other readers have been interpreting the works of playwright William Shakespeare in many different ways for hundreds of years.

In this part of the lesson, you will look at some of these critics' interpretations of a specific character in a specific scene of the play *Hamlet*. You will also look at some other texts that were written in response to this scene, to see the effects of intertextuality and how writers today "talk back" to Shakespeare.

# Hamlet: the Closet Scene, Act 3 Scene 4

Before you read the scene where Hamlet confronts his mother Gertrude, you should have a bit of context about what is happening in the play *Hamlet* up to this point.

The tragedy *Hamlet* by William Shakespeare was first produced around the year 1600. It dramatizes the downfall of a young prince of Denmark, named Hamlet, who at the beginning of the play is dealing with the recent death of his father, King Hamlet, and his mother's marriage to the new king, Claudius (Old Hamlet's brother). The ghost of Hamlet's father appears at the opening of the play, tells Hamlet that Claudius murdered him, and demands that he avenge this murder by killing Claudius, but that he spare his mother Gertrude.

Hamlet pretends to be insane while he gathers information, and he scorns Ophelia, his love interest and the daughter of the nobleman Polonius. Hamlet arranges for a play to be performed enacting the murder of his father, and Claudius appears guilty as he watches it. Hamlet has a chance to kill Claudius while he is praying but decides not to. It is at this point that Hamlet is called to Gertrude's room to speak with her.

As you read this famous "closet scene" and examine the character of Gertrude, you will have the opportunity to achieve the following specific learning outcomes:

- 1.2.4 You will extend the breadth and depth of your understanding of the character of Gertrude by considering various perspectives and sources of knowledge when responding to this dramatic scene.
- 2.1.2 You will apply appropriate comprehension strategies (such as predicting, questioning, inferring, creating mental images, etc.) to monitor (or check on) your understanding and to extend your interpretation of this scene and the character of Gertrude.
- 2.1.3 You will use textual cues (such as italicized stage directions, line breaks indicating the poetic form blank verse, etc.) and prominent organizational patterns (such as sequential, cause-effect. comparison-contrast, etc.) to make sense of and interpret this scene and certain critics' commentary.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret this Shakespearean scene, using **Appendix P** as an aid.
- 2.2.1 You will examine and analyze different interpretations of this scene and the character of Gertrude in order to revise or extend your understanding of this character.
- 2.2.2 You will respond personally and critically to the perspectives and styles of a dramatic scene by Shakespeare and the commentaries of two critics.
- 1. Remove the text Act III, Scene 4 ("The Queen's Closet") of *Hamlet* from the Texts section at the end of this sequence and read it carefully. If you are not very experienced at reading the language of Shakespeare, you may want to review the "Tips for Reading Shakespeare" and "Mini-Glossary" in **Appendix P: Reading Shakespeare**.



Refer to the course Introduction for definitions of the boldfaced words, and refer to Appendix A for a discussion of SLO 2.1.4.









- 2. As you read, put into practise your "making mental images" strategies. Imagine the details of the situation and setting, the characters, the conversations, and the action using your own personal experiences and knowledge of other texts and the world. Keep a brief response journal as you read, sketching and noting your responses and asking any questions that come up.
- 3. Write a list of character traits that describe Gertrude, based on what she says and does in this scene and how you interpret such comments and actions. (A list of possible traits is given below to get you started—you are not limited to only those, however.)

Character Traits			
ruthless	sensitive	cold-hearted	clever
sly	cunning	courageous	brave
imaginative	creative	warm-hearted	generous
intelligent	curious	fearless	foolish
remorseful	loyal	heartless	reckless
excitable	composed	strong-willed	resolved
skeptical	cynical	fair-minded	insensitive
friendly	formidable	decisive	treacherous
egotistical	fanatical	devious	studious
listless	restless	stubborn	deceitful
enigmatic	cautious	skillful	sympathetic
patient	flexible	rigid	hateful
wrathful	wise	resourceful	miserly
stingy	vain	conceited	ambitious
naïve	gullible	narrow-minded	logical
illogical	knowledgeable	presumptuous	domineering
optimistic	pessimistic	methodical	critical
keen	fickle	easy-going	zealous
enthusiastic	greedy	level-headed	dull
conscientious	confident	determined	impatient
patient	self-sufficient	thoughtless	understanding
stodgy	emotional	kind	manipulative

Next you will look at how some other texts interpret Gertrude's character.

# Traditional Criticism: A.C. Bradley

A.C. Bradley is one of the most well-known and influential critics of Shakespeare in the twentieth century. His critical method was to look at characters as if they were real people—examining their motives and reactions, their childhoods and relationships—to see how they fit into the lives of readers.

Sequence 3B, Lesson 2

- 1. Remove and read the text "A.C. Bradley's Gertrude" from the Texts section of this sequence.
- 2. As you read, highlight the adjectives Bradley uses to describe Gertrude.
- 3. When you have finished reading, compare your list of character traits with Bradley's list. Would you read Gertrude differently now based on Bradley's comments, or would you challenge or argue against his reading? Write a brief comparison and reflection in your Resource Binder.

# Feminist Criticism: Carolyn Heilbrun Talks Back to Bradley (and Others)

Much later, Carolyn Heilbrun challenges the readings of Bradley and other critics who didn't give Gertrude enough credit (at least in Heilbrun's view). In the essay that you will read next, Heilbrun refers to Sigmund Freud, the famous psychoanalyst; Ernest Jones, M.D., who also did a psychoanalytical study of the character of Hamlet; and various literary critics including Harley Granville-Barker, J. Dover Wilson, Lily B. Campbell, Bertram Joseph, and Charlton M. Lewis along with A.C. Bradley, whose lecture excerpt you just read. More specific references are provided in her endnotes.



Refer to Writers INC, "Parts of Speech" (pages 501-517 in the 2001 edition; sections 702-747 in the 1996 edition for an explanation of "adjectives."



As you process the ideas of Heilbrun together with your own ideas and Bradley's ideas about Gertrude, you will have the opportunity to demonstrate your achievement of the following specific learning outcomes (in addition to the ones listed above):



- 3.3.2 You will synthesize (or draw together) and record information, ideas, and perspectives from a variety of sources (your own reading, Bradley's reading, Heilbrun's reading); you will document these sources on a Venn diagram.
- 3.3.3 You will evaluate ideas about the character of Gertrude for bias (or particular viewpoints based on cultural beliefs and values) as you look at why each reader/critic saw the character of Gertrude as he or she did.



- 1. Remove the text "The Character of Hamlet's Mother" by Carolyn Heilbrun from the Texts section of this sequence. This essay discusses Gertrude as she appears throughout the play, not just in the "closet scene," so you will not recognize all of the references unless you are familiar with the play. Nevertheless, Heilbrun generally uses direct quotations of Gertrude's speech, which gives you a good overview of Gertrude's language throughout the play.
- 2. As you read this essay, highlight the words used to describe Gertrude's character. What does Heilbrun see as Gertrude's key strengths and weaknesses?
- 3. Remove the "Three-Circle Venn Diagram: Readings of Gertrude in *Hamlet*" from the Forms section of this sequence and put it in your Resource Binder. Fill it in to show how your impression (which is limited to Gertrude's performance in the closet scene), Bradley's impression, and Heilbrun's impression of Gertrude compare and contrast.
- 4. In a brief reflection on the back page of the diagram, write down whose view you tend toward and whether you are inclined to change your initial impression after reading either of the critical texts.

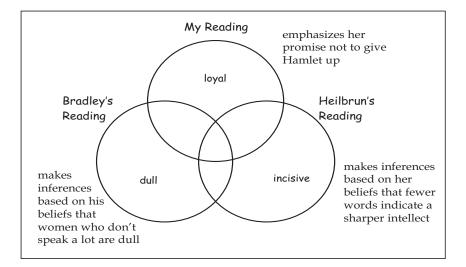
All three readings—yours, Bradley's, and Heilbrun's—and all other ways of reading the character Gertrude are constructions of the character. These constructions are based upon what can be called "narrative fragments" (Mellor, 50), or direct quotations from the play that relate to Gertrude, i.e., words she says, words others say about her, and words describing what she does. Your

The two psychoanalysts dwell on Hamlet's "Oedipus complex," which is a popular way of reading him, so you should know what this means. Basically, it's a theory that Freud espoused, which maintains that young boys are sexually attracted to their mothers and so compete with their fathers until they resolve these conflicts by identifying with their fathers. The name of the complex comes from an ancient Greek play by Sophocles, titled *Oedipus the King* or *Oedipus Rex*, in which a young man unknowingly kills his father and marries his mother.

reading (unless you read or viewed the entire play on your own) must necessarily be different from the other two because you are not using all of the same narrative fragments as Bradley and Heilbrun.

However, Bradley and Heilbrun are using the same narrative fragments to construct their readings of Gertrude, and they still come up with very different constructions. There are at least three reasons:

- each may emphasize or place greater importance on different narrative fragments than the other does
- each may ignore or overlook any narrative fragments that do not fit easily
- finally, each may "fill in the gaps" or make inferences differently based on personal and cultural values and beliefs
- 5. Go back to your "Three-Circle Venn Diagram" and in the space around the circles beside each characteristic, write down what you think is/are the factor(s) that contributed to that reading—a different emphasis of narrative fragments, overlooking certain narrative fragments, or making inferences based on a particular value and belief system. For example, you may write something like the following:



#### "Gertrude Talks Back"

Literary criticism (a very pragmatic form) is not the only way to challenge or "talk back to" texts—aesthetic forms such as short stories and poems can also be used. Texts that refer to other texts are said to be **intertextual**, or to make use of **intertextuality**. At a more general level, all texts are intertextual, as they share language, genre, and various conventions and techniques with other texts. At a more specific level, some texts relate more directly to another text or texts, through **allusion**. The essay by Carolyn Heilbrun alluded to not only *Hamlet* but also the writings of a variety of psychoanalysts and critics. Allusions to other texts often invite the reader to make comparisons between the text being read and the one(s) alluded to.

To finish off this lesson, you will read and respond to such a text. Canadian writer Margaret Atwood relies on her readers' knowledge of the Queen in *Hamlet* to construct an original Gertrude, using intertextuality to have some fun by inviting a comparison between her Gertrude and the many others that came before.

Allusion: "a reference, explicit or indirect, to a person, place, or event, or to another literary work or passage" (Abrams, 8)

- 2.3.3 You will analyze the impact of vocabulary in texts; you will identify how word choice varies and is used in modern texts as compared to texts from Shakespeare's time.
- 5.2.1 You will demonstrate the value of different ideas and viewpoints about the character of Gertrude to deepen your understanding of the original Shakespearean text, other people, and yourself.
- 5.2.2 You will identify and analyze ways in which cultural, societal, and historical factors (such as the role of women) influence texts and how texts, in turn, influence your understanding of yourself and others.
- 5.2.3 You will analyze ways in which languages and texts reflect the values of writers like Atwood and Shakespeare.
- 1. Remove "Gertrude Talks Back" from the Texts section of this sequence, and put it in your Resource Binder. In this very short story, Atwood allows Gertrude's voice and perspective free rein.
- 2. Read through the story once to enjoy it, and then on a second reading, fill in the "Portrayals of Gertrude Venn Diagram" found in the Forms section of this sequence. On the diagram, note the similarities and the differences between Atwood's and Shakespeare's portrayal of Gertrude in the following aspects:
  - Her speech—the content (what she talks about), the style and register (word choice, sentence structure, imagery, formal/informal, etc.), the tone, and the amount of talking she does
  - Her actions—the sequence or order, the motivations, and possible consequences
- 3. Write at least one-half page in your Resource Binder, reflecting on this new view of Gertrude.
  - How consistent is Atwood's Gertrude with the actions and comments of the original play? Explain, mentioning any parallels or inconsistencies you noticed.



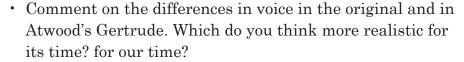








Suggested time allotment: approximately 45 minutes



- Comment on how Atwood's values contribute to her construction of Gertrude. What kinds of readings does she take issue with? What characteristics does she approve and disapprove of? How close are Atwood's values to your own?
- Has your initial reading of Gertrude changed at all after reading this text? Explain why or why not.

# Starting on Assignment 3B: Multigenre Paper

You will now begin one of the pieces that you will include in your multigenre paper (Assignment 3B), which you will complete in Lesson 5. You will draft a monologue in which a character presents a view on your topic that is very different from the traditional or expected view, similar to how Atwood presented a very nontraditional view for Shakespeare's character, Gertrude. You can present the view of a character that already exists in literature and that has some connection with your topic, or you can create a character from scratch.

Exploring a very different viewpoint in the form of a monologue will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:



- 1.2.2 You will explore the strengths and limitations of a very different viewpoint on your topic and identify aspects to explore further; you will look at the implications of the nontraditional or unexpected perspective when you generate your monologue.
- 1.2.4 You will deepen your understanding of your topic by considering different experiences and a different perspective when you generate your monologue.

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- 2.3.4 You will experiment with language to influence the thoughts and emotions of your readers.
- 2.3.5 You will create an original (i.e., written by you) monologue to show your understanding of the monologue form and of various techniques used in drama (such as authentic voice, vivid imagery, flashbacks, symbolism, etc.).
- 3.2.1 You will select ideas and information about your topic from your prior research that are appropriate for your purpose of challenging an audience to look at your topic in a new way.

A **monologue**, such as "Gertrude Talks Back," is a speech spoken by a character to another character who does not respond. As speeches (unbroken speaking by one character) go, a monologue is quite lengthy—most characters in fiction and drama do not speak for long before another character responds. But monologues can also be written as entire stories or plays or poems, and seen in this way, especially as a story or play, they are usually quite short (often just a page or two).

- 1. Brainstorm possible characters who would have particular and very different views on your topic. Choose the one who is most interesting to you, the one that will say the most unusual things about your topic.
- 2. Like dialogue in fiction, perhaps even more so, dramatic speeches rely on the authenticity and appeal of the voice speaking. The character reveals his or her personality through the way he or she speaks—the kinds of words used, the way the sentences are put together, any metaphors or similes or other kinds of imagery, and so on—the kinds of things you already learned about when you drafted your short story in Lesson 1. Skim over the relevant parts of **Appendix I: Short Fiction Guidelines**. Take particular note of how to develop character through the speech of that character. You should also look at "Gertrude Talks Back" once more, to see how Gertrude's personality is revealed and also to see how she clearly addresses the person she is talking to (her son, Hamlet).







- 3. Plan and write a rough draft of a monologue (a page or two) that is spoken by a character who takes an unusual or unexpected perspective on your topic from Sequence 2. Use what you know about your topic to challenge your readers to think differently about it.
- 4. Save your draft in your Resource Binder so that you can work on it more when you complete your assignment in Lesson 5.

# Notes

#### Lesson 3

# **How Readers Can Challenge Texts**

In Lesson 2, you studied how other writers challenge texts and their underlying values. In this lesson and the next, you will challenge texts yourself as you practise strategies for challenging the texts you read, view, and listen to.

In this lesson, you will learn to "read in role" (as you look at an advertisement) and "twist" a fable. You will then draft your own fable that comments on your topic for your multigenre paper.

Suggested time allotment: approximately 60 minutes

# Part 1: Reading in Role

Reading in role is a strategy that helps readers, viewers, and listeners to re-examine their own ideas and positions and to deepen their understanding of themselves, others, and texts by considering other perspectives. By challenging yourself to see from another perspective, you can strengthen your own understanding and perspective.

In addition to challenging yourself, you will also challenge the text, in this case an advertisement, by taking on the role of a less-than-ideal audience. Advertisements target very particular audiences—specific age groups, economic groups, and so on with specific interests and habit; in this lesson, you will imagine the reactions and responses of someone who does not share the values, attitudes, and biases of the target audience.

As you examine the advertisement "Evolved Classic" and consider various audience responses, you will have the opportunity to achieve the following specific learning outcomes:

- 2.2.1 You will experience an advertisement for contemporary North American products; you will examine and analyze different interpretations of the advertisement to revise or extend your own understanding.
- 2.2.2 You will respond personally and critically to the perspective and style of a North American advertisement.
- 5.2.3 You will analyze the ways in which this advertisement reflects and influences the values and behaviours of its ideal and actual audiences.
- 1. Remove the copy of the advertisement called "Evolved Classic" from the Texts section at the end of Sequence 3B, and put it in your Resource Binder. This text uses intertextuality in the specific sense of referring directly to another text, namely the 2001 film *The Planet of the Apes*, which is a "revisiting" or "re-imagining" of the 1968 film of the same title. By doing so, the ad in effect serves as an advertisement for both Reebok footwear and the film *The Planet of the Apes*.
- 2. Look at the advertisement carefully, and write a one-page reflection about the effectiveness of the ad and your response to it.
  - Does the ad require that you have a full knowledge of the film *The Planet of the Apes*, or just the recognition of the text referred to? Could you interpret it if you had no knowledge of the film? Explain.
  - How many interpretations/extensions could you generate for the visual metaphor portrayed (that the redesign of the Reebok Classic is somehow like the re-imagining of *The Planet of the Apes*)? What does the ad want the audience do believe is similar between the two products?
  - Do you agree or disagree with these similarities?









- What do these interpretations say about the kind of people the ad is targeting?
- What aspects of the product(s) advertised are being highlighted? What aspects are being hidden?
- Overall, how effective is this advertisement at catching your attention? establishing the image or personality of the product? maintaining the loyalty of established customers? persuading new customers?
- Were you personally attracted by the image and its associations or more disturbed by them? Explain.
- 3. Briefly look at the ideal audience reaction as well as your personal response by answering the following questions (Pirie, 30) in your Resource Binder:

#### Ideal audience:

- Who does this advertisement think its viewers are?
- Who would it like them to be?
- What does it assume about the viewer's attitudes, values, and prejudices, and about the best ways of trying to change those attitudes? Or is it trying to change the viewer at all?

#### Actual audience:

- Did you willingly allow the text to construct or shape you into its ideal viewer, or did you find yourself resisting at some points? Should you resist? Where and why?
- 4. Next you will take on the role of someone who would construct a reading or interpretation of this text in a way that resists or challenges the reading invited by the text. Take on the role of an animal rights activist, and in that role, write your response to this advertisement. Consider the values and beliefs of such a viewer, who may stand up for the rights of animals to safety, respect, and dignity, and abhor human violence. Write your response with the appropriate passion and tone.





Reading in role will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.2 You will invite diverse and challenging ideas and opinions by reading in role in order to re-examine your own ideas and responses to the advertisement.
- 1.2.2 You will explore the strengths and limitations of the viewpoint of an animal rights activist on the issue or topic of animal exploitation; you will see what this implies as you respond to the ad in role.
- 1.2.4 You will extend the breadth and depth of your understanding by considering the resisting perspective of an animal rights activist when you respond to the ad in role.
- 2.2.1 You will examine and analyze various interpretations of the advertisement to revise or extend your understanding of possible meanings of it.
- 5.1.3 You will recognize how the visual elements and language choices may sustain the idea of animal exploitation.
- 5.2.1 You will demonstrate the value of diverse ideas and viewpoints (such as that of an animal rights activist) to deepen your understanding of texts, others, and yourself.

**Note:** If you already are an impassioned animal rights activist, choose another advertisement and take on the role of someone who would hold opposite values. Include a copy of the advertisement.

5. View the advertisement again, as yourself, and reflect on whether your perspective has changed as a result of reading in role. Write this reflection in your Resource Binder, and include comments about how your own values are either upheld or ignored by the text.





As you reflect on any changes in your own response and perspective, you will have the opportunity to achieve the following specific learning outcome:

1.2.1 You will explain how the new ideas, experiences, and perspectives of an animal rights activist reshaped your own ideas and beliefs.

Suggested time allotment: approximately 30 minutes



You will now begin one of the pieces that you will include in your multigenre paper (Assignment 3B), which you will complete in Lesson 5. You will draft a dialogue in which two characters with very different perspectives discuss your topic.

Presenting two viewpoints in the form of a dialogue will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:



- 1.1.3 You will use the dialogue form to discover how it can present contrasting ideas.
- 2.3.4 You will experiment with language to influence the thoughts and emotions of your readers as they see your topic from different viewpoints.
- 2.3.5 You will create an original (i.e., written by you) dialogue to show your understanding of the dialogue form and of various techniques used in dialogues (such as sentence fragments, creative spelling to reflect dialect, etc.).
- 4.1.1 You will generate, evaluate, and select ideas to focus and clarify your topic and to present two different ways of looking at your topic.

- 1. Review the "Dialogue" section in **Appendix I: Short Fiction Guidelines**.
- 2. Think of different characters that would think quite differently about your topic. What is the mainstream way of viewing your topic or aspects of it? Who might see it totally differently, more critically? For example, if your topic is television, the mainstream view might be that in today's world, in order to be well-informed and in touch with other people, it is essential to watch at least some television. A more critical view could be that television presents such distorted and biased information that it can hardly educate anyone, and the negative effects of viewing television far outweigh any benefits.
- 3. Draft a dialogue between two characters that hold opposite views on your topic—one who is mainstream and reads the situation or topic "with the grain" and one who is critical, who reads the situation "against the grain." Be sure that each character is given the opportunity to express his or her position fully, but also take care to show that each character listens to the other, and maybe even adjusts his or her own viewpoint as a result of the discussion.
- 4. Save your draft in your Resource Binder so that you can work on it more when you complete your assignment in Lesson 5.

#### Part 2: Twisting Animal Fables

In ways more obvious than advertisements, traditional animal fables also promote certain sets of values and beliefs, and try to position the reader in such a way that he or she will go along with the related assumptions. Keep in mind, however, that a reader is under no obligation to accept certain assumptions or judgments just because a text makes it seem obvious to do so. "What passes at a given time for common sense may not . . . always be the most productive or desirable state of mind" (Pugh et al., 1992, 24).





Suggested time allotment: approximately 30 minutes

In this part of the lesson, you will see how one writer challenges these "obvious" or "common sense" assumptions by retelling a traditional fable with a twist (Pugh et al., 1992, 24-25). By studying this twist, you will have the opportunity to achieve the following specific learning outcomes:



- 1.1.2 You will invite challenging ideas by reading a poem that challenges the ideas of a fable in order to re-examine your own ideas and initial responses to the fable.
- 1.2.4 You will extend the breadth and depth of your understanding of the fable by considering another perspective, as presented in a poem by Marianne Moore.
- 2.2.1 You will experience a fable and a poem, each from different cultural traditions; you will examine and analyze their different interpretations of the same basic story to revise or extend your own understanding.
- 5.2.1 You will demonstrate the value of diverse ideas and viewpoints (such as Aesop's and Moore's) to deepen your understanding of texts, others, and yourself.
- 5.2.3 You will analyze the ways in which two texts reflect the values of people and diverse communities (such as those of ancient Greece and those of contemporary North America).



- 1. Remove the fable "The Fox and the Grapes" by Aesop from the Texts section of this sequence and read it.
- 2. In your Resource Binder, write responses to the following:
  - What human qualities or characteristics is the fox demonstrating?
  - What attitude does the narrator take toward these characteristics? Are they highly valued, or should they be overcome?
  - What phrases or sentences in the text reveal this attitude most strongly?



- 3. US American poet Marianne Moore retells this fable in a poem, but she gives it a twist or a surprise turn at the end, reversing the traditional interpretation. Read Moore's "The Fox and the Grapes," provided in the Texts section of this sequence.
- 4. In your Resource Binder, briefly comment on Moore's retelling. Does the fox still represent the same qualities? Is Moore's attitude toward these qualities the same as Aesop's? What phrases or sentences make this clear?

#### Starting on Assignment 3B: Multigenre Paper

You will now begin one of the pieces that you will include in your multigenre paper (Assignment 3B), which you will complete in Lesson 5. You will draft a fable in which you comment on or warn about holding certain attitudes toward your topic. You can create a completely original fable, or you can rewrite a traditional one as Moore did.

Presenting another viewpoint in the form of a fable will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.1.3 You will use simple and subtle language and the fable form to discover how they influence ideas and enhance the power of communication.
- 2.3.4 You will experiment with language to influence the thoughts and emotions of your readers.
- 2.3.5 You will create an original (i.e., written or re-written by you) fable to show your understanding of the fable form and of various techniques used in fables (such as the use of animals representing human qualities, simple actions, morals, etc.).
- 4.1.1 You will generate, evaluate, and select ideas to focus and clarify your topic and to present a different way of looking at particular perspectives on your topic.





Suggested time allotment: approximately 30 minutes





- 1. Read or recall a few traditional animal fables (some are provided in **Appendix Q**) to get a good sense of the form of the fable and how the final moral presents a particular attitude toward a subject.
- 2. Try to relate the fable form in some way to your topic from Sequence 2. What human qualities connect to your topic? What comments or warnings about those qualities could you present in a moral? How can you twist the usual way of viewing those qualities to show different ways of looking at your topic?
- 3. Draft a completely original or a retelling of a fable that comments on or warns about holding particular attitudes toward your topic. Try to connect to underlying values that you feel are important to your topic. Feel free to present a fairly extreme view—fables tend to be very "black and white."



4. Save your draft in your Resource Binder so that you can work on it more when you complete your assignment in Lesson 5.

# Notes

#### Lesson 4

# **Challenging Perspectives**

In this lesson, you will look at how to construct readings that often resist and challenge texts from very specific perspectives. We will call these perspectives "critical lenses," or ways of reading that are taken on to see things in a very particular way. As with regular eyeglass lenses, these can be taken on or off and can help one to see more clearly or not, depending on the match between the viewer and the lens through which one is looking.

A wide variety of critical approaches are practised today, but in this lesson we will focus on four critical lenses: feminist, postcolonial, psychoanalytical, and archetypal. You will examine these lenses and see how they challenge or resist the dominant or invited reading of the children's book *Where the Wild Things Are*, which you read in Sequence 1. Then you will apply one of these critical lenses to your topic from Sequence 2, as you write a parody critiquing some aspect of your topic for your multigenre paper (Assignment 3B).

Reading about and applying these four critical lenses will give you the opportunity to achieve the following specific learning outcomes:



- 1.1.2 You will invite challenging ideas about *Where the Wild Things Are* through the use of a variety of critical lenses so that you re-examine your own ideas about the book.
- 1.2.3 You will consider the ways in which different ideas and ways of looking at literature provide insight when you respond to the picture book.
- 1.2.4 You will extend the breadth and depth of your understanding of a picture book and other texts by considering various critical perspectives when responding to the book.

(continued)

- 2.2.1 You will examine and analyze various interpretations (such as mythic, psychoanalytical, feminist, and postcolonial) of a picture book to revise or extend your understanding of it.
- 4.4.3 You will demonstrate critical viewing behaviours (such as noticing the use of visual techniques, making connections, asking questions, etc.) to make inferences about a picture book.

# **Dominant versus Resistant Readings**

Before we begin to look at different critical lenses, an understanding of dominant versus resistant readings is important. A dominant reading is the one that the text and the mainstream culture encourage. Texts often, in their tone and content and what they include and exclude, fit very closely with the values of the dominant culture and make a particular reading seem so obvious that it may not occur to a reader to take another view. You saw this in the last lesson with the fables.

Teacher and writer Brian Moon says:

Because texts provide a very limited amount of material to work with, readers supplement the text with background information provided by the beliefs, values, and practices of their culture. In many cases, readers do this so well, and agree with one another so closely about their readings of a text, that the whole process seems perfectly natural and obvious. When this happens, we say that the readers are using a dominant or naturalized reading practice—one which "plays by the same rules" as the text. (135)

A **resistant** reading is one that deliberately looks beyond what the text encourages, notices the underlying assumptions of the text, and actively questions them. It is a reading where the reader challenges the meaning that the text seems to construct. Rather than looking at what the text makes obvious, a resistant reading looks more closely at what the text doesn't say—the gaps and inconsistencies that are typically overlooked. Again, you practised a resistant reading in the last lesson when you read the advertisement in role.

Moon explains a resistant reading as follows:

Resistant reading is a refusal to play by the conventional rules. Like an audience that heckles a bad magician by exposing his tricks, resistant readers challenge the text by taking a sceptical approach. Resistant reading means refusing to accept the illusion that the text has an obvious meaning, or that it is complete and whole. Instead, it focuses on the gaps, silences, and contradictions which are present in all texts. The aim of resistance is usually to highlight beliefs and values which would be taken for granted in a dominant reading. (135)

This may sound like good students such as you should always be resistant readers. Not necessarily—in their book Authorizing Readers, teachers and writers Peter J. Rabinowitz and Michael W. Smith maintain that it is important to first understand the dominant or authorial reading (the one the author intended) before questioning and resisting it. Of course, readers can never know for sure what an author intended, but the text itself constructs an ideal audience, as you saw last lesson, and Rabinowitz and Smith say that readers should try to come as close as possible to the ideal audience **before** resisting it. (Readers can never actually be "ideal" since they don't necessarily have all of the background knowledge or experience that the text is assuming.) In this way, readers will be more effective—they will first thoroughly understand where the text is coming from and the underlying values, and then they can more effectively question those values.

# **Four Critical Lenses or Perspectives**

The four critical perspectives we will look at challenge the dominant readings of texts to varying degrees. Each focuses on particular types of gaps and contradictions, filling them in and interpreting them according to its own values and assumptions. Each also targets particular sets of beliefs of the dominant culture, although these values may not be considered as dominant in the western culture of today as they were when the critical approach was being developed.

The four critical perspectives we will look at are

- · archetypal or mythical criticism
- psychoanalytical criticism
- · feminist criticism
- postcolonial criticism

These critical perspectives are by no means all that are available—others you may be interested in investigating include formalism, reader response, structuralism, deconstruction, and new historical. The purpose of bringing such literary approaches to your attention is not to convert you to any one way of examining texts, or to discredit any of the strategies or approaches you already use. Rather, the purpose is to offer you additional tools that may help you to notice things in your textual experiences that you may have otherwise overlooked, to delve as deeply into a work as necessary to serve your purposes, to see things from many angles. No one perspective or approach is necessarily better than others. Some may fit a particular text better or may seem more natural to a particular critic, but all can be tried out with any text—often with very interesting results. The more lenses or perspectives you have at your disposal, the better able you will be to choose approaches that illuminate a work for your particular purposes.

Think of each critical perspective as a particular tool—the more tools you have in your toolbox, the better able you will be to choose the best one for the job. Then you won't end up in the following very limited situation: "When the only tool in your toolbox is a hammer, every problems begins to look like a nail" (Alfano and Scott, 10).



The text you will examine with these lenses is the picture book, Where the Wild Things Are by Maurice Sendak. You have already read it and taken note of the various verbal and visual techniques it uses in Sequence 1, Lesson 3, and you may have examined it in detail using the "5P Approach," which is more of a formalist approach. When you first experienced it in Sequence 1, you probably took on the position of an ideal reader or as close to it as you could, considering that the ideal audience is probably a young child. You probably noticed what Sendak wanted you to notice, and you probably interpreted ideas in a way consistent with the values and attitudes of the dominant culture. This is good because as Rabinowitz and Smith said, it is important to know where a text is coming from before resisting or challenging it.

Also in Sequence 1, you made the beginnings of an archetypal or mythic interpretation, so we'll begin with that critical lens.

# Critical Lens 1: Archetypal or Mythic Criticism

The archetypal or mythic critical lens is probably the least resistant of the four we will look at, but it is a good one to start with for that reason. It doesn't challenge the dominant reading as forcefully as the others and so will perhaps seem more "natural" and therefore an easier way to begin your career as a literary critic.

- 1. Review the discussion of Max from *Where the Wild Things Are* as an adventurous hero in Lesson 3, Part 3, Sequence 1 (p. 53).
- 2. Remove the "Archetypal or Mythic Critical Lens" handout from the Texts section of this sequence, and put it in your Resource Binder. Read it over carefully, and note any questions or comments you have about the approach in your Resource Binder. Discuss these comments and questions with your response partner or your tutor/marker so that you're sure you have a sound understanding of the approach.

Suggested time allotment: approximately 60 minutes





- 3. Reread *Where the Wild Things Are* through the particular lens of archetypal criticism. As you do so, fill in the "Hero's Quest Map" found in the Forms section of this sequence, and in your Resource Binder, follow the general method suggested in the "Archetypal or Mythic Critical Lens" handout.
- 4. For a fun example, read Manheim Tormon's mythic analysis of *Archie: All Canadian Digest* provided in the Texts section of this sequence. This "review" parodies the style of literary analysis by using elevated language and frequent allusions to ancient myths and classic literature. Knowing the specifics of each allusion is not as important as appreciating the tongue-in-cheek tone of the piece. You will have the opportunity to write a similar parody at the end of this lesson.
- 5. In a short (one-page) essay, draft a mythic or archetypal interpretation of *Where the Wild Things Are*. Use the details you noticed in your early readings to support an interpretation that examines archetypal heroes and journeys. Say how Max fits the hero role and how his journey is an archetypal or mythic one. Be sure to include in your conclusion any new understandings or insights the approach encourages as well as any limitations to the method as applied to this text. (In other words, take it a little more seriously than Manheim Tormon does.)

#### **Critical Lens 2: Psychoanalytical Criticism**

This second critical lens, in a way similar to although more personal than the mythic, brings to the light aspects of human nature that tend to be hidden. Some critics really take to this approach, while others are quite uncomfortable with it. It can point out aspects of a text that you would overlook in a more traditional reading, and if that leads to any insights about the nature of texts or humans, then it should be considered worthwhile.







Suggested time allotment: approximately 60 minutes



- 1. Remove the "Psychoanalytical Critical Lens" handout from the Texts section of this sequence, and put it in your Resource Binder. Read it over carefully, and note any questions or comments you have about the approach in your Resource Binder. Discuss these comments and questions with your response partner or your tutor/marker so that you're sure you have a sound understanding of the approach.
- 2. Reread *Where the Wild Things Are* through a psychoanalytical lens, noting in your Resource Binder any complexes, repressed feelings, disorders, and unconscious expressions such as dreams or Freudian slips that Max or another character (or even the author, Maurice Sendak) demonstrates.
- 3. For an example of a psychoanalytical interpretation of a children's story, read the excerpt from *The Pooh Perplex* ("A.A. Milne's Honey-Balloon-Pit-Gun-Tail Bathtub Complex") by Frederick C. Crews found in the Texts section of this sequence. (The original story that Crews is critically analyzing, "Pooh and Piglet Go Hunting and Nearly Catch a Woozle" is also included.) Like the Tormon review, this is a parodic text, making fun of the psychoanalytic method, but it can still give you ideas about the variety of details that you can put to use.
- 4. In a short (one-page) essay, draft a psychoanalytic interpretation of *Where the Wild Things Are*. Be sure to include in your conclusion any new understandings or insights the approach encourages, as well as any limitations to the method as applied to this text.



#### Critical Lenses 3 and 4: Feminist and Postcolonial Criticism

We will look at these two lenses together because they have a lot in common. Both types of criticism are considered "ideological," which means that they focus not so much on a particular method as on strongly held beliefs and values that challenge the dominant cultural beliefs and values. Because of this, they often incorporate the methods of other critical perspectives, such as psychoanalysis, to achieve their own ends. The values they believe in focus on equity in power relationships. The differences between the two (and among other ideological lenses such as Marxist and ethnic) are in the particular groups of people that are focused on.

Also because of the focus on power relationships among groups of people, your work studying these two critical lenses will give you the opportunity to achieve the following specific learning outcomes, in addition to those listed earlier in the lesson:

- 5.1.3 You will recognize how language choice and use may encourage or work against discriminatory situations (such as patriarchy and colonization) as you look at a picture book from a feminist or a postcolonial perspective.
- 5.2.2 You will identify and analyze ways in which cultural, societal, and historical factors (such as patriarchy and colonization) influence texts and how texts, in turn, influence your understanding of yourself and others.
- 1. Remove the "Feminist Critical Lens" and the "Postcolonial Critical Lens" handouts from the Texts section of this sequence, and put them in your Resource Binder. Read them over carefully, and note any questions or comments you have about each approach in your Resource Binder. Discuss these comments and questions with your response partner or your tutor/marker so that you're sure you have a sound understanding of each of the approaches.

Suggested time allotment: approximately 60 minutes











Suggested time allotment: approximately 20 minutes



- 2. Choose either the feminist or the postcolonial critical lens, whichever you are more interested in or comfortable with. Reread *Where the Wild Things Are* through that lens, following the method described and using the questions provided on the handout.
- 3. In short (one-page) essay, draft a feminist or postcolonial interpretation of *Where the Wild Things Are*. Be sure to include in your conclusion any new understandings or insights the approach encourages as well as any limitations to the method as applied to this text.

#### Reflection

You have taken in a lot of challenging information about critical perspectives that can be used in the study of literary texts, and you have tried out three approaches as you applied them to *Where the Wild Things Are.* Before you move on to applying a critical lens to your topic from Sequence 2, you should take some time now to reflect on the different approaches.

Reflecting on the critical lenses will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.1 You will weigh and assess the usefulness of the different critical perspectives to reconsider and/or affirm how you go about reading and interpreting texts.
- 1.2.1 You will explain how your new knowledge about and experiences with the critical perspectives has reshaped the way you interpret and think about texts.
- 1.2.2 You will explore the strengths and limitations of the different critical perspectives and identify aspects for further consideration; you will evaluate the implications of particular perspectives.

(continued)

- 3.3.4 You will assess the how your new understanding of critical perspectives has affected your thinking about yourself and others; you will evaluate how using these critical approaches affected your conclusions about the picture book.
- 5.2.1 You will demonstrate the value of using different critical approaches to deepen your understanding of this picture book and yourself.
- 1. In your Resource Binder, write a journal entry (approximately one page) reflecting on the various lenses through which you've looked at *Where the Wild Things Are*. Use the following questions as a guide:
  - Which did you prefer? Why? How does it fit your more natural way of looking at texts?
  - Which provided the most surprising results? Describe them. Why do you think you were surprised by your thinking?
  - Which one would you be interested in learning more about? What would you like to know about it?
  - Do you think different critical lenses would work better with different texts? Which would be most useful/ interesting with a text like *Departures & Arrivals*? Why do you think this?
  - Explain how using the three critical lenses you used led to a deeper understanding of and richer experience of the text *Where the Wild Things Are*.
  - How will you read texts differently from now on?



Suggested time allotment: approximately 60 minutes

#### Starting on Assignment 3B: Multigenre Paper

You will now begin one of the pieces that you will include in your multigenre paper (Assignment 3B), which you will complete in Lesson 5. You will draft a parody critique in which you examine your topic from the perspective of a archetypal critic, a psychoanalytic critic, a feminist critic, or a postcolonial critic.

Applying one of the critical lenses to your topic will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:



- 1.1.3 You will use academic language and the parody form to discover how they influence ideas and add humour to your communication.
- 2.3.4 You will experiment with language to both challenge and entertain your readers.
- 2.3.5 You will create an original (i.e., written or re-written by you) parody to show your understanding of the parody form and of the critical lens you are using.
- 4.1.1 You will generate, evaluate, and select ideas to focus and clarify your topic and to present a different way of looking at your topic.



- 1. Think about how an archetypal/mythic, a psychoanalytical, a feminist, and a postcolonial critic would approach your topic. What differences would there be in the
  - sources used?
  - details emphasized?
  - forms in which information would be presented?
  - conclusions drawn from the information?

- 2. Review the two parodies you read in this lesson—Manheim Tormon's analysis of *Archie All Canadian Digest* and "A.A. Milne's Honey-Balloon-Pit-Gun-Tail Bathtub Complex" by Frederick C. Crews. Remember, a parody imitates the form and tone of a particular kind of text in an exaggerated way in order to create a humorous effect.
- 3. Take on the role of a mythic, a psychoanalytic, a feminist, or a postcolonial critic, and draft a parody that critiques your topic. Exaggerate the various connections and insights that could be concluded from an examination of the details of your topic.



For example, if your topic is skateboarding and you want to take a psychoanalytical approach to it, you could exaggerate outlandish ideas like the following: an attraction to skateboarding indicates various psychological foibles such as a fear of intimacy, shown by the way skateboarders drive others away with their loud noise. If you took a feminist approach to this topic, you could comment on the fact that far fewer females than males take up skateboarding and discuss what keeps females out of the sport (such as a healthy unwillingness to do permanent damage to body parts).

4. Save your draft in your Resource Binder so that you can work on it more when you complete your assignment in Lesson 5.



#### Lesson 5

## **Assignment 3B: Multigenre Paper**

In this lesson you will tie together a lot of what you have been learning. You will challenge other texts, your readers, and yourself by experimenting with a somewhat nontraditional form (although it is rapidly gaining popularity in many fields): the multigenre paper. The multigenre paper accommodates a wide range of voices and perspectives, allowing many previously silenced voices (such as those of Gertrude, or women, or colonized peoples) to speak loudly and clearly.

This assignment involves the whole creative process, so you should plan on spending at least a week (approximately 10 to 12 hours) to work through the various stages.



**Note:** Read over all of the instructions below and the "Assessment of Assignment 3B: Multigenre Paper" chart in the Forms section of this sequence before you begin.

Writing teacher Peter Elbow uses a "cut-and-paste" revising process to create what he calls a "collage essay," which is a series of diverse fragments arranged intuitively without transitions or connectives.

The multigenre paper is a variation of this collage essay, one in which (as the name implies) several distinct genres or forms are combined into one paper. In a multigenre paper, you do not need to spell out the development of your ideas as in a formal essay, but can allow the reader to do the connecting and participate in the making of meaning. In other words, you can challenge your reader to work a little harder.

The multigenre paper that you will create for your Assignment 3B will include at least **ten** different forms, presenting a variety of different perspectives and styles, all on your topic from Sequence 2.

The following procedure is loosely based on Elbow's "cut-and-paste" method, and so does not follow the creative process outlined by the maps of learning outcomes as closely as the process you were introduced to earlier in the course. But as we said, the process differs from person to person and project to project, and it does not necessarily proceed in a linear, step-by-step fashion. So feel free to change around the order in which you do the following steps.

## Part 1: Generating and Focusing Material

#### Part A: Collect What You Have

You have been doing this throughout this sequence and Sequence 2. Collect all of this raw material about your topic (your research and presentation from Sequence 2, and your drafts of short fiction, a monologue, a dialogue, a fable, and a parody from this sequence) from your Resource Binder.

In Sequence 2, the raw material you generated was pragmatic in nature. In this sequence, you tried out several aesthetic ways of dealing with your topic.

# Part B: The Challenge of Stepping Out of the Comfort Zone

You have already drafted half of the pieces you will need for your multigenre paper—now you need to draft the other five pieces. These should be mainly aesthetic in nature, but you should probably consider very short forms (maximum one-half page), since you've already created at least four or five pages of material.

Use the "Comfort Zone" form in the Forms section and the following list of forms to give you ideas for forms, perspectives, and styles that will be a challenge for you. When filling out the form, you will list the forms, styles, and perspectives you have used and feel comfortable using in the inner circle, and in the outer circle brainstorm other forms, styles, and perspectives that you have not tried before.

Suggested time allotment: approximately 4 hours



Form: the type of text, or more specifically, the (mainly) organizational or structural characteristics of a text that make it an example of a particular type of text. For example, the haiku form of poetry can be identified by its three-line, seventeen-syllable structure. See the Introduction of the course for more discussion of form and genre.

Begin to fill out the "Comfort Zone" form by writing short fiction, monologue, dialogue, fable, and parody in the Forms part of the form, either in the inner circle if you were comfortable writing that particular form, or in the outer circle if that form was new to you.

In the Styles section of the form, you would write "simple" for your fable style, and "pretend

academic" for your parody style, and whatever styles your narrator and characters used in your fiction, monologue, and dialogue (humorous, formal, informal, poetic, flowery, plain, nonstandard English, etc.), again in the inner circle if you were comfortable with it, or in the outer circle if it was new to you.

Style: refers to the way various elements of a text (words, sounds, images, colours, etc.) are used in a text for an overall effect. Certain styles are identified with particular writers/ artists/producers or with certain historical periods or with particular genres. For example, Vincent Van Gogh's style includes broad and energetic brush strokes and bright colours; the style of film noir detective movies includes black and white film, shadowy, smoky, dark city settings, and voice-over narration.

In the Perspectives part of the form, write down the critical perspective you used in your parody (mythic, psychoanalytic, feminist, or postcolonial) and whatever other perspectives you explored—these may have been the viewpoints of participants or observers or critics or whatever. Think of the characters you created—were they teenagers, parents, social workers, sports commentators, news reporters, researchers, or what? These various perspectives will depend on your topic and the

angles from which you've looked at it so far. Also note whether the perspectives or points of view you used were first person, second person, or third person, and whether they were limited or omniscient (see sidebar). Again, put the ones you were

comfortable with in the inner circle, and the ones that were new to you in the outer circle.

Point of view: the perspective from which a narrative is told. It can be told by a character within the story in the first person ("I knew I should be afraid") or told by a narrator outside the story in the third person ("She knew she should be afraid"). The perspective or point of view can be limited to one character or can be omniscient, knowing everything about everyone. For a more detailed outline of possible points of view, see Appendix I: Short Fiction Guidelines.

Now look over the list below and add some more forms that you think will work, as well as the styles and perspectives that will go with them.

Consider the following short forms:

- poems (found poem, haiku, prose poem, poem for two voices, etc.). See Appendix F for help writing poems.
- fictional pragmatic texts such as recipes, prescriptions, memos, debates, shopping lists, menus, instructions, letters, maps, news reports, etc. See "Two Poems Using Pragmatic Forms" in the Text section—the poem titled "Dear Polluted Lake" uses the letter form to comment on a very serious issue, and the poem titled "Cooking Summer" uses the recipe/instructions form to frame the images of summer.
- fictional expressive texts such as journal or diary entries, notes, clusters or mind maps, etc.
- representations such as illustrations, collages, photos, comics/cartoons, etc.

Reviewing and planning challenging forms from a variety of perspectives will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.1 You will consider the pros and cons of a range of forms, perspectives, and styles in order to reconsider your own ideas about your topic.
- 1.1.2 You will invite diverse and challenging ideas and opinions by considering a variety of perspectives and voices in order to re-examine your own ideas about and positions on your topic.





#### Part C: Draft More Forms

Draft five more pieces to include in your multigenre paper.

Explore forms, perspectives, and styles that "talk back" to each other. Take on **points of view** that are radically different, and combine **styles** and **forms** that contrast sharply and add new dimensions to the content. For example, perhaps a poem exploring the sorrow of a particular aspect of your topic could be answered by a letter pointing out the more positive aspects.

You may also use additional bits such as quotations from other texts (both pragmatic and aesthetic ones), dictionary definitions, encyclopedia entries, and artwork. Be sure to document and acknowledge work that is not your own in citations and a Bibliography or Works Cited at the end of your paper. See *Writers INC* (pages 255 to 274 in the 2001 edition; sections 178 to 240 in the 1996 edition) for information on how to cite sources of work written by others.



**Note:** Bits from sources other than your own original work can only count for two of your ten forms. In other words, you can use quotations and definitions (two forms from outside sources) and then three more original (that is, written by you) pieces.

Drafting the five pieces in the previous four lessons and the additional pieces in this lesson gives you the opportunity to achieve the following specific learning outcomes:



- 1.1.3 You will use varied styles and forms to discover how they influence the ideas about your topic.
- 1.2.2 You will explore the strengths and limitations of various viewpoints on your topic; you will evaluate the possible implications of particular perspectives when drafting your pieces.
- 1.2.4 You will extend the breadth and depth of your understanding of your topic by considering various experiences, perspectives, and sources of knowledge when drafting your pieces.

(continued)

- 2.3.5 You will create original texts to communicate ideas about your topic and to enhance your understanding of a variety of forms (such as poems, letters, recipes, instructions, collages, etc.).
- 3.1.1 You will consider your own and others' expertise on your topic to explore the breadth and depth of your knowledge as you draw upon your research from Sequence 2.
- 3.2.1 You will evaluate and select ideas and information from your research in Sequence 2 that are appropriate for a more aesthetic purpose in your multigenre paper, which should challenge your audience.
- 4.1.2 You will adapt and use typically pragmatic forms for more aesthetic purposes.

#### Part 2: Enhance and Improve Material

## Part A: Polish the Style of Your Pieces

Experiment with different word choices, different sentence structures, and different forms. You can try nontraditional sentences such as a fragment or a "labyrinthine" sentence (Fike and Cook, 15), which is a

long winding, endless sentence which usually follows [standard English] within phrases but not necessarily in the sentences as a whole, which may use parentheses, series set off by semicolons, embedded phrases, explanations within explanations (such as why this particular sentence is not really a very labyrinthine sentence because it is too short and too straightforward). (Bishop, 106)

Sentence fragments can suggest fragmentation or isolation and can be used to contrast with or balance more traditional sentences. Labyrinthine sentences can reflect complexity and confusion. These techniques could improve your monologue or dialogue or short story. You could try a technique like the repetition of a word, phrase, or sentence. This technique works well with short quotations or definitions. (Again, be sure to properly document any bits from other sources.)

Suggested time allotment: approximately 4 hours

Read over all of your pieces and play around with different ways of expression, particularly with pieces or parts of pieces that don't have enough "punch" or power. Save all experiments and drafts to submit with your assignment package.

Playing with and revising the style of your pieces will give you the opportunity to achieve the following specific learning outcomes:



- 2.3.4 You will experiment with and use language and visuals to influence thought and emotion around your topic.
- 4.2.2 You will evaluate and revise your drafts to ensure appropriate content and language use.

#### Part B: Arrange Your Pieces into One Multigenre Paper

Lay out your ten or more pieces on the table or floor and find the best order for them. Experiment with a variety of combinations to see what works best.

Don't worry about connecting everything together with transitions and/or some kind of logical order. "You get an *implied* thread to assert itself by arranging the good bits in the right order" (Elbow, 150).

Include lists of the different arrangements you tried, and write a brief explanation of why you decided on the order that you did. Include these lists and explanation in your assignment package.

Once you have discovered your "implied thread," use an organizational device to connect the bits a bit more explicitly. Writer and teacher Tom Romano says:

Multigenre papers require a great deal of readers. So much is implicit, so little explicit that multigenre papers can be quite a cognitive load. Because they can be so demanding to read and because they lack traditional transitions found in regular research papers, I nudge students to provide recurring images, echoes of language, and repetition of form that reverberate among genres. (149)

The organizational devices that Romano mentions are repetition of language, recurring images, repetition of forms, a premise or form that connects all the bits, and fragmenting stories.

- Read about some of the techniques of repetition of language outlined in the "Techniques for Adding Rhythm" chart in Appendix C: Techniques Used in Verbal Texts.
- Recurring images can be very effective, particularly if handled subtly. An image can be introduced very simply and seemingly randomly, mentioned maybe once more again, and then only gain its full significance close to the end of the paper. Consider adding an image found in one of your pieces to some of your other pieces.
- Repeating a form means that you may use the same form
   (i.e., a memo, an answering machine message, a haiku, a
   dialogue, a photograph, and so on) with different content at
   various points throughout the paper. If repeating a form, you
   should choose a short one, and you may want to consider
   opening and closing with that form.
- Examples of a premise or form that tie the bits together include an overall narrative or story in which the other bits are inserted, a travel itinerary, a physical container such as a photo album, scrapbook, mail box, or a special box—your imagination is the only limit.
- Fragmenting a story means that rather than telling a story all at once as a single piece or bit in your multigenre paper, you break it apart and spread it throughout the paper, telling only parts of it at a time.

Read through your pieces so far, and circle or highlight any phrases, images, or forms that might be repeated or fragmented in effective ways.

You may want to test out your draft on your response partner at this point to see if it is challenging but still accessible to your readers.



Playing around with different ways or arranging and organizing the parts of your multigenre paper gives you the opportunity to achieve the following specific learning outcomes:



- 3.3.1 You will organize and reorganize your pieces and their ideas to intrigue and challenge your reader.
- 4.1.3 You will evaluate the potential impact of various organizational structures, techniques, and transitions (such as repetition of language, recurring images, repetition of forms, a connecting or framing premise, a fragmented story) in your multigenre paper to challenge your audience while still ensuring some unity and coherence.

# Part C: Enhance the Presentation of Your Multigenre Paper

Once you have selected and arranged your pieces, consider using various textual features to enhance the legibility of the multigenre paper. You may want to use

- · lists
- two columns of text running beside each other to reflect opposing or very different viewpoints
- a variety of font styles for the various voices and forms, as well as bold, underlined, capitalized, and italic types

Before you begin, you should examine the examples of multigenre papers provided in **Appendix R** to get an idea of the possibilities.

Enhancing your paper with various text features will give you the opportunity to achieve the following specific learning outcomes:



- 4.2.3 You will select text features (such as different font styles and formatting) to enhance the legibility and artistry of your multigenre paper to challenge and intrigue your audience.
- 4.2.4 You will use effective language and visuals, and arrange and juxtapose (put side by side) ideas for balance, effect, and originality.



#### Part 3: Reflect and Evaluate

#### Part A: Endnotes

Create an "Endnotes" page, where you write reflective notes about the inspiration behind each of the pieces and explain what is fact and what is fiction. For example, you could write something like the following:

This short script was inspired by a conversation I had with my father and is a sort of parody of the TV series Law and Order.

Or

I read several books about gardening, and many of the images and names, as well as the various facts came from these sources.

Write one endnote for each piece, and add these endnotes to the end of your multigenre paper.

#### Part B: Memo or Letter of Introduction

Partly to help you to process your learning, and partly to ensure that your tutor/marker appreciates the challenges of the process you went through, write a brief (no more than one page) memo (see *Writers INC* for guidelines—pages 310 to 311 of the 2001 edition; section 395 of the 1996 edition) or cover letter (see *Writers INC* for guidelines for writing business letters—pages 298 to 299 in the 2001 edition; sections 374 to 381 in the 1996 edition) to your tutor/marker.

Suggested time allotment: approximately 60 minutes





Writing endnotes and a reflective memo or letter will give you the opportunity to achieve the following specific learning outcomes:



- 1.1.3 You will explain how the different language uses and forms that you included in your multigenre paper influenced your ideas and enhanced the power of your communication.
- 2.3.5 You will explain how your multigenre paper communicates ideas; you will explain how the creation of it enhanced your understanding of various forms.
- 4.2.1 You will assess and discuss the effectiveness of the choices in content, forms, styles, and presentation that you made while creating your multigenre paper.
- 5.1.1 You will explain how your multigenre paper encourages differing viewpoints on your topic that may extend breadth and depth of thought.
- 5.1.3 You will explain how your multigenre paper shows how language choice, use, and tone may encourage or work against viewpoints that exploit or discriminate against other viewpoints.



In this memo or letter, reflect on and evaluate the learning you accomplished during this project. In addition to the learning outcomes above (which are targeted for assessment on this assignment), use the following questions/ideas as a guide—choose the most useful ones to answer fully, rather than answering all of them superficially (adapted from Romano, 169):

- What surprised you during the creation of your multigenre paper?
- Speak freely about any aspect of doing this paper you'd like advice on.
- What did you learn about writing in different genres as a way of inquiring into your topic and communicating what you know?

- Tell about the best piece of writing in your paper and describe why it is best.
- Tell about the weakest piece of writing in your paper and describe why it is weakest.
- What did the multigenre format enable you to do with your topic?
- What was the most challenging part of writing this paper?

#### Part 4: Package your Assignment to Submit

Make your final copy, and carefully proofread it to ensure clarity of grammar and usage, spelling, and capitalization and punctuation. Any unconventional use of these should be done with a definite purpose or effect in mind.

If possible, photocopy or photograph parts of your final copy so that you have a back-up copy, in case your work is lost in the mail. If your project contains valued photos or other artifacts, you may wish to send the photocopy/photograph to the Distance Learning Unit.

Package together the raw material you worked with, the various drafts you created, your endnotes, your reflective memo or letter, and the final copy of your multigenre paper to assess yourself and to submit as Assignment 3B: Multigenre Paper.



Suggested time allotment: approximately 30 minutes



## Sequence 3B

#### **Assessment**

Congratulations! You have completed Sequence 3B and will soon be able to move on to the rest of this course.

Before you do, you must

- complete a self-assessment of Assignment 3B
- complete a checklist to make sure you have done all the work required for this sequence
- submit all work (as indicated by asterisks on the Sequence 3B Checklist) from this sequence to the Distance Learning Unit

**Assessment of Assignment 3B** 

Remove the "Self-Assessment of Assignment 3B: Multigenre Paper" chart from the Forms section 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 according to 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 minimal 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 learning outcome as it applies to your assignment, using the rating scale. Place a checkmark in one box for each line.

Suggested time allotment: approximately 15 minutes

#### **Checklist: Sequence 3B**

Remove the "Checklist: Sequence 3B: Using Language to Challenge" chart from the Forms section at the end of this sequence. Complete the checklist to make sure you have completed all of the work required for Sequence 3B. The asterisks indicate which lesson work is to be submitted to the Distance Learning Unit for assessment. As you check each item, make sure that it is labelled with the appropriate lesson and assignment name. To help you keep track of your work in this course, you can write in the completion date for each item.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before marking Assignment 3B.

#### **Preparing for Submission of Sequence 3B**

Steps:

Complete the checklist to make sure all of your work is complete.



☐ Make sure all of your work pages are correctly labelled and ordered.

☐ Assemble your work as follows:

(top) Cover sheet

Checklist for Sequence 3B

Work pages

Assignment 3B: Multigenre Paper

(bottom) Self-Assessment of Assignment 3B: Multigenre

Paper

Submit all materials either electronically or by mail to the Distance Learning Unit. The mailing address is:

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



# Reminder

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

- received your Sequence 3B work (Assignment and selected work) from your tutor/marker
   or
- contacted your tutor/marker for feedback and permission to submit your work

# Notes

# Sequence 3B Forms

language	Opinionnaire	75
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Exclusion Brainstorming: Toni Morrison Lecture 77

Predict-o-Gram: Toni Morrison Lecture 79

Ideas/Thoughts Two-Column Chart 81

Questions/Thoughts Two-Column Chart 83

Three-Circle Venn Diagram: Readings of Gertrude in Hamlet 85

Portrayals of Gertrude Venn Diagram 87

Hero's Quest Map 89

The Comfort Zone 91

Self-Assessment of Assignment 3B: Multigenre Paper 93

Checklist: Sequence 3B: Using Language to Challenge 97

Sequence 3B Cover Sheet 101

# Language Opinionnaire

**Directions:** Write **Agree** or **Disagree** in the space provided. Be prepared to explain your responses.

	My Response	Partner's Response
1. Sticks and stones may break my bones, but names can never hurt me.		
2. Languages live and die.		
3. Language represents reality.		
4. Language influences reality.		
5. Language is reality.		
6. Misusing language leads to the death of the language.		
7. People in power use language to oppress people without power.		
8. Language must be used carefully.		
9. Language itself has no power; it is just a tool.		
10. Language always communicates ideas; there is no such thing as "empty" language.		

# Exclusion Brainstorming (Blachowicz, 1986 in Allen, 1999, 47) Toni Morrison Lecture

## **Pre-Listening Vocabulary**

**Topic: Language** 

**Directions:** Cross out the words you think will not be found in this lecture (i.e., words that you think are not related to the topic of language) and circle those you think you are likely to find. Look up any unfamiliar words in your dictionary.

iterate agency calcified life-sustaining limn censored clairvoyance mercenary demagogue monolithic despots mutant discourses oppressive eloquence privilege generative sanction ineffable transgressive

**Further Directions:** Briefly explain why you excluded and included the words you did. Be specific and give reasons why certain words are more appropriate to the topic of language than others.

# Predict-o-Gram (Blachowicz, 1986 in Allen, 1999, 48) Toni Morrison Lecture

## **Pre-Listening Vocabulary**

**Directions:** Predict how you think Toni Morrison will use these words to discuss her concerns about language. You may want to begin by sorting the words into groups and/or combining them into sentences. Look up any unfamiliar words in your dictionary.

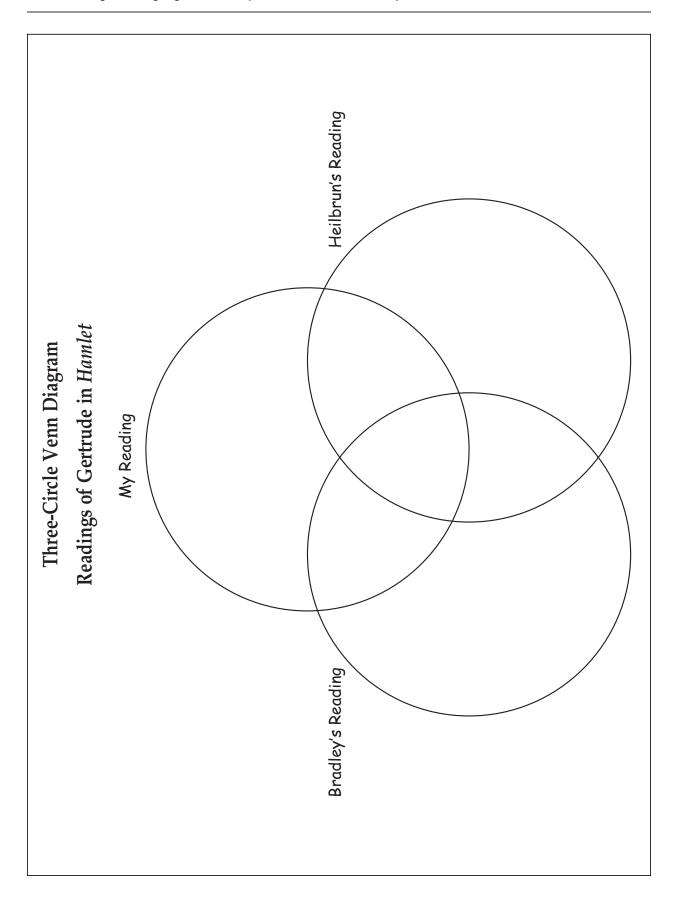
You could also try **answering** questions using the following formulae:

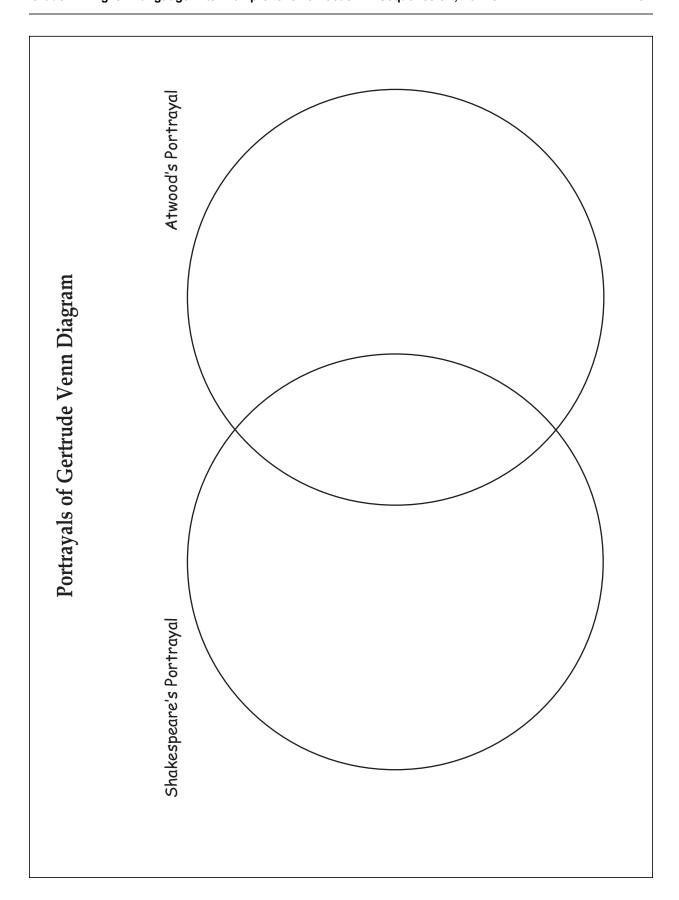
- What is (adjective)?
   Example What is imperiled? Imperiled is in danger, so maybe Morrison will say that language is in danger.
- Who or what (verb)s?
   Example Who or what suppresses? People with power suppress, and maybe they use language to do this.
- What does/do (noun)?
   Example What do assertions do? Assertions make something sound like the truth, even when it isn't. Assertions are a way of using language.

assertions genocic cognition imperil exclusion interrog fascist languis faux monum	ed rationalizations gative salvageable	speculation statist subjugation suppresses surveillance
--	---	---

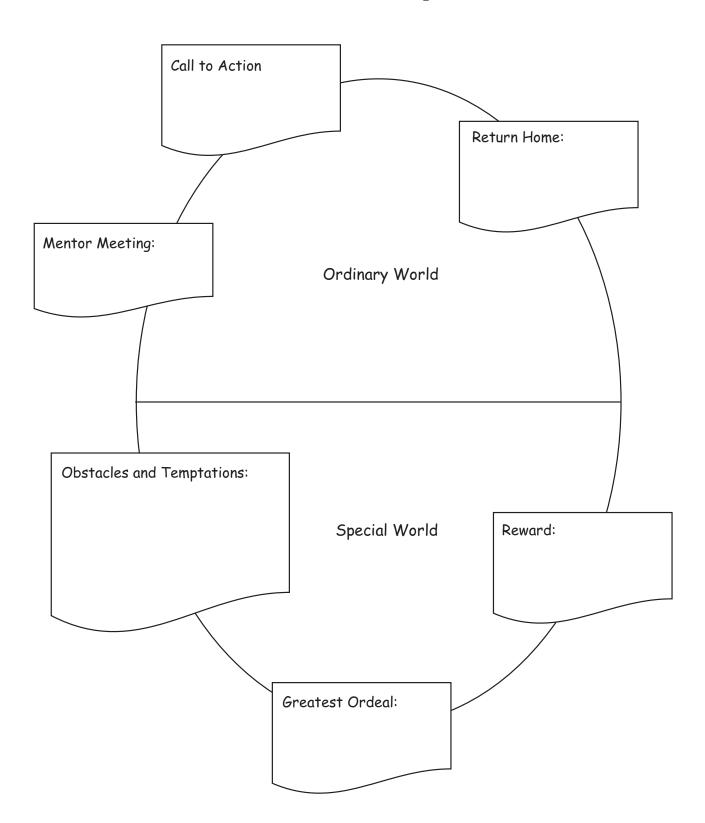
Ideas/Thoughts Two-Column Chart				
Speaker's Key Ideas	My Thoughts on These Ideas			

Questions/Thoughts Two-Column Chart				
Young People's Key Questions	My Thoughts on These Ideas			

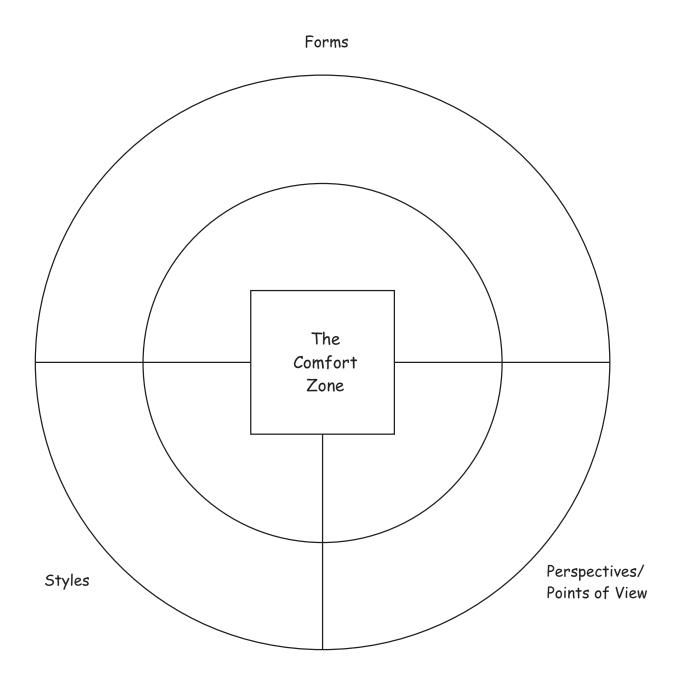




#### Hero's Quest Map



#### The Comfort Zone



#### Self-Assessment of Assignment 3B: Multigenre Paper

#### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 3B. In the form below, place a check mark ( ) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 3B.

#### **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.
- 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.
- **2** Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 12.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.

#### **Assignment 3B: Performance on Student Learning Outcomes**

Specific Student Learning Outcome		Performance Rating				
Process						
In the process of creating your multigenre paper, how effectively did you	0	1	2	3	4	
consider the pros and cons of a range of forms, perspectives, and styles in order to reconsider your own ideas about your topic? (1.1.1)						
invite diverse and challenging ideas and opinions by considering a variety of perspectives and voices in order to re-examine your own ideas about and positions on your topic when gathering and generating raw material for your multigenre paper? (1.1.2)						

#### Assignment 3B: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome		rforn	nance	Rati	ng
Process					
In the process of creating your multigenre paper, how effectively did you	0	1	2	3	4
explore the strengths and limitations of various viewpoints on your topic and evaluate the possible implications of particular perspectives when drafting your pieces? (1.2.2)					
experiment with and use language and visuals to influence thought and emotions around your topic? (2.3.4)					
consider your own and others' expertise on your topic to explore the breadth and depth of your knowledge as you drew upon your research from Sequence 2? (3.1.1)					
evaluate and select ideas and information from your research in Sequence 2 that are appropriate for a more aesthetic purpose in your multigenre paper, which should challenge your audience? (3.2.1)					
organize and reorganize your pieces and ideas to intrigue and challenge your reader when deciding how to put together your multigenre paper? (3.3.1)					
evaluate and revise your drafts to ensure appropriate content and language use? (4.2.2)					
Product (multigenre paper, endnotes, and reflection)	Pe	rforn	nance	Rati	ng
How effectively does	0	1	2	3	4
your multigenre paper include varied language uses and forms of expression; how well do your endnotes and reflection explain your discovery of how they influence ideas and enhance the power of communication? (1.1.3)					
your whole package demonstrate that you extended the breadth and depth of your understanding of your topic by considering various experiences, perspectives, and sources of knowledge when generating your multigenre paper? (1.2.4)					

#### Assignment 3B: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome			nance	Rati	ng	
Product (multigenre paper, endnotes, and reflection)						
How effectively does	0	1	2	3	4	
your multigenre paper communicate ideas; how well did the creation of it enhance your understanding of various forms, as explained in your reflection? (2.3.5)						
your multigenre paper use various organizational structures, techniques, and transitions (such as repetition of language, recurring images, repetition of forms, a connecting or framing premise, a fragmented story) to challenge your audience while still ensuring some unity and coherence? (4.1.3)						
your endnotes and/or reflection assess and discuss the effectiveness of the choices in content, forms, styles, and presentation that you made while creating your multigenre paper? (4.2.1)						
your multigenre paper use text features (such as different font styles and formatting) to enhance its legibility and artistry and to challenge and intrigue your audience? (4.2.3)						
your multigenre paper use effective language and visuals, and arrange and juxtapose (put side by side) ideas for balance, effect, and originality? (4.2.4)						
your multigenre paper encourage differing viewpoints on your topic that may extend breadth and depth of thought? (5.1.1)						
your endnotes and/or reflection explain how language choice, use, and tone may encourage or work against viewpoints that exploit or discriminate against other viewpoints; how well does your multigenre paper demonstrate that you are sensitive to these effects? (5.1.3)						

Assignment 3B: Performance on Student Learning Outcomes (continued)
Comments:

# Checklist Sequence 3B: Using Language to Challenge

C = Completed
I = Incomplete

	I - Incomplete		
Lesson 1: Texts That Challenge Us	Date	For Student	For Tutor/Marker
Part 1 — Language Opinionnaire (form)			
<ul> <li>Response Partner Discussion about Language Opinionnaire (audiotape)</li> </ul>			
Reflection on Language Opinionnaire			
— Exclusion Brainstorming (form)			
– Predict-o-Gram (form)			
Part 2 — Response Partner Discussion about First Part of Lecture (audiotape)			
- Reflection			
Part 3 — Ideas/Thoughts Two-Column Chart (form)			
<ul> <li>Response Partner Discussion about Second</li> <li>Part of Lecture (audiotape)</li> </ul>			
<ul> <li>– Multigenre Paper – Draft of Short Fiction*™</li> </ul>			
Lesson 2: Talking Back: Texts Challenging Texts			
Part 1 — Questions/Thoughts Two-Column Chart (form)			
<ul> <li>Response Partner Discussion about Third</li> <li>Part of Lecture (audiotape)</li> </ul>			
– Reflection			
<ul> <li>Response Partner Discussion about Whole Lecture</li> </ul>			
- Reflection on Whole Process			

<sup>\* 🗷</sup> to be submitted to the Distance Learning Unit

# Checklist Sequence 3B: Using Language to Challenge (continued)

C = Completed
I = Incomplete

	I = Incomplete			
Lesson 2: Talking Back: Texts Challenging Texts (continued)	Date	For Student	For Tutor/Marker	
Part 2 — Hamlet Response Journal				
<ul><li>– Gertrude Character Traits (list)</li></ul>				
– Highlighted Bradley Text				
<ul><li>Comparison/Reflection</li></ul>				
– Highlighted Heilbrun Text				
– Three-Circle Venn Diagram (form)				
– Reflection				
- Portrayal of Gertrude Venn Diagram (form)				
— Reflection				
Multigenre Paper – Draft of Monologue*⊠				
Lesson 3: How Readers Can Challenge Texts				
Part 1 — Response to "Evolved Classic"				
– Audience Questions				
<ul> <li>Reading in Role Response</li> </ul>				
<ul> <li>Reflection on Reading in Role</li> </ul>				
Multigenre Paper – Draft of Dialogue*™				
Part 2 — Response to Aesop Fable				
— Response to Moore Poem				
Multigenre Paper – Draft of Fable*™				
			(continued)	

### Checklist Sequence 3B: Using Language to Challenge (continued)

C = Completed
I = Incomplete

		T = T	ncomplete
Lesson 4: Challenging Perspectives	Date	For Student	For Tutor/Marker
Lens 1 – Hero's Quest Map (form)			
- Mythic Interpretation (short essay)			
Lens 2 – Psychoanalytical Interpretation (short essay)			
Lens 3 or 4 — Feminist or Postcolonial Interpretation (short essay)			
Reflection on Critical Lenses			
Multigenre Paper – Draft of Critique Parody*⊠			
Lesson 5: Assignment 3B: Multigenre Paper			
Part 1 — Comfort Zone (form)*™			
<ul><li>– Drafts of five more forms*</li></ul>			
Part 2 — Experiments and revised drafts*™			
<ul> <li>Lists of arrangements and explanation*™</li> </ul>			
Part 3 — Endnotes*™			
<ul><li>Reflection on Learning (memo or letter)*™</li></ul>			
Part 4 — Final Copy of Multigenre Paper*™			
Lesson 5: Assignment 3B: Multigenre Paper			
Assignment 3B: Multigenre Paper*™			
Assessment of Assignment 3B: Multigenre Paper*™			

Note: Although not all lesson work from Lessons 1 to 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. Your response partner discussions may be particularly useful for your portfolio.

### Grade 12 English Language Arts: Comprehensive Focus (40S)

#### Sequence 3B 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	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	,		th your tutor/marker.
Se	quence 3B Assignments		Attempt 1	Attempt 2
	aich of the following are completed and enclosed ase check (✓) all applicable boxes below.  Process Work (as listed on the Checklist for Se		Date Received  □ CO / □ INC	Date Received
	(pp. 97-99) Assignment 3B: Multigenre Paper		/68	/68
_	Self-Assessment of Assignment 3B (pp. 93–96)	)		, os
	Sequence 3B Percentage Ma	ark /68 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.

#### Sequence 3B Texts

Act III/Scene 4 (The Queen's Closet) by William Shakespeare "A.C. Bradley's Gertrude" by A.C. Bradley 109 "The Character of Hamlet's Mother" by Carolyn Heilbrun 111 "Gertrude Talks Back" by Margaret Atwood 117 Evolved Classic 119 "The Fox and the Grapes" by Aesop "The Fox and the Grapes" by Marianne Moore 123 Archetypal or Mythic Critical Lens 125 "The Keys" by Joseph Campbell 129 "Table One" by Christopher Vogler 131 "Manheim Tormon's Review" 133 Psychoanalytical Critical Lens 135 "A.A. Milne's Honey-Balloon-Pit-Gun-Tail-Bathtub Complex" by Frederick C. Crews 139 "Pooh and Piglet Go Hunting and Nearly Catch a Woozle" by A.A. Milne 141 Feminist Critical Lens 145

Postcolonial Critical Lens 147

Two Poems Using Pragmatic Forms 151

# The Queen's Closet Act III/Scene 4

Enter Queen and Polonius.

Hamlet. Опееп. Polonius. He will come straight; look you lay home to him, Tell him his pranks have been too broad to bear with,

And that your grace hath screen'd and stood between

Much heat and him. I'll sconce me even here.

Pray you, be round with him.

Mother, mother, mother! Hamlet (within).

I'll warrant you; fear me not.

Withdraw, I hear him coming.

Polonius hides behind the arras. Enter Hamlet.

Now, mother, what's the matter? Hamlet. Hamlet, thou hast thy father much offended. Оиееп.

Mother, you have my father much offended. Hamlet.

Come, come, you answer with an idle tongue. Queen.

Go, go, you question with a wicked tongue. Hamlet.

Why, how now, Hamlet? Оиееп.

What's the matter now? Hamlet.

Have you forgot me? Опееп.

No, by the rood, not so: Hamlet.

You are the queen, your husband's brother's wife,

Nay, then, I'll set those to you that can speak. And - would it were not so! - you are my mother. Оиееп.

Come, come, and sit you down; you shall not Hamlet.

budge;

You go not till I set you up a glass

Where you may see the inmost part of you.

What wilt thou do? thou wilt not murder me?

Help, ho!

What, ho! help, help, help! Hamlet (drawing). Polonius (behind).

How now! a rat? Dead for a ducat,

Makes a pass through the arras.

O me, what hast thou done? Falls and dies. O, I am slain!

Polonius (behind).

dead!

Nay, I know not, is it the king?

O, what a rash and bloody deed is this! Опееп.

A bloody deed; almost as bad, good mother, Hamlet.

As kill a king, and marry with his brother.

As kill a king? Hamlet. Опееп.

Ay, lady, 'twas my word.

Lifts up the arras and discovers Polonius.

Thou wretched, rash, intruding fool, farewell; I took thee for thy better; take thy fortune;

Thou find'st to be too busy is some danger.

Leave wringing of your hands: peace! sit you down, And let me wring your heart, for so I shall,

If it be made of penetrable stuff,

If damned custom have not braz'd it so,

That it be proof and bulwark against sense.

Queen. What have I done, that thou dar'st wag thy tongue In noise so rude against me?

Such an act

That blurs the grace and blush of modesty,

From the fair forehead of an innocent love, Calls virtue hypocrite, takes off the rose

And sets a blister there, makes marriage vows As false as dicers' oaths, O, such a deed

The very soul, and sweet religion makes As from the body of contraction plucks

(continued)

\*Public domain.

A rhapsody of words: heaven's face does glow; Yea this solidity and compound mass, With heated visage, as against the doom, Is thought-sick at the act.

Queen.

That roars so loud and thunders in the index?

Hamlet. Look here, upon this picture, and on this,

The counterfeit presentment of two brothers. See what a grace was seated on this brow; Hyperion's curls, the front of Jove himself, An eye like Mars, to threaten and command,

An eye like Mars, to threaten and comma

A station like the herald Mercury New-lighted on a heaven-kissing hill;

A combination and a form indeed, Where every god did seem to set his seal

To give the world assurance of a man: This was your husband. Look you now what follows:

Here is your husband, like a mildew'd ear,

Blasting his wholesome brother. Have you eyes? Could you on this fair mountain leave to feed,

And batten on this moor? Ha! have you eyes? You cannot call it love, for at your age The hey-day in the blood is tame, it's humble,

And waits upon the judgement, and what judgement Would step from this to this? Sense sure you have,

Else could you not have motion, but sure that sense Is apoplex'd, for madness would not err,

Nor sense to ecstasy was ne'er so thrall'd

But it reserv'd some quantity of choice, To serve in such a difference. What devil was't That thus hath cozen'd you at hoodman-blind?

Eyes without feeling, feeling without sight,

Ears without hands or eyes, smelling sans all, Or but a sickly part of one true sense Could not so mope. O shame! where is thy blush? Rebellious hell,

If thou canst mutine in a matron's bones, To flaming youth let virtue be as wax

And melt in her own fire; proclaim no shame When the compulsive ardour gives the charge,

Since frost itself as actively doth burn, And reason pandars will.

O Hamlet, speak no more:

Thou turn'st my very eyes into my soul, And there I see such black and grained spots As will not leave their tinct.

et. Nay, but to live

In the rank sweat of an enseamed bed,

Stew'd in corruption, honeying and making love Over the nasty sty,—

Queen. O, speak to me no more; These words like daggers enter in my ears;

No more, sweet Hamlet!

Hamlet.
A slave that is not twentieth part the tithe
Of your precedent lord, a Vice of kings,
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole

And put it in his pocket!

Queen.

Hamlet. A king of shreds and patches—

Enter Ghost.

Why, look you there! look, how it steals away! Do you see nothing there? No, nothing but ourselves. O Hamlet, thou hast cleft my heart in twain. To make them ranker. Forgive me this my virtue: Look, where he goes, even now out at the portal! My pulse, as yours, doth temperately keep time, And makes as healthful music: it is not madness That not your trespass but my madness speaks: Would gambol from. Mother, for love of grace, And I the matter will re-word, which madness And do not spread the compost on the weeds This is the very coinage of your brain: Yea, curb and woo for leave to do him good. Lay not that flattering unction to your soul, It will but skin and film the ulcerous place, O, throw away the worser part of it, Infects unseen. Confess yourself to heaven, Whiles rank corruption, mining all within, Repent what's past, avoid what is to come, Exit Ghost. Nothing at all; yet all that is I see. That I have utter'd; bring me to the test, For in the fatness of these pursy times And live the purer with the other half. Virtue itself of vice must pardon beg, Nor did you nothing hear? My father, in his habit as he liv'd! This bodiless creation ectasy Ecstasy! Is very cunning in. Оиееп. Hamlet. Hamlet. Hamlet. Оиееп. Hamlet. Оиееп. Queen. On him, on him. Look you how pale he glares! His form and cause conjoin'd, preaching to stones, How is it with you, lady? You heavenly guards! What would your gracious Would make them capable. Do not look upon me, Do you not come your tardy son to chide, Will want true colour; tears perchance for blood. The important acting of your dread command? And with the incorporal air do hold discourse? Sprinkle cool patience. Whereon do you look? Save me and hover o'er me with your wings, Forth at your eyes your spirits wildly peep; That, laps'd in time and passion, lets go by Conceit in weakest bodies strongest works, Is but to whet thy almost blunted purpose. O, step between her and her fighting soul: And, as the sleeping soldiers in the alarm, Upon the heat and flame of thy distemper Your bedded hair, like life in excrements, Lest with this piteous action you convert But look, amazement on thy mother sits; Start up and stand an end. O gentle son, My stern effects: then what I have to do That you do bend your eye on vacancy, To whom do you speak this? Do not forget: this visitation Alas, how is't with you, Alas, he's mad! Speak to her, Hamlet. O, say! Hamlet. Hamlet. Оиееп. Оиееп. (continued)

Good night: but go not to my uncle's bed;

Assume a virtue, if you have it not.
That monster, custom, who all sense doth eat, Of habits devil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock or livery,
That aptly is put on. Refrain to-night,
And that shall lend a kind of easiness
To the next abstinence; the next more easy;
For use almost can change the stamp of nature,
And either [quell] the devil, or throw him out
With wondrous potency. Once more, good

night:
And when you are desirous to be blest,
I'll blessing beg of you. For this same lord,
Pointing to Polonius.

I do repent: but heaven hath pleas'd it so To punish me with this, and this with me, That I must be their scourge and minister. I will bestow him, and will answer well The death I gave him. So, again, good night; I must be cruel, only to be kind: Thus bad begins, and worse remains behind. One word more, good lady.

What shall I do?

Hamlet. Not this, by no means, that I bid you do:

Let the blowt king tempt you again to bed,
Pinch wanton on your cheek, call you his mouse,
And let him, for a pair of reechy kisses,
Or paddling in your neck with his damn'd fingers,
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft; 'twere good you let him know;

For who, that's but a queen, fair, sober, wise, Would from a paddock, from a bat, a gib, Such dear concernings hide! who would do so? No, in despite of sense and secrecy, Unpeg the basket on the house's top, Let the birds fly, and like the famous ape, To try conclusions, in the basket creep And break your own neck down.

Queen. Be thou assur'd, if words be made of breath And breath of life. I have no life to breathe What thou hast said to me.

Hamlet. I must to England; you know that? Oueen.

I had forgot: 'tis so concluded on.

Hamlet. There's letters seal'd: and my two schoolfellows, Whom I will trust as I will adders fang'd,
They bear the mandate; they must sweep my way,
And marshal me to knavery. Let it work;
For 'tis the sport to have the enginer
Hoist with his own petar, and 't shall go hard
But I will delve one yard below their mines,
And blow them at the moon: O, 'tis most sweet
When in one line two crafts directly meet.
This man shall set me packing:

I'll lug the guts into the neighbour room.

Mother, good night indeed: this counsellor
Is now most still, most secret, and most grave,
Who was in life a foolish prating knave.
Come, sir, to draw toward an end with you.
Good night, mother.

Exeunt severally; Hamlet dragging in Polonius.

# A.C. Bradley's Gertrude

I reluctantly pass by Polonius, Laertes and the beautiful character of Horatio, to say something in conclusion of the Queen and the King.

The answers to two questions asked about the Queen are, it seems to me, practically certain. (1) She did not merely marry a second time with indecent haste; she was false to her husband while he lived. This is surely the most natural interpretation of the words of the Ghost (I.v.4If), coming as they do, before his account of the murder. And against this testimony what force has the objection that the queen in the 'Murder of Gonzago' is not represented as an adulteress? Hamlet's mark in arranging the play-scene was not his mother, whom besides he had been expressly ordered to spare (I.v.84f).

(2) On the other hand, she was not privy to the murder of her husband, either before the deed or after it. There is no sign of her being so, and there are clear signs that she was not. The representation of the murder in the play-scene does not move her; and when her husband starts from his throne, she innocently asks him, 'How fares my lord?' In the interview with Hamlet, when her son says of his slaughter of Polonius,

'A bloody deed!' Almost as bad, good mother, As kill a king and marry with his brother,

the astonishment of her repetition 'As kill a king!' is evidently genuine; and, if it had not been so, she would never have had the hardihood to exclaim:

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What have I done, that thou darest wag thy tongue In noise so rude against me?

Further, it is most significant that when she and the King speak together alone, nothing that is said by her or to her implies her knowledge of the secret.

claims of love. The belief at the bottom of her heart was that the saw that drunkenness is disgusting till Hamlet told her so; and, to persist in grieving for his father instead of marrying Ophelia nappy, like a sheep in the sun; and, to do her justice, it pleased which had led to it. It was pleasant to sit upon her throne and see smiling faces round her, and foolish and unkind in Hamlet her to see others happy, like more sheep in the sun. She never and making everything comfortable. She was fond of Ophelia world is a place constructed simply that people may be happy though she knew that he considered her marriage 'o'er-hasty' The Queen was not a bad-hearted woman, not at all the and genuinely attached to her son (though willing to see her nature, and was very dull and very shallow. She loved to be considered equality of rank a mere trifle compared with the woman to think little of murder. But she had a soft animal (II.ii.57), she was untroubled by any shame at the feelings lover exclude him from the throne); and, no doubt, she in it in a good-humoured sensual fashion.

Her only chance was to be made unhappy. When affliction comes to her, the good in her nature struggles to the surface through the heavy mass of sloth. Like other faulty characters in Shakespeare's tragedies, she dies a better woman than she had lived. When Hamlet shows her what she has done she feels genuine remorse. It is true, Hamlet fears it will not last, and so at the end of the interview (I I I. iv. 180ff.) he adds a warning that, if she betrays him, she will ruin herself as well. It

i.e. the King will kill her to make all sure.

is true too that there is no sign of her obeying Hamlet in breaking off her most intimate connection with the King. Still she does feel remorse; and she loves her son, and does not betray him. She gives her husband a false account of Polonius's death, and is silent about the appearance of the Ghost. She becomes miserable;

To her sick soul, as sin's true nature is, Each toy seems prologue to some great amiss.

She shows spirit when Laertes raises the mob, and one respects her for standing up for her husband when she can do nothing to help her son. If she had sense to realize Hamlet's purpose, or the probability of the King's taking some desperate step to foil it, she must have suffered torture in those days. But perhaps she was too dull.

The last we see of her, at the fencing-match, is most characteristic. She is perfectly serene. Things have slipped

back into their groove, and she has no apprehensions. She is, however, disturbed and full of sympathy for her son, who is out of condition and pants and perspires. These are afflictions she can thoroughly feel for, though they are even more common than the death of a father. But then she meets her death because she cannot resist the wish to please her son by drinking to his success. And more: when she falls dying, and the King tries to make out that she is merely swooning at the sight of blood, she collects her energies to deny it and to warn Hamlet:

No, no, the drink, the drink — O my dear Hamlet, — The drink, the drink! I am poison'd. [Dies.]

Was ever any other writer at once so pitiless and so just as Shakespeare? Did ever any other mingle the grotesque and the pathetic with a realism so daring and yet so true to 'the modesty of nature'?

# The Character of Hamlet's Mother

THE CHARACTER of Hamlet's mother has not received the specific critical attention it deserves. Moreover, the traditional account of her personality as rendered by the critics will not stand up under close scrutiny of Shakespeare's play.

mind of her son, and of the Ghost. Indeed, Freud and Jones see motivation of the play. But the critics, with no exception that I hero, the widow of the Ghost, and the wife of the current King have been able to find, have accepted Hamlet's word "fraility" None of the critics of course has failed to see Gertrude as vital to the action of the play; not only is she the mother of the as applying to her whole personality, and have seen in her not of Denmark, but the fact of her hasty and, to the Elizabethans, her, the object of Hamlet's Oedipus complex, as central to the character of which weakness and lack of depth and vigorous intelligence are the entire explanation. Of her can it truly be said that carrying the "stamp of one defect," she did "in the incestuous marriage, the whole question of her "falling off," general censure take corruption from that particular fault" occupies a position of barely secondary importance in the one weakness, or passion in the Elizabethan sense, but a (Liv.35-36).

The critics are agreed that Gertrude was not a party to the late King's murder and indeed knew nothing of it, a point which on the clear evidence of the play, is indisputable. They have also discussed whether or not Gertrude, guilty of more than an "o'er-hasty marriage," had committed adultery with

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Claudius before her husband's death. I will return to this point later on. Beyond discussing these two points, those critics who have dealt specifically with the Queen have traditionally seen her as well-meaning but shallow and feminine, in the pejorative sense of the word: incapable of any sustained rational process, superficial and flighty. It is this tradition which a closer reading of the play will show to be erroneous.

Professor Bradley describes the traditional Gertrude thus: The Queen was not a bad-hearted woman, not at all the woman to think little of murder. But she had a soft animal nature and was very dull and very shallow. She loved to be happy, like a sheep in the sun, and to do her justice, it pleased her to see others happy, like more sheep in the sun... It was pleasant to sit upon her throne and see smiling faces around her, and foolish and unkind in Hamlet to persist in grieving for his father instead of marrying Ophelia and making everything comfortable .... The belief at the bottom of her heart was that the world is a place constructed simply that people may be happy in it in a good-humored sensual fashion.<sup>2</sup>

Later on, Bradley says of her that when affliction comes to her "the good in her nature struggles to the surface through the heavy mass of sloth."

Granville-Barker is not quite so extreme. Shakespeare, he says,

gives us in Gertrude the woman who does not mature, who clings to her youth and all that belongs to it, whose charm will not change but at last fade and wither; a pretty creature, as we see her, desperately refusing to grow old . . . . She is drawn for us with unemphatic strokes, and she has but a

passive part in the play's action. She moves throughout in Claudius' shadow; he holds her as he won her, by the witchcraft of his wit.<sup>3</sup>

Elsewhere Granville-Baker says "Gertrude who will certainly never see forty-five again, might better be 'old.' [That is, portrayed by an older, mature actress.] But that would make her relations with Claudius—and *their* likelihood is vital to the play—quite incredible" (p. 226). Granville-Barker is saying here that a woman about forty-five years of age cannot feel any sexual passion nor arouse it. This is one of the mistakes which lie at the heart of the misunderstanding about Gertrude.

Professor Dover Wilson sees Gertrude as more forceful than either of these two critics will admit, but even he finds the Ghost's unwillingness to shock her with knowledge of his murder to be one of the basic motivations of the play, and he says of her "Gertrude is always hoping for the best."

that the Queen "does little except echo his [Claudius'] wishes; "witchcraft" and "wit," we can plainly see, for the Ghost tells Wilson must admit later that Gertrude does not tell Claudius her husband's death, it was certainly not, as Granville-Barker Ghost, or the greater burden borne by the Elizabethan words by the force of his persuasive tongue. "It is plain," he writes, Barker would have us believe that Claudius won her simply everything. Without dwelling here on the psychology of the Guildenstern – she repeats his very words" (p. 227), though brother to be garbage, and "lust," the Ghost says, "will sate "Lust" — in a woman of forty-five or more — is the key word Now whether Claudius won Gertrude before or after us, how Claudius won the Queen: the Ghost considers his implies, with "the witchcraft of his wit" alone. Granvilleitself in a celestial bed and prey on garbage" (I.v.54-55). here. Bradley, Granville-Barker, and to a lesser extent sometimes—as in the welcome to Rosencrantz and

Professor Dover Wilson, misunderstand Gertrude largely because they are unable to see lust, the desire for sexual relations, as the passion, in the Elizabethan sense of the word, the flaw, the weakness which drives Gertrude to an incestuous marriage, appalls her son, and keeps him from the throne. Unable to explain her marriage to Claudius as the act of any but a weak-minded vacillating woman, they fail to see Gertrude for the strong-minded, intelligent, succinct, and, apart from this passion, sensible woman that she is.

To understand Gertrude properly, it is only necessary to life. She is, in short, asking him not to give way to the passion she is certainly never silly. We first hear her asking Hamlet to examine the lines Shakespeare has chosen for her to say. She speech, Gertrude asks Hamlet to remain in Denmark, where is, except for her description of Ophelia's death, concise and Claudius echoes her with a well-reasoned argument against pithy in speech, with a talent for seeing the essence of every he is rightly loved. Her speeches have been short, however downcast, and to realize that death is an inevitable part of situation presented before her eyes. If she is not profound, grief which was, in its philosophy if not in its language, a warm and loving, and conciseness of statement is not the stop wearing black, to stop walking about with his eyes piece of commonplace Elizabethan lore. After Claudius' Elizabethans are aware, as Miss Campbell has shown.<sup>5</sup> of grief, a passion of whose force and dangers the mark of a dull and shallow woman.

We next hear her, as Queen and gracious hostess, welcoming Rosencrantz and Guildenstern to the court, hoping, with the King, that they may cheer Hamlet and discover what is depressing him. Claudius then tells Gertrude, when they are alone, that Polonius believes he knows what is upsetting Hamlet. The Queen answers:

I doubt it is no other than the main, His father's death and our o'er-hasty marriage. (II.ii.56-57) This statement is concise, remarkably to the point, and not a little courageous. It is not the statement of a dull, slothful woman who can only echo her husband's words. Next, Polonius enters with his most unbrief apotheosis to brevity. The Queen interrupts him with five words: "More matter with less art" (II.ii.95). It would be difficult to find a phrase more applicable to Polonius. When this gentleman, in no way deterred from his loquacity, after purveying the startling news that he has a daughter, begins to read a letter, the Queen asks pointedly "Came this from Hamlet to her?" (II.ii.114).

We see Gertrude next in Act III, asking Rosencrantz and Guildenstern with her usual directness, if Hamlet received them well, and if they were able to tempt him to any pastime. But before leaving the room, she stops for a word of kindness to Ophelia. It is a humane gesture, for she is unwilling to leave Ophelia, the unhappy tool of the King and Polonius, without some kindly and intelligent appreciation of her help:

And for your part, Ophelia, I do wish That your good beauties be the happy cause Of Hamlet's wildness. So shall I hope your virtues Will bring him to his wonted way again, To both your honors. (III.i.38-42) It is difficult to see in this speech, as Bradley apparently does, the gushing shallow wish of a sentimental woman that class distinctions shall not stand in the way of true love.

At the play, the Queen asks Hamlet to sit near her. She is clearly trying to make him feel he has a place in the court of Denmark. She does not speak again until Hamlet asks her how she likes the play. "The lady doth protest too much,

methinks" (III.ii.240) is her immortal comment on the player queen. The scene gives her four more words: when Claudius leaps to his feet, she asks "How fares my Lord?" (III.ii.278).

I will for the moment pass over the scene in the Queen's news directly, realizing that suspense will increase the pain of returns to tell Laertes that his sister is drowned. She gives her it, but this is the one time in the play when her usual pointed fearsome Hamlet has become. Later, she does not wish to see kindness, and so, gently, and at some length, she tells Laertes Hamlet, is mad, and has killed Polonius. She adds, however, steps between Claudius and Laertes to protect the King, and that he now weeps for what he has done. She does not wish Laertes will of course soon learn this, but it is Gertrude who Claudius. She tells him, as Hamlet has asked her to, that he, damage. She leaves Laertes and the King together, and then Ophelia, but hearing how distracted she is, consents. When Ophelia's funeral the Queen scatters flowers over the grave: Laertes bursts in ready to attack Claudius, she immediately shock of grief, and to absorb the meaning of her words. At closet, to follow her quickly through the remainder of the conciseness would be the mark neither of intelligence nor play. After the closet scene, the Queen comes to speak to of his sister's death, giving him time to recover from the Claudius to know what she now knows, how wild and tells Laertes it is not Claudius who has killed his father. manages to tell him before he can do any meaningless

Sweets to the sweet; farewell!
I hop'd thou shouldst have been my Hamlet's wife.
I thought thy bride-bed to have deck'd, sweet maid,
And not t' have strew'd thy grave. (V.i.266-269)

She is the only one present decently mourning the death of someone young, and not heated in the fire of some personal passion.

At the match between Hamlet and Laertes, the Queen believes that Hamlet is out of training, but glad to see him at some sport, she gives him her handkerchief to wipe his brow, and drinks to his success. The drink is poisoned and she dies. But before she dies she does not waste time on vituperation; she warns Hamlet that the drink is poisoned to prevent his drinking it. They are her last words. Those critics who have thought her stupid admire her death; they call it uncharacteristic.

In Act III, when Hamlet goes to his mother in her closet his nerves are pitched at the very height of tension; he is on the edge of hysteria. The possibility of murdering his mother has in fact entered his mind, and he has just met and refused an opportunity to kill Claudius. His mother, meanwhile, waiting for him, has told Polonius not to fear for her, but she knows when she sees Hamlet that he may be violently mad. Hamlet quips with her, insults her, tells her he wishes she were not his mother, and when she, still retaining dignity, attempts to end the interview, Hamlet seizes her and she cries for help. The important thing to note is that the Queen's cry "Thou wilt not murder me" (III.iv.21) is not foolish. She has seen from Hamlet's demeanor that he is capable of murder, as indeed in the next instant he proves himself to be.

We next learn from the Queen's startled "As kill a king" (III.iv.30) that she has no knowledge of the murder, though of course this is only confirmation here of what we already know. Then the Queen asks Hamlet why he is so hysterical:

What have I done, that thou dar'st wag thy tongue In noise so rude against me? (III.iv.39-40)

Hamlet tells her: it is her lust, the need of sexual passion, which has driven her from the arms and memory of her husband to the incomparably cruder charms of his brother. He cries out that she has not even the excuse of youth for her lust:

O Shame! where is thy blush? Rebellious hell, If thou canst mutine in a matron's bones, To flaming youth let virtue be as wax And melt in her own fire. Proclaim no shame When the compulsive ardor gives the charge, Since frost itself as actively doth burn, And reason panders will. (III.iv.82-87)

This is not only a lust, but a lust which throws out of joint all the structure of human morality and relationships. And the Queen admits it. If there is one quality that has characterized, and will characterize, every speech of Gertrude's in the play, it is the ability to see reality clearly, and to express it. This talent is not lost when turned upon herself:

O Hamlet, speak no more! Thou turn'st mine eyes into my very soul, And there I see such black and grained spots As will not leave their tinct. (III.iv.88-91) She knows that lust has driven her, that this is her sin, and she admits it. Not that she wishes to linger in the contemplation of her sin. No more, she cries, no more. And then the Ghost appears to Hamlet. The Queen thinks him mad again—as well she might—but she promises Hamlet that she will not betray him—and she does not.

Where, in all that we have seen of Gertrude, is there the picture of "a soft animal nature, very dull and very shallow"? She may indeed be "animal" in the sense of "lustful." But it does not follow that because she wishes to continue a life of sexual experience, her brain is soft or her wit unperceptive.

Some critics, having accepted Gertrude as a weak and vacillating woman, see no reason to suppose that she did not fall victim to Claudius' charms before the death of her husband and commit adultery with him. These critics, Professor Bradley among them (p. 166), claim that the elder

Hamlet clearly tells his son that Gertrude has committed adultery with Claudius in the speech beginning "Ay that incestuous, that adulterate beast" (I.v.41ff). Professor Dover Wilson presents the argument:

His "certain term" is drawing rapidly to an end, and basting to "incestuous sheets." Why then should the "witchcraft", "traitorous gifts", "seduce", "shameful applicable to the marriage, the rest of the passage is marriage of Claudius and Gertrude? Assuredly not. was filled with nausea at the thought of the speedy he is already beginning to "scent the morning air." Hamlet knew of the marriage, and his whole soul Shost waste precious moments in telling Hamlet lust", and "seeming virtuous" may be noted in passing. But the rest of the quotation leaves no Moreover, though the word "incestuous" was Is the Ghost speaking here of the o'er-hasty entirely inapplicable to it. Expressions like what he was fully cognisant of before?. doubt upon the matter. (p. 293)

Professor Dover Wilson and other critics have accepted the Ghost's word "adulterate" in its modern meaning. The Elizabethan word "adultery," however, was not restricted to its modern meaning, but was used to define any sexual relationship which could be called unchaste, including of course an incestuous one.<sup>6</sup> Certainly the elder Hamlet considered the marriage of Claudius and Gertrude to be unchaste and unseemly, and while his use of the word "adulterate" indicates his very strong feelings about the marriage, it would not to an Elizabethan audience necessarily mean that he believed Gertrude to have been false to him before his death. It is important to notice, too, that the Ghost does not apply the term "adulterate" to Gertrude, and he

may well have considered the term a just description of Claudius' entire sexual life.

should have so easily transferred itself to another. This is why strong language, as well as his taking the time to mention the But even if the Ghost used the word "adulterate" in full necessary to assume on the basis of this single speech (and it revolted that her lust for him ("why she would hang on him considered himself married to Gertrude, and he is moreover sheets"; the soul of the elder Hamlet was undoubtedly filled with nausea too, and this could well explain his using such nausea at the thought of the speedy hasting to incestuous conclusion) that Gertrude was unfaithful to him while he others. Professor Dover Wilson has himself said "Hamlet knew of the marriage, and his whole soul was filled with matter at all. It is not necessary to consider Gertrude an as if increase of appetite had grown by what it fed on") he uses the expressions "seduce," "shameful lust," and awareness of its modern restricted meaning, it is not lived. It is quite probable that the elder Hamlet still is the only shadow of evidence we have for such a adulteress to account for the speech of the Ghost.

Gertrude's lust was, of course, more important to the plot than we may at first perceive. Charlton Lewis, among others, has shown how Shakespeare kept many of the facts of the plots from which he borrowed without maintaining the structures which explained them. In the original Belleforest story, Gertrude (substituting Shakespeare's more familiar names) was daughter of the king; to become king, it was necessary to marry her. The elder Hamlet, in marrying Gertrude, ousted Claudius from the throne. 7 Shakespeare retained the shell of this in his play. When she no longer has a husband, the form of election would be followed to declare the next king, in this case undoubtedly her son Hamlet. By

marrying Gertrude, Claudius "popp'd in between th' election and my hopes" (V.ii.65), that is, kept young Hamlet from the throne. Gertrude's flaw of lust made Claudius' ambition possible, for without taking advantage of the Queen's desire still to be married, he could not have been king.

But Gertrude, if she is lustful, is also intelligent, penetrating, and gifted with a remarkable talent for concise and pithy speech. In all the play, the person whose language hers most closely resembles is Horatio. "Sweets to the sweet," she has said at Ophelia's grave. "Good night sweet prince," Horatio says at the end. They are neither of them dull, or shallow, or slothful, though one of them is passion's slave.

# **ENDNOTES**

- 1. William Shakespeare, *Hamlet*, with a psycholoanalytical study by Ernest Jones, M.D. (London: Vision Press, 1947), pp. 7–42.
- 2. A. C. Bradley, Shakespearean Tragedy (New York: Macmillan, 1949), p. 167.
- 3. Harley Granville-Barker, *Prefaces to Shakespeare* (Princeton: Princeton University Press, 1946), I:227.
- 4. J. Dover Wilson, What Happens in Hamlet (Cambridge: Cambridge University Press, 1951), p. 125.
- 5. Lily B. Campbell, *Shakespeare's Tragic Heroes* (New York: Barnes & Noble, 1952), pp. 112–113.
- 6. See Bertram Joseph, Conscience and the King (London: Chatto and Windus, 1953), pp. 16–19.
- 7. Charlton M. Lewis, *The Genesis of Hamlet* (New York: Henry Holt, 1907), p. 36.

# GERTRUDE TALKS BACK

by Margaret Atwood

In this shocker of a short story, Gertrude turns the tables on Hamlet.

I always thought it was a mistake, calling you Hamlet. I mean, what kind of a name is that for a young boy? It was your father's idea. Nothing would do but that you had to be called after him. Salfie

to be called after him. Selfish. The other kids at school used to tease the life out of you. The nicknames! And those terrible jokes about pork.

I wanted to call you George.

I am not wringing my hands. I'm drying my nails.

Darling, please stop fidgeting with my mirror. That'll be the third one you've broken.

Yes, I've seen those pictures, thank you very much. I *know* your father was handsomer than Claudius. High brow, aquiline nose and so on, looked great in uniform. But handsome isn't everything, especially in a man, and far be it from me to speak ill of the dead, but I think it's about time I pointed out to you that your Dad just wasn't a whole lot of fun. Noble, sure, I grant you. But Claudius, well, he likes a drink now and then. He

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BY THE WAY, DARLING,
I WISH YOU WOULDN'T
CALL YOUR STEPDAD THE
BLOAT KING.

appreciates a decent meal. He enjoys a laugh, know what I mean? You don't always have to be tiptoeing around because of some holier-than-thou principle or something.

By the way, darling, I wish you wouldn't call your stepdad *the bloat king*. He does have a slight weight-problem, and it hurts his feelings.

The rank sweat of a *what*? My bed is certainly not *enseamed*, whatever that might be! A nasty sty, indeed! Not that it's any of your business, but I change those sheets twice a week, which is more than you do, judging from that student slum pigpen in Wittenberg. I'll certainly never visit you there again without prior warning! I see that laundry of yours when you bring it home, and not often enough either, by a long shot! Only when you run out of black socks.

And let me tell you, everyone sweats at a time like that, as you'd find out very soon if you ever gave it a try. A real girlfriend would do you a heap of good. Not like that pasty-faced what's-hername, all trussed up like a prize turkey in those touch-me-not corsets of hers. If you ask me, there's something off about that girl. Borderline. Any little shock could push her right over the edge.

Go get yourself someone more down-toearth. Have a nice roll in the hay. Then you can talk to me about nasty sties.

No, darling, I am not *mad* at you. But I must say you're an awful prig sometimes. Just like your Dad. *The Flesh*, he'd say. You'd think it was dog dirt. You can excuse that in a young person, they are always so intolerant, but in someone his age it was getting, well, very hard to live with, and that's the understatement of the year.

Some days I think it would have been better for both of us if you hadn't been an

only child. But you realize who you have to thank for *that*. You have no idea what I used to put up with. And every time I felt like a little, you know, just to warm up my ageing bones, it was like I'd suggested murder.

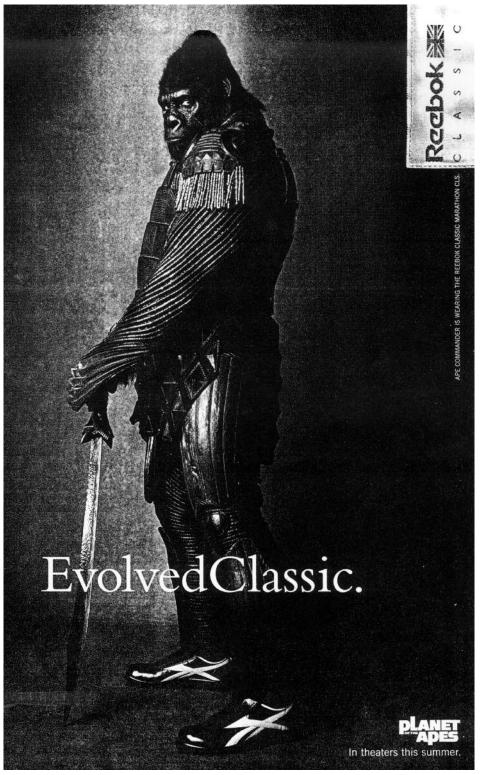
Oh! You think *what*? You think Claudius murdered your Dad? Well, no wonder you've been so rude to him at the dinner table!

If I'd known *that*, I could have put you straight in no time flat.

It wasn't Claudius, darling.

It was me.

#### **Evolved Classic**



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#### THE FOX AND THE GRAPES

ONE hot summer's day a Fox was strolling through an orchard till he came to a bunch of Grapes just ripening on a vine which had been trained over a lofty branch. "Just the thing to quench my thirst," quoth he. Drawing back a few paces, he took a run and a jump, and just missed the bunch. Turning round again with a One, Two, Three, he jumped up, but with no greater success. Again and again he tried after the tempting morsel, but at last had to give it up, and walked away with his nose in the air, saying: "I am sure they are sour."

"IT IS EASY TO DESPISE WHAT YOU CANNOT GET."

**The Fox and the Grapes:** Reprinted from *Folk-Lore and Fable* by Aesop et al. Copyright © Grolier Enterprises Corp. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

#### THE FOX AND THE GRAPES

A fox of Gascon, though some say of Norman descent, When starved till faint gazed up at a trellis to which grapes were tied —

Matured till they glowed with a purplish tint
As though there were gems inside.

Now grapes were what our adventurer on strained haunches
chanced to crave

But because he could not reach the vine He said, "These grapes are sour; I'll leave them for some knave." Better, I think, than an embittered whine.

(Book Three, XI)

**The Fox and the Grapes:** Reprinted from *The Complete Poems of Marianne Moore* by Marianne Moore. Copyright © 1981 Literary Estate of Marianne Moore. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

#### **Archetypal or Mythic Critical Lens**

The archetypal or mythic critical perspective was more popular in the 1950s than it is today, but it is still interesting and it provides certain insights that other perspectives might overlook.

Reading through an archetypal or mythic critical lens means paying particular attention to **archetypes** common to historically and culturally diverse texts such as stories, dreams, and myths. In other words, even though two very different cultures may have myths that appear very different, if one looks below the surface, one would see that a character in each text plays a certain part in the action, or a similar journey forms the basis for the plot, or an image like water represents similar things. Like other structuralists, myth critics look for the deep, underlying structures in texts, seeing each text as part of a larger system. They go beyond specific details to the larger, more general patterns which they notice, map, and compare in order to determine how texts are related to each other, to understand human behaviour at a deeper level, to more easily generate similar texts, and even to write parodies of a type of text.

#### Values and Assumptions Held by the Archetypal Critical Perspective

Basically, the archetypal critical perspective holds that below surface differences, human behaviour and beliefs are very similar. People respond to certain stories, images, and relationships in universal ways, and an understanding of these universal patterns provides insight into not only texts but also people everywhere.

Mythic criticism is in some ways similar to psychoanalytical criticism (see "Psychoanalytical Critical Lens" handout). Archetypal critics believe that, "just as dreams reflect the unconscious desires and anxieties of the individual, so myths are the symbolic projections of a people's hopes, fears, and aspirations" (Guerin et al., 148). In other words, they believe in a cultural memory that accounts for similar reactions to particular archetypes.

### Dominant Values and Assumptions Targeted by the Archetypal Critical Perspective

The dominant values and assumptions of western society today include strong beliefs in individualism and diversity. People do not like to think they fit particular patterns or are all made from similar molds. Multicultural societies such as Canada are particularly supportive of the maintenance of diverse cultural practices and beliefs. The archetypal critical perspective, with its emphasis on universal responses to archetypes common to all cultures, could be said to challenge such assumptions.

#### What the Archetypal Critical Perspective Looks for in Texts

As mentioned above, the archetypal critics look for deep structural patterns in the plots, characters, and imagery of texts. They may also look at how particular texts break out of expected patterns.

#### **Key Concepts**

*Archetype*—refers to storylines, character types, and images that are said to be found in texts of all cultures, and which provoke profound and universal responses in readers.

*Hero's Quest*—a common plot pattern made up of the following five basic elements:

- the call to action
- encouragement from a mentor to respond to the call
- a period of obstacles and temptations to overcome
- the ultimate reward following the greatest ordeal
- the return home and sharing of reward

This hero's quest typically involves a journey, often to the underworld and back (also a death-rebirth pattern). The quest can be for a physical object, some specific knowledge, or as is quite common, for the father of the hero. The film *Star Wars* follows this plot pattern very closely. More detailed outlines of the hero's quest by Joseph Campbell and Christopher Vogler are provided in the texts that follow, "The Keys" and "Table One."

#### *Archetypal Characters/Roles*

- the *hero*—usually of humble birth, initially seen as powerless but later possessing some magical power. Can be seen to represent a person's search for identity and wholeness.
- the *mentor*—usually a positive character, who trains or helps the hero. Can be seen to represent the higher, wiser, nobler part of human personality.
- the *helper* or *ally*—sometimes the mentor, sometimes a more minor character who provides aid of some sort to the hero
- the *tempter*—one of several types of obstacles to sidetrack or block the hero's progress. Can be seen to represent the ordinary temptations we face daily that impede our progress
- the *earth goddess*—associated with life, birth, nourishment, fertility, growth, and abundance
- the *scapegoat* often the hero, who must be sacrificed to atone for the sins and to ensure the welfare of the community as a whole
- the trickster often a clown or comical sidekick who embodies mischief and desire for change. Can be seen to show a need for change by drawing attention to imbalances or absurdities.

#### Archetypal Images

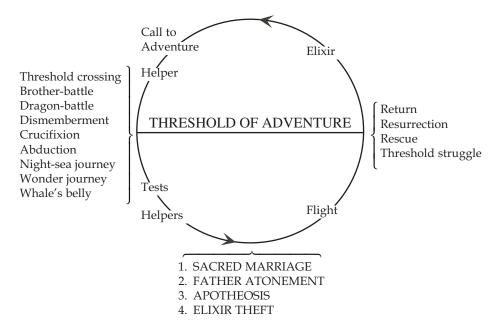
- *water* (river, ocean, etc.) symbolizes creation, birth-death-rebirth, purification, eternity, and the unconscious
- *serpent* symbolizes energy, evil, corruption, destruction, mystery, wisdom, and the unconscious
- *circle* symbolizes wholeness, unity, and eternity
- *sun* symbolizes creative energy, consciousness, vision, passage of time, and life
- garden symbolizes innocence, paradise, and fertility
- tree symbolizes growth, life, and immortality
- desert symbolizes death and hopelessness
- the shadow is the darker side of human nature, which we try to hide

#### General Method and/or Questions to Ask

- 1. When reading through an archetypal critical lens, first try to identify archetypal characters such as the hero, the helper, the tempter, or the mentor; archetypal plot patterns such as the hero's quest; and archetypal images such as water, serpents, trees, and the sun.
- 2. Once you have identified archetypes, note whether the meanings associated with each in this text fit the archetypal pattern or whether new meanings are associated with certain archetypes. Note any departures from the plot pattern.
- 3. Connect the text with another text, possibly an ancient or contemporary myth. Compare and contrast the two. In the example that follows, the critic compares an Archie comic with the ancient Roman myth of Proserpine and Pluto and also with the 14th century epic poem *The Divine Comedy* by Dante Alighieri, which consists of three books, "Inferno," "Purgatorio," and "Paradiso," and which tell of a pilgrim's journey through Hell, Purgatory, and Heaven guided by Virgil and Beatrice.
- 4. Develop an interpretation that accounts for any similarities and any differences between the two texts. What general meaning can be gained from the relationship between the two texts? The interpretation in the example that follows turns to psychoanalytic theory (next on our list) for its concluding interpretation. (As hinted at earlier, mythic and psychoanalytic theories are closely connected.)

#### The Keys

The adventure can be summarized in the following diagram:



The mythological hero, setting forth from his commonday hut or castle, is lured, carried away, or else voluntarily proceeds, to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm), or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, then, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), some of which give magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. The triumph may be represented as the hero's sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), his own divinixation (apotheosis), or again – if the powers have remained unfriendly to him – his theft of the boon he came to gain (bridetheft, fire-theft); intrinsically it is an expansion of consciousness and therewith of being (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold the transcendental powers must remain behind; the hero re-emerges from the kingdom of dread (return, resurrection). The boon that he brings restores the world (elixir).

**The Keys:** Reprinted from *The Hero with a Thousand Faces* by Joseph Campbell. Copyright © 1949 Princeton University Press. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

#### TABLE ONE

Writer's Journey The Hero With A Thousand

**Faces** 

Act One Departure, Separation

Ordinary World World Of Common Day
Call To Adventure Call To Adventure
Refusal Of The Call Refusal Of The Call
Meeting With The Mentor Supernatural Aid

Crossing The 1st Threshold Crossing The 1st Threshold

Belly Of The Whale

Act Two Descent, Initiation, Penetration

Tests, Allies, Enemies Road Of Trials

Approach To The Inmost Cave

Supreme Ordeal Meeting With The Goddess

Woman As Temptress Atonement With The Father

**Apothesis** 

Reward The Ultimate Boon

Act Three Return

The Road Back Refusal Of The Return

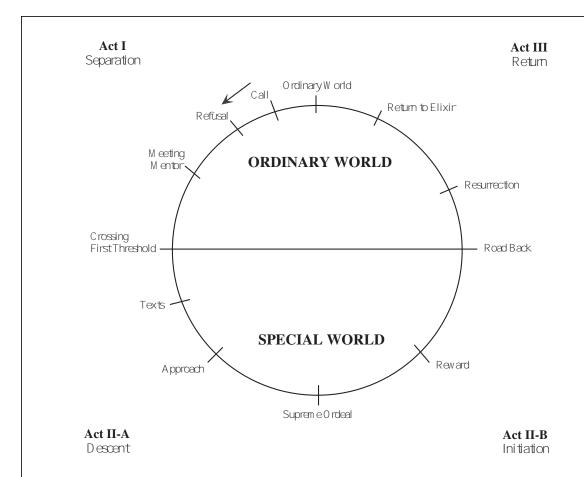
The Magic Flight
Rescue From Within
Crossing The Threshold

Return

Resurrection Master Of The Two Worlds

Return With Elixir Freedom To Live

**Table One, Ordinary World/Special World:** Reprinted from *The Writer's Journey: Mythic Structure for Storytellers and Screenwriters* by Christopher Vogler. Copyright © 1992 Christopher Vogler. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.



Wake up, Seekers! Shake off the effects of our feast and celebration and remember why we came out here in the first place! People back home are starving and it's urgent, now that we've recovered from the ordeal, to load up our backpacks with food and treasure and head for home. Besides, there's no telling what dangers still lurk on the edge of the hunting grounds. You pause at the edge of camp to look back. They'll never believe this back home. How to tell them? Something bright on the ground catches your eye. You bend to pick it up — a beautiful smooth stone with an inner glow. Suddenly a dark shape darts out at you, all fangs. Run! Run for your life!

#### Manheim Tormon's Review

To the literary neophyte, *Archie: All Canadian Digest* will seem an inane hodgepodge of blatant errors and stupefying cultural cliches. The neophyte critic might, for instance, disparage the cover of the comic book for planting the base of the CN Tower in the foothills of the Rocky Mountains; worse, the inexperienced critic might belittle Archie himself for his feckless contribution to cartographic science: "On most maps Canada is colored pink." Such a dismissive critical response to Archie's northern adventures is, however, short-sighted.

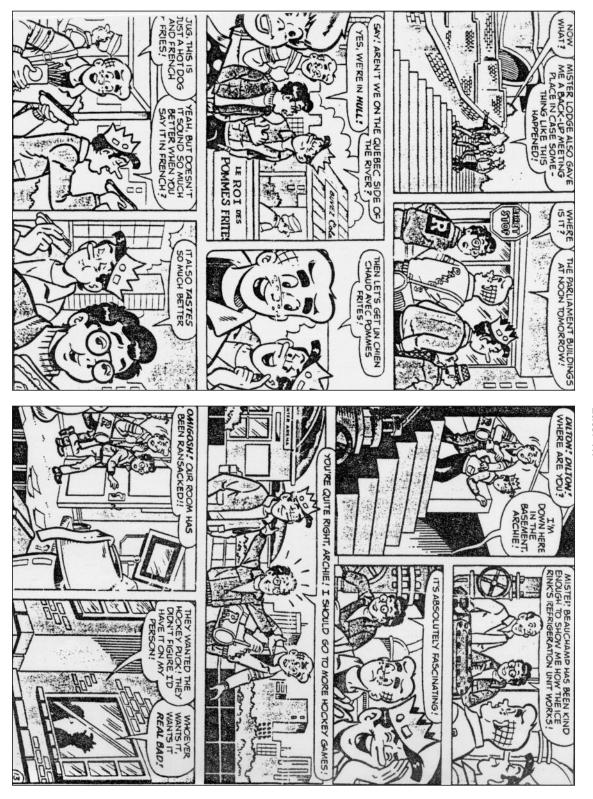
The author of this comic digest, George Gladir, strives not for any outmoded verisimilitude, but rather aims for a kind of mythopoeic resonance. Consider, for instance, one of the book's central episodes: Archie, Jughead, and Dilton Doiley wander about Ottawa as they seek one of Mr. Lodge's associates. As their quest proceeds, they descend a staircase, pass a stop sign, and then pause before a food vendor whose sign reads "Pomme des Frites." At this point, Jughead observes that they have crossed the river and are now in Quebec. Archie concurs, replying, "Yes, we're in Hull." Clearly, this episode is an archetypal catabasis, a descent into the underworld like that of Ovid's Orpheus or Dante's Christian pilgrim. Read this way, the significance of Archie, Jughead, and Dilton descending the staircase is obvious, as is their crossing of the Styx-like Ottawa River. More subtle, perhaps, is the stop sign which, like Dante's "All hope abandon, ye who enter here," serves as an ominous warning for the trio. Similarly, the vendor's "Frites," or fries, cleverly gesture toward the unbearable heat of the infernal region, while the word "pomme" – idiomatic French for "potato" or, more literally, for "apple" – recalls the apple with which Satan tempted Adam and Eve. Most significantly, Archie's sober comment, "Yes, we're in Hull,"

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clearly plays on the phonetic resemblance of "Hull" and "hell." The subsequent narrative continues to invite such archetypal—or perhaps Archietypal – interpretation. After buying a "chien chaud" from the vendor, Dilton Doiley ingests it and then – post hoc, ergo propter hoc-suddenly goes missing. Alarmed, Archie and Jughead attempt to locate him, following a trail that leads them down yet another staircase into the basement of a hockey arena. Here Dilton is discovered with a Mr. Beauchamp, an ice-maker who has been explaining the inner workings of the arena's refrigeration system. This strand of narrative doubtlessly alludes to the mythic abduction of Proserpine by Pluto, god of Hades: while captive, Proserpine eats several pomegranate seeds, a transgression that dooms her to spend half of every year in Pluto's underworld, during which time the earth succumbs to the icy chill of winter. In like manner, Dilton, as noted, first partakes of a hotdog, and then finds himself in the cold and wintry depths of Mr. Beauchamp's ice-hockey arena. Surprisingly, however, Mr. Beauchamp himself does not signify the terrible lord of the underworld: instead, as his name - meaning "beautiful country" – suggests, Mr. Beauchamp is a redemptive figure, and parallels most closely the person of Virgil, the benevolent pagan who helps Dante's Christian pilgrim proceed through the nine circles of hell. Other readings of this episode are, of course, equally possible and enticing. For example, Dilton's "chien chaud" – or "hot dog" may actually represent Cerberus, the three-headed dog that guards the gates of hell. Nor is it unreasonable to suppose that, in a larger sense, the trip that Archie and his compatriots make to Canada is itself a kind of psychological catabasis: the cold and snow-swept country which they find eerily familiar, and yet strangely unknown, is their own subconscious, their collective id which decades of Riverdale repression have stunted into barren and eternal pubescence. In short, a merely cursory reading of Archie: All Canadian *Digest* is one that sadly undervalues it: a text as subtle and sophisticated as this deserves a rich and extended analysis.

## Later ...

#### **Archie Comic**



#### **Psychoanalytical Critical Lens**

As mentioned in the "Archetypal or Mythic Critical Lens" handout, the psychoanalytic critical approach is closely related to the mythic, and they have some common or similar assumptions. Psychoanalytical criticism also makes use of symbolic meanings as keys to the human unconscious, but in a more individual way. This approach is based on the psychoanalytic theories of Sigmund Freud (1856-1939), an Austrian neurologist and psychotherapist.

#### Values and Assumptions Held by Psychoanalytical Critical Perspective

Psychoanalytical critics assume that the anxieties and desires of individuals, when inappropriate to the social context, are repressed into the unconscious mind. (See key concepts below.) They believe in deeper motivations than those of which people are conscious—as an example, a psychoanalyst might say that the woman didn't just stretch out her arm to relieve her muscles but was expressing repressed hostility toward the person walking past.

#### Dominant Values and Assumptions Targeted by Psychoanalytical Critical Perspective

Dominant values in western society today include a belief in the superiority of rational, logical, conscious thinking and action. The psychoanalytical critic would challenge such an assumption by insisting that rational, conscious thought is only the tip of the iceberg of human motivation.

#### What the Psychoanalytical Critical Perspective Looks for in Texts

The psychoanalytical critic looks for evidence of the unconscious mind (repressed desires, memories, and/or anxieties) showing up in the text in disguise. This could be the unconscious mind of the creator or author of the text, the unconscious mind of a character in a text, or the unconscious mind of a reader of the text (however, analyzing yourself as you read may be too frightening a business).

#### **Key Concepts**

The *unconscious* is made up of all the memories, desires, and anxieties that our consciously aware minds can't admit. The unconscious mind reveals itself through dreams, jokes, and Freudian slips, or slips of the tongue where a person says something s/he didn't mean to say but which is actually true. It is also revealed through the creation of art and literature.

*Dream interpretation* is necessary to understand and deal with the needs of the unconscious. Dream images symbolize ideas and feelings that your conscious mind is unwilling to face.

#### **Key Concepts (continued)**

An *Oedipus complex* is the theory that maintains that young boys are sexually attracted to their mothers and so compete with their fathers until they resolve these conflicts by identifying with their fathers. The name of the complex comes from an ancient Greek play by Sophocles, in which a young man unknowingly kills his father and marries his mother.

*Defense mechanisms* "are psychological devices, usually unconscious, for reducing tension and restoring psychological equilibrium" (Davis, 74), and include repression, denial, projection, reaction formation, displacement, sublimation, rationalization, and identification.

- *Repression* is the pushing of anxiety-producing thoughts and feelings from the conscious to the unconscious.
- *Denial* is simply denying that an unpleasant or anxiety-producing event occurred
- Projection is the shifting of an unpleasant or unacceptable thought or behaviour onto someone else.
- *Reaction formation* is "a defense which, amazingly, transforms a troublesome feeling or thought into its opposite" (Davis, 75).
- *Displacement* is a shifting of aggressive feelings toward a less dangerous object or person than the one that stimulated the feelings in the first place.
- *Sublimation* is redirecting unacceptable feelings into a more acceptable channel. For example, feelings of hostility can be redirected into competitive sports.
- *Rationalization* is making excuses for poor behaviour.
- *Identification* is achieving a sense of self-worth by taking on the values and attitudes of a respected, powerful person.

The *Id* is "made up of instinctive drives, most notably sexual and aggressive ones, which continually demand satisfaction" (Davis, 72).

The *Superego* is "the voice of the social conscience—which directs the person to behave himself" (Davis, 72).

The *Ego* is a "sort of referee" between the id and the superego, redirecting the urges of the id into outlets acceptable to the superego (Davis, 72-73).

#### General Method and/or Questions to Ask

1. Pretend that the text is a dream you are interpreting. What does the writer or character want and fear? How are those wants and fears symbolized in the text? For example, the text that follows maintains that the author A.A. Milne suffered from a fear of bears.

- 2. To read through a psychoanalytical critical lens, you need to identify examples of possible defense mechanisms, Freudian slips, complexes, and symbolic images. "Your task is to turn the details of a text into symbols that reflect the workings of the unconscious" (Laga).
  - Look at the family, the personal history, and the social standing of the subject and the conflicts experienced. Look at how he or she turns unacceptable or unpleasant thoughts and feelings into more acceptable ones. Life crises such as separations and loss are often important. Pay very close attention to dreams that are told by the subject. In the example that follows, the critic identifies the defense mechanism of reaction formation as the motivation for creating a friendly bear character and for putting that bear into an anxiety-ridden situation.
- 3. Once you've picked up some evidence of the unconscious revealed, explain in writing
  - the unconscious desires, anxieties, and fears of the subject
  - the source of those anxieties and fears
  - how those anxieties and desires are revealed in the everyday life of the subject

Use the various psychoanalytical concepts to explain the details of the text and to make inferences about motivations behind those details. You don't have to be quite as extreme in your use of technical terms as the example below, but you should use the vocabulary of psychoanalysis when appropriate.

Read the following psycoanalytic discussion of A.A. Milne's book *Winnie-the-Pooh*. Chapter Three, "Pooh and Piglet Go Hunting and Nearly Catch a Woozle" is also included to give you an idea of the text being analyzed.

# A.A. Milne's Honey-Balloon-Pit-Gun-Tail-Bathtub Complex

Foremost among the problems offered us by Winnie-the-Pooh and The House at the Corner of Pooh's [Das Haus bei der Poohecke], we may place the question, what is Milne's unconscious attitude to bears? The frequent presence on the illusionistic phantasy-screen, or "plot," of these two books, of a bear, strongly points to an obsessive nosology, the which, in fact, is fully in an examination of Milne's poetry borne out. Examine if you please a poem written in early childhood (hence the volume's title As We Extremely Young Were), "Lines and Squares":

Whenever I walk in a London street;
I'm ever so careful to watch my feet;
And I keep in the squares,
And the masses of bears,
Who wait at the corners all ready to eat
The sillies who tread on the lines of the street,
Go back to their lairs,

Here have we a classic infantile phobia not dissimilar to that of the by-Freud-treated little Hans. Milne imagines, that he is on all sides endangered by dreadful bears who

Just look how I'm walking in all of the squares!" [usw.]

And I say to them, "Bears,

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will, unless he performs an obsessive ritual essentially similar to those of the Christian Church, attack and devour him. That the suckling babe A. A. Milne found it impossible, to off-shake his phobia in the immediately-following years, we demonstrate with these lines written

Round about

And round about

And round about I go;
I think I am a Traveller escaping from a Bear.

From these early phantasies we draw the plain connection, that *Winnie-the-Pool* from a defensive reaction mechanism stems, employing the projective technique of inversion of affect: the feared bear becomes the loved bear, the enemy become the inseparable-friend. Thus in daydream the severely phobic A. A. Milne makes a pathetic, clinically most interesting attempt, discovered by me, to deny his phobia and rid himself of his obsessive-traits. This diagnosis, as well as explaining the anxiety reduction function of many chapters in the Milne's book, offers a general clue to further psycholiterary mysteries, as will below be seen.

<sup>2</sup> For example: the second poetic fragment above leads us to expect, that somewhere in *Winnie-the-Pooh* an episode will find itself, wherein A. A. Milne placidly stationary remains, while the feared but now fearful bear wanders around and around in a state of uncathected anxiety. Chapter Three, "In Which a Woozle Is by Hunting Pooh and Piglet Nearly Caught," is this case exactly.

## Pooh and Piglet Go Hunting and Nearly Catch a Woozle

THE PIGLET lived in a very grand house in the middle of a beech-tree, and the beech-tree was in the middle of the forest, and the Piglet lived in the middle of the house. Next to his house was a piece of broken board which had: "TRESPASSERS W" on it. When Christopher Robin asked the Piglet what it meant, he said it was his grandfather's name, and had been in the family for a long time. Christopher Robin said you *couldn't* be called Trespassers W, and Piglet said yes, you could, because his grandfather was, and it was short for Trespassers Will, which was short for Trespassers William. And his grandfather had had two names in case he lost one—Trespassers after an uncle, and William after Trespassers.

"I've got two names," said Christopher Robin carelessly.

"Well, there you are, that proves it," said Piglet.

One fine winter's day when Piglet was brushing away the snow in front of his house, he happened to look up, and there was Winnie-the-Pooh. Pooh was walking round and round in a circle, thinking of something else, and when Piglet called to him, he just went on walking.

"Hallo!" said Piglet, "what are you doing?"

"Hunting," said Pooh.

"Hunting what?"

"Tracking something," said Winnie-the-Pooh very mysteriously.

"Tracking what?" said Piglet, coming closer.

"That's just what I ask myself. I ask myself, What?"

"What do you think you'll answer?"

"I shall have to wait until I catch up with it," said Winnie-the-Pooh.
"Now, look there." He pointed to the ground in front of him. "What do you see there?"

"Tracks," said Piglet. "Paw-marks." He gave a little squeak of excitement. "Oh, Pooh! Do you think it's a—a—a Woozle?"

"It may be," said Pooh. "Sometimes it is, and sometimes it isn't. You never can tell with paw-marks."

With these few words he went on tracking, and Piglet, after watching him for a minute or two, ran after him. Winnie-the-Pooh had come to a sudden stop, and was bending over the tracks in a puzzled sort of way.

"What's the matter?" asked Piglet.

"It's a very funny thing," said Bear, "but there seem to be *two* animals now. This—whatever-it-was—has been joined by another—whatever-it-is—and the two of them are now proceeding in company. Would you mind coming with me, Piglet, in case they turn out to be Hostile Animals?"

(continued)

**Pooh and Piglet Go Hunting and Nearly Catch a Woozle:** Reprinted from *The Complete Tales & Poems of Winnie-the-Pooh.* Copyright © 1996 Dutton Children's Books. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

Piglet scratched his ear in a nice sort of way, and said that he had nothing to do until Friday, and would be delighted to come, in case it really was a Woozle.

"You mean, in case it really is two Woozles," said Winnie-the-Pooh, and Piglet said that anyhow he had nothing to do until Friday. So off they went together.

There was a small spinney of larch trees just here, and it seemed as if the two Woozles, if that is what they were, had been going round this spinney; so round this spinney went Pooh and Piglet after them, Piglet passing the time by telling Pooh what his Grandfather Trespassers W had done to Remove Stiffness after Tracking, and how his Grandfather Trespassers W had suffered in his later years from Shortness of Breath, and other matters of interest, and Pooh wondering what a Grandfather was like, and if perhaps this was Two Grandfathers they were after now, and, if so, whether he would be allowed to take one home and keep it, and what Christopher Robin would say. And still the tracks went on in front of them....

Suddenly Winnie-the-Pooh stopped and pointed excitedly in front of him. "Look!"

"What?" said Piglet, with a jump. And then, to show that he hadn't been frightened, he jumped up and down once or twice in an exercising sort of way.

"The tracks!" said Pooh. "A third animal has joined the other two!"

"Pooh!" cried Piglet. "Do you think it is another Woozle?"

"No," said Pooh, "because it makes different marks. It is either Two Woozles and one, as it might be, Wizzle, or Two, as it might be, Wizzles and one, if so it is, Woozle. Let us continue to follow them."

So they went on, feeling just a little anxious now, in case the three animals in front of them were of Hostile Intent. And Piglet wished very much that his Grandfather T. W. were there, instead of elsewhere, and Pooh thought how nice it would be if they met Christopher Robin suddenly but quite accidentally, and only because he liked Christopher Robin so much. And then, all of a sudden, Winnie-the-Pooh stopped again, and licked the tip of his nose in a cooling manner, for he was feeling more hot and anxious than ever in his life before. *There were four animals in front of them!* 

"Do you see, Piglet? Look at their tracks! Three, as it were, Woozles, and one, as it was, Wizzle. *Another Woozle has joined them!*"

And so it seemed to be. There were the tracks; crossing over each other here, getting muddled up with each other there; but, quite plainly every now and then, the tracks of four sets of paws.

"I think," said Piglet, when he had licked the tip of his nose too, and found that it brought very little comfort, "I think that I have just remembered something. I have just remembered something that I forgot to do yesterday and shan't be able to do tomorrow. So I suppose I really ought to go back and do it now."

"We'll do it this afternoon, and I'll come with you," said Pooh.

"It isn't the sort of thing you can do in the afternoon," said Piglet quickly. "It's a very particular morning thing, that has to be done in the morning, and, if possible, between the hours of - What would you say the time was?"

"About twelve," said Winnie-the-Pooh, looking at the sun.

"Between, as I was saying, the hours of twelve and twelve five. So, really, dear old Pooh, if you'll excuse me -- What's that?"

Pooh looked up at the sky, and then, as he heard the whistle again, he looked up into the branches of a big oak-tree, and then he saw a friend of his.

"It's Christopher Robin," he said.

"Ah, then you'll be all right," said Piglet. "You'll be quite safe with him. Good-bye," and he trotted home as quickly as he could, very glad to be Out of All Danger again.

Christopher Robin came slowly down his tree.

"Silly old Bear," he said, "what were you doing? First you went round the spinney twice by yourself, and then Piglet ran after you and you went round and then you were just going round a fourth time --"

"Wait a moment," said Winnie-the-Pooh, holding up his paw.

He sat down and thought, in the most thoughtful way he could think. Then he fitted his paw into one of the Tracks . . . and then he scratched his nose twice, and stood up.

"Yes," said Winnie-the-Pooh.

"I see now," said Winnie-the-Pooh.

"I have been Foolish and Deluded," said he, "and I am a Bear of No Brain at All."

"You're the Best Bear in All the World," said Christopher Robin soothingly.

"Am I?" said Pooh hopefully. And then he brightened up suddenly.

"Anyhow," he said, "it is nearly Luncheon Time."

So he went home for it.

#### **Feminist Critical Lens**

The feminist critical lens is a multifaceted ideological perspective that incorporates many different methods and focuses. What all feminist critics are concerned with is the power relationship between men and women as demonstrated in texts.

#### Values and Assumptions Held by Feminist Critical Perspective

The feminist critical perspective holds that "texts are shaped by a patriarchal tradition that view women as lesser than men" (*Senior 4 English Language Arts: A Foundation for Implementation*, 4-154). Feminist critics, like all feminists, value equality in say and opportunity between women and men in society.

#### Dominant Values and Assumptions Targeted by the Feminist Critical Perspective

As stated above, feminist critics target the deeply embedded patriarchal attitudes and assumptions in the dominant culture. They challenge the traditional canon of texts (i.e., the texts most highly valued by the dominant culture), traditional ways of reading texts, as well as the very construction of texts and of the implied reader position constructed by texts.

#### What the Feminist Critical Perspective Looks for in Texts

Feminist literary critics try to explain how what they term engendered power imbalances in a given culture are reflected, supported, or challenged by literary texts. Feminist critics focus on the absence of women from discourse as well as meaningful spaces opened by women's discourse. (Guerin, 182)

Feminist critics look for gaps in or absences of representations of women in texts, contradictions between textual representations of women and actual women in the world, and silencing of women's voices in texts.

#### **Key Concepts**

*Patriarchy* is the view that "our civilization is pervasively male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: religious, familial, political, economic, social, legal, and artistic" (Felluga, 9).

Gender is the cultural construction of feminine or masculine traits. While biology determines sex (whether a person is male or female), it is culture that determines ideas about femininity and masculinity.

Gender roles, under patriarchal influence, are identified as follows: the masculine is seen as active, dominating, adventurous, rational, and creative; while the feminine is passive, timid, emotional, acquiescent, and conventional. Masculine traits are seen as the norm against which feminine traits are judged as absence of, or other than, normal.

#### General Method and/or Questions to Ask

As mentioned above, feminist critics make use of many critical methods to examine representations of gender relations in texts. Professor Barry Laga identifies the following three "key tasks":

- 1. question representations of gender that others have made
- 2. recover works that have been ignored and undervalued because readers have lacked the proper reading strategies and prior acquaintance
- 3. celebrate texts that challenge patriarchy or subvert traditional representations of gender

A variety of questions can be asked about the text under study, including the following:

- How is gender represented/constructed in this text?
  - What roles are most often assigned to women/men?
  - What attributes or associations are tied to certain behaviours and certain types of women/men? (i.e., in fairy tales, beauty is tied to living happily ever after) What responsibilities, characteristics, freedoms, desires, etc. are attributed to members of each gender?
  - How and why do female/male characters succeed or fail?
  - What kind of reward do they receive?
  - How are "femininity" and "masculinity" defined in this text? What is a "woman"? What is a "man"?
  - What are the qualities of a "good" or "bad" woman or man according to this text?
  - Are stereotypes reinforced or challenged?
- What are the positions of women in the society of the text? How do these positionings support, reflect, or undermine the patriarchal culture of the past and present?
- To what extent are female points of view, concerns, and values presented in the text?
  - How often do female characters speak in the text?
  - Where or when are they silent?
  - Who narrates the text?
- Are the principal characters female or male? Does the story pattern support, reflect, or undermine the patriarchal culture? (For example, do the women end up either married or dead as in most Victorian literature?)
- Does the language of the text contain explicit messages about males and females and their relationship?
- What is the relationship between power and gender in the text?
- How do the illustrations portray gender and gender differences?
- How does the text position the implied reader? (i.e., how does the text seem to expect the reader to respond? What does the text assume about the values of the reader? Does the text seem to be written to a male or a female audience? How easy is it to resist the positioning of the text?)

#### **Postcolonial Critical Lens**

The postcolonial critical lens is a multifaceted ideological perspective that incorporates many different methods. The main focus of all postcolonial criticism is the power relationships between cultures that have been colonized and the colonizing cultures.

#### Values and Assumptions Held by the Postcolonial Critical Perspective

The postcolonial perspective holds that colonizing cultures have distorted the experiences and realities of the colonized people and have portrayed them as inferior in texts. Postcolonial critics value the voices and perspectives, and the rich traditions and texts of colonized cultures. They also support the resistance of the colonized countries (often done by subversion and adaptation of the language, traditions, texts, etc. of the colonial powers by the colonized) and their attempts to reclaim their traditions and cultural identities.

#### Dominant Values and Assumptions Targeted by the Postcolonial Critical Perspective

The main dominant assumption that is challenged by postcolonial critics is the idea that colonized peoples are inferior to the colonizers. This dominant assumption is seen in texts that refer to colonized peoples as "savage," "uncivilized," "underdeveloped," and "third world." Other dominant assumptions that go along with this, and that are also challenged, include ideas about how the people of a colonized culture are all alike and live an exotic and unchanging traditional lifestyle. Postcolonial critics also challenge dominant assumptions about history and how colonization took place, by presenting the previously silenced perspective of the oppressed and colonized people.

#### What the Postcolonial Critical Perspective Looks for in Texts

Postcolonial critics look for gaps in or absences of representations of colonized peoples in texts, contradictions between textual representations of the colonized and realities and experiences of the colonized, and the silencing of colonized people's voices in texts. They also look to celebrate rich traditions and local culture, as well as the ways in which the colonized people have learned to both subvert and use the language and traditions of the colonizers. Therefore, both texts by members of colonizing nations as well as texts by previously colonized nations are studied.

#### **Key Concepts**

Colonizers or colonial powers are the European countries that took over by force up to 85 percent of the Earth's surface by 1914. Colonizers such as Great Britain, Spain, and France economically exploited countries in Latin America, Africa, Asia, and the Caribbean, often enslaving the people and taking advantage of the natural resources. At the same time, colonizers forced their political systems, cultural values, and languages on the oppressed countries.

#### **Key Concepts (continued)**

Colonized cultures or peoples are those that were subjected to the rule of European countries. Most have since gained their independence and are actively reclaiming their past and constituting their present and future identities.

Sequence 3B, Texts

Resistance includes ways such as subversion, opposition, and imitation whereby colonized countries avoid complying with or work against the domination of the colonizers. For example, resistance could take the form of rewriting a "classic" European text from the perspective of a native of the colonized country, someone who may have been totally silenced or misrepresented in the original text.

Otherness refers to the way in which dominant cultures view the cultures they dominate as "other," or profoundly different from, or even opposite to themselves, allowing them to view these "others" as inferior. Otherness also allows colonizers to look on the colonized cultures or as belonging to a mysterious and exotic past, rather than as real people adapting to current situations.

Hybridity refers to "the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures" (Lye, 3). Colonized cultures, much as they may want to reinstate their pre-colonial past, must live in the present and so make use of the language, technology, institutions, and so on of the colonizer. Cultures living together invariably exchange cultural practices, and this can be both enriching and oppressive for the colonized culture.

#### General Method and/or Questions to Ask

As mentioned above, postcolonial critics make use of many critical methods to examine representations of colonial relations in texts. Professor Barry Laga says "the main task is to see how texts are marked by colonization and resistance." This includes

- questioning representations of colonized cultures that others (particularly colonizers) have made
- recovering works that have been ignored or undervalued because readers have lacked the proper reading strategies and prior acquaintance
- celebrating texts of a hybrid nature that resist colonial representations by subversion, opposition, and imitation

A variety of questions can be asked about the text under study to illuminate the postcolonial perspective including the following:

- From what/whose perspective is the text told?
- Is there a colonial element involved in the text? What is the dominant culture presented?
- Is there a difference between the values of the two cultures presented?
- Does the text present people who are oppressed or alienated by the dominant society?

- Does the text present an indigenous society that has suffered political or cultural oppression?
- How does the text allow the reader to view history from the perspective of the oppressed or displaced people?
- How does the text portray the resistance of the colonized peoples?
- How does the text present cultural responses of one culture to the other?

You can also adapt many of the questions provided in the "Feminist Critical Lens" handout, substituting "colonized peoples" for women and "colonizers" for men.

#### Two Poems Using Pragmatic Forms

#### Dear Polluted Lake,

I see you struggle each day
Trying to push filth away;
Pushing bloated fish towards shore
Not wanting garbage dumped anymore!
Boats travel with empty brains at their wheel
As they toss cans and papers for your meal.
My dear friend, I miss our silent talks
Or those calming meditative walks.
I miss just sitting at your side
Soaking my feet while I confide
About all my worries and hopes
and now —
I have to wonder

I have to wonder . . .

Is there any hope left for you?

Your worried Friend

-Lorri LM Goodall

#### **Cooking Summer**

When the grove grows long and shadows tease the heat, spread out twilight with a gentle breeze. Sprinkle in a handful of sunburned sisters a cupful of lemon lit fireflies. Gently toss to the cadence of cricket and cicada and squealing, dancing daughters. Blend into the darkness. Serve up a whisper to the summer moon, peeking through the oaks, and sigh for it to last, "just a little longer."

-Margaret Finders

**Dear Polluted Lake** and **Cooking Summer:** Reprinted from *Getting the Knack*: 20 Poetry Writing Exercises 20 by Stephen Dunning and William Stafford. Copyright © 1992 by the National Council of Teachers of English. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999–2004), as extended on August 26, 2004.

## Sequence 4 Texts

"First Political Speech" by Eli Mandel 73
"Canadian Crowd Control" by Brian Gable 75
Chapter 5 (The Wave) by Todd Strasser 77

#### First Political Speech

#### Eli Mandel

first, in the first place, to begin with, secondly, in the second place, lastly

again, also, in the next space, once more, moreover, furthermore, likewise, besides, similarly, for example, for instance, another

then, nevertheless, still, however, at the same time, yet, in spite of that, on the other hand, on the contrary certainly surely, doubtless, indeed, perhaps, possibly, probably, anyway, in all probability, in all likelihood, at all events, in any case

therefore, consequently, accordingly, thus, as a result, in consequence of this, as might be expected

the foregoing, the preceding, as previously mentioned as already stated

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#### **Canadian Crowd Control**



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# Chapter 5 (The Wave)

The next day the students drifted in slowly as usual. Some took their seats, others stood around talking. Robert Billings was by the windows, tying knots in the blind cords. While he was doing that, Brad, his incessant tormentor, walked past and patted him on the back, sticking a small sign that said "kick me" to his shirt.

It looked like just another typical day in history class until the kids noticed that their teacher had written in large letters across the blackboard: STRENGTH THROUGH DISCIPLINE.

"What's that supposed to mean?" someone asked.

"I'll tell you just as soon as you're all seated," Ben Ross answered. When the kids were all in their places, he began to lecture. "Today, I am going to talk talk to you about discipline."

A collective groan went up from the seated students. There were some teachers whose classes you knew would be a drag, but most of the students expected Ross's history class to be pretty good—which meant no dumb lectures on stuff like discipline.

"Hold it," Ben told them. "Before you make a judgment, give this a chance. It could be exciting."

"Oh sure," someone said.

"Oh sure is right," Ben told his students. "Now when I talk about discipline, I'm talking about power," he said, making a fist to accentuate the point. "And I'm talking about success. Success through discipline. Is there anyone here who isn't interested in power and success?"

**Chapter 5:** Reprinted from *The Wave* by Todd Strasser. Copyright © 1981 Dell Publishing Co, Inc. and T.A.T. Communications Company. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

"Probably Robert," Brad said. A bunch of kids snickered.
"Now wait," Ben told them. "David, Brian, Eric, you play football. You already know it takes discipline to win."
"That must be why we haven't won a game in two years."

"That must be why we haven't won a game in two years," Eric said, and the class laughed.

It took their teacher a few moments to calm them down again. "Listen," he said, gesturing toward a pretty, red-haired student who appeared to be sitting taller in her chair than those around her. "Andrea, you're a ballet dancer. Doesn't it take ballet dancers long, hard hours of work to develop their skills?"

She nodded, and Ross turned to the rest of the class. "It's the same with every art. Painting, writing, music—all of them take years of hard work and discipline to master. Hard work, discipline, and control."

"So what?" said a student who was slouching down in his hair.

"So what?" Ben asked. "I'll show you. Suppose I could prove to you that you can create power through discipline. Suppose we could do it right here in this classroom. What would you say to that?"

Ross had expected another wisecrack, and he was surprised when it didn't come. Instead the students were becoming interested and curious. Ben went behind his desk and pulled his wooden chair in front of the room so that all the students could see it.

"All right," he said. "Discipline begins with posture. Amy, come up here for a minute."

As Amy rose, Brian mumbled, "Teacher's pet." Normally that would have been enough to start the entire class laughing, but only a few chuckled. The rest ignored him. Everyone was wondering what their teacher was up to.

As Amy sat in the chair at the front of the room, Ben instructed her on how to sit. "Place your hands flat across the small of your back and force your spine straight up. There, can't you breathe more easily?"

Around the classroom many of the students were imitating the position they saw Amy taking. But even though they were sitting straighter, some couldn't help finding it humorous. David was the next to try his hand at a joke. "Is this history, or did I come to phys ed by mistake?" he asked. A few kids laughed, but still tried to improve their posture.

"Come on, David," Ben said. "Give it a try. We've had

enough wise-guy remarks."

Grudgingly David pushed himself up straight in his chair.

Meanwhile their teacher walked down each aisle, checking the posture of each student. It was amazing, Ross thought.

Somehow he'd hooked them. Why, even Robert . . .

"Class," Ben announced, "I want everyone to see how Robert's legs are parallel. His ankles are locked, his knees are bent at ninety degrees. See how straight his spine is. Chin tucked in, head up. That's very good, Robert."

Robert, the class nerd, looked up at his teacher and smiled briefly, then returned to his stiff upright position. Around the room the other students tried to copy him.

Ben returned to the front of the classroom. "All right. Now I want you all to get up and walk around the room. When I give the command, I want you to return to your seats as quickly as possible and assume the proper seating posture. Come on, everyone, up, up."

The students stood up and started wandering around the room. Ben knew he couldn't let them go too long or they'd lose their concentration on the exercise, so he quickly said, "Take your seats!"

The students dashed back to their seats. There were bumps and grunts as a few ran into each other, and around the room some kids laughed, but the dominant sound was the loud scraping of chair legs as the kids sat down.

In the front of the room, Ben shook his head. "That was

the most disorganized mess I've ever seen. This isn't duck,

duck, goose, this is an experiment in movement and posture. Now come on, let's try it again. This time without the chatter. The quicker and more controlled you are, the faster you will be able to reach your seats properly. Okay? Now, everyone, up!"

For the next twenty minutes the class practiced getting out of their seats, wandering around in apparent disorganization and then, at their teacher's command, quickly returning to their seats and the correct seated posture. Ben shouted orders more like a drill sergeant than a teacher. Once they seemed to have mastered quick and correct seating, he threw in a new twist. They would still leave their seats and return. But now they would return from the hallway and Ross would time them with a stopwatch.

On the first try, it took forty-eight seconds. The second time they were able to do it in half a minute. Before the last attempt, David had an idea.

"Listen," he told his classmates as they stood outside in the hall waiting for Mr. Ross's signal. "Let's line up in the order of who has to go the farthest to reach their desks inside. That way we won't have to bump into each other."

The rest of the class agreed. As they got into the correct order, they couldn't help noticing that Robert was at the head of the line. "The new head of the class," someone whispered as they waited nervously for their teacher to give them the sign. Ben snapped his fingers and the column of students moved quickly and quietly into the room. As the last student reached his seat, Ben clicked the stopwatch off. He was smiling. "Sixteen seconds:"

The class cheered.

"All right, all right, quiet down," their teacher said, returning to the front of the room. To his surprise, the students calmed down quickly. The silence that suddenly

filled the room was almost eerie. Normally the only time the room was that still, Ross thought, was when it was empty.

"Now, there are three more rules that you must obey," he told them. "One. Everybody must have pencils and note paper for note-taking. Two. When asking or answering a question, you must stand at the side of your seats. And three. The first words you say when answering or asking a question are, 'Mr. Ross.' All right?"

Around the room, heads nodded.

"All right," Mr. Ross said. "Brad, who was the British Prime Minister before Churchill?"

Still sitting at his seat, Brad chewed nervously on a fingernail. "Uh, wasn't it—"

fingernail. "Uh, wasn't it—"

But before he could say more, Mr. Ross quickly cut him off. "Wrong, Brad, you already forgot the rules I just told you." He looked across the room at Robert. "Robert, show Brad the proper procedure for answering a question."

Instantly Robert stood up next to his desk at attention.

Mr. Ross."

"Correct," Mr. Ross said. "Thank you, Robert."

"Aw, this is dumb," Brad mumbled.

"Just because you couldn't do it right," someone said.
"Brad," Mr. Ross said, "who was the Prime Minister before Churchill?"

This time Brad rose and stood beside his desk. "Mr. Ross, it was, uh, Prime Minister, uh."

"You're still too slow, Brad," Mr. Ross said. "From now on, everyone make your answers as short as possible, and spit them out when asked. Now, Brad, try again."

This time Brad snapped up beside his seat. "Mr. Ross, Chamberlain."

Ben nodded approvingly. "Now that's the way to answer a question. Punctual, precise, with punch. Andrea, what country did Hitler invade in September of 1939?"

Andrea, the ballet dancer, stood stiffly by her desk. "Mr. Ross, I don't know."

Mr. Ross smiled. "Still, a good response because you used proper form. Amy, do you know the answer?"

Amy hopped up beside her desk. "Mr. Ross, Poland." "Excellent," Mr. Ross said. "Brian, what was the name of Hitler's political party?"

Brian quickly got out of his chair. "Mr. Ross, the Nazis." Mr. Ross nodded. "That's good, Brian. Very quick. Now, does anyone know the official name of the party? Laurie?" Laurie Saunders stood up beside her desk. "The National Socialist—"

"No!" There was a sharp bang as Mr. Ross struck his desktop with a ruler. "Now do it again correctly."

Laurie sat down, a confused look on her face. What had she done wrong? David leaned over and whispered in her ear. Oh, right. She stood up again. "Mr. Ross, the National Socialist German Workers' Party."

"Correct," Mr. Ross replied.

Mr. Ross kept asking questions, and around the room students jumped to attention, eager to show that they knew both the answer and the correct form with which to give it. It was a far cry from the normally casual atmosphere of the classroom, but neither Ben nor his students reflected on that fact. They were too caught up in this new game. The speed and precision of each question and answer were exhilarating. Soon Ben was perspiring as he shouted each question out and another student rose sharply beside his or her desk to shout back a terse reply.

"Peter, who proposed the Lend Lease Act?"

"Mr. Ross, Roosevelt."

"Right. Eric, who died in the death camps?"

"Mr. Ross, the Jews."

"Anyone else, Brad?"

"Mr. Ross, gypsies, homosexuals, and the feebleminded." "Good. Amy, why were they murdered?" "Mr. Ross, because they weren't part of the superior race."

"Correct. David, who ran the death camps?"

"Mr. Ross, the S.S."

"Excellent!"

class rose in what seemed like a single movement and rushed "Tonight, finish reading chapter seven and read the first half of chapter eight. That's all, class dismissed." Before him the momentum of the class's progress that period, Ben stood at Out in the hall, the bells were ringing, but no one in the the front of the room and issued the final order of the day. classroom moved from their seat. Still carried by the out into the hall.

students from Mr. Ross's class were standing in a tight pack gasped in uncharacteristic enthusiasm. He and some of the in the corridor, still riding on the energy they'd felt in the "Wow, that was weird, man, it was like a rush," Brian classroom.

"I've never felt anything like that before," said

Eric beside him.

"Yeah," Brian said. He and a couple of other students "Well, it sure beats taking notes," Amy cracked.

laughed.

Ross said about power? I think he was right. Didn't you feel more than just a class. We were a unit. Remember what Mr. different. It was like, when we all acted together, we were "Hey, but don't knock it," David said. "That was really

"Aw, you're taking it too seriously," said Brad behind him. Brad shrugged. "What's to explain? Ross asked questions, "Yeah?" David said. 'Well then, how do vou explain it?"

we answered them. It was like any other class except we had

to sit up straight and stand next to our desks. I think you're making a big deal out of nothing

"I don't know, Brad," David said as he turned and left the pack of students.

"Where're you going?" Brian asked.

"The john," David answered. "Catch up to you in the

cafeteria.

"Okay," Brian said.

"Hey, remember to sit up straight," Brad said, and the others laughed.

making a big deal out of nothing, but on the other hand, there had been that feeling, that group unity. Maybe it didn't make that much difference in the classroom. After all, you were just even half as charged up as Mr. Ross's history class had been disorganized. David knew that if he could ever get the team into it. There were some good athletes on the team, it made David pushed through the door to the men's room. He feeling, that high energy feeling, and got the football team really wasn't sure if Brad was right or not. Maybe he was that day, they could tear apart most of the teams in their David mad that they had such a bad record. They really answering questions. But suppose you took that group weren't that bad – they were just undermotivated and

alone. As David watched, the class loser straightened some of out and only one person was left, Robert. He was standing in Inside the john, David heard the second bell ring, warning front of a mirror, tucking in his shirt, unaware that he wasn't snapped to attention and his lips moved silently, as if he was students that the next period was about to begin. He stepped someone and stopped abruptly. The bathroom had emptied the hair on his head and stared at his reflection. Then he out of a stall and was heading to the sinks when he saw still in Mr. Ross's class answering questions.

David stood motionless as Robert practiced the move again. And again.

Late that night in their bedroom, Christy Ross sat on the side of the bed in her red nightgown and brushed her long auburn hair. Near her Ben was pulling his pajamas out of a drawer. "You know," he said, "I would have thought they'd all hate it, being ordered around and forced to sit straight and recite answers. Instead they took to it like they'd been waiting for something like this their whole lives. It was weird."

"Don't you think they were just playing it like a game?" Christy asked. "Simply competing with each other to see who could be the fastest and straightest?"

"I'm sure that was part of it," Ben told his wife. "But even a game is something you either choose to play or not to play. They didn't have to play that game, but they wanted to. The strangest thing was, once we started I could feel them wanting more. They wanted to be disciplined. And each time they mastered one discipline, they wanted another. "When the bell rang at the end of the period and they were still in their seats, I knew it meant more to them than just a game."

Christy stopped brushing her hair. "You mean they stayed after the bell?" she asked.

Ben nodded. "That's what I mean."

His wife looked at him skeptically but then grinned. "Ben, I think you've created a monster."

"Hardly," Ben replied, chuckling.

Christy put down her brush and rubbed some cream into her face. On his side of the bed, Ben was pulling on his pajama top. Christy was waiting for her husband to lean over for their customary goodnight kiss. But tonight it was not forthcoming. He was still lost in thought.

"Ben?" Christy said.

"Yeah?"

"Do you think you'll go on with it tomorrow?" "I don't think so," her husband replied. "We've got to get

on to the Japanese campaign."

Christy closed the jar of cream and settled comfortably into the bed. But on his side Ben still had not moved. He had told his wife how surprisingly enthusiastic his students had been that afternoon, but he had not told her that he too had gotten caught up in it. It would almost be embarrassing to admit that he could get swept up in such a simple game. But yet on reflection he knew that he had. The fierce exchange of questions and answers, the quest for perfect discipline—it had been infectious and, in a way, mesmerizing. He had enjoyed his students' accomplishment. Interesting, he thought as he got into bed.

### GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 4
Using Language to Manipulate

#### Sequence 4

#### **Using Language to Manipulate**

The suggested time allotment for Sequence 4 is 36 hours.

#### Introduction

You may have already crossed over the very blurry line between language used to persuade and language used to manipulate in Sequence 3A, if you completed that option, especially when you studied the underlying messages in advertisements. Advertisements, when they use language, visuals, and sound to make very subtle emotional appeals, can often be considered manipulative.

In this sequence, you will focus on the use of "doublespeak" and other manipulative devices in public communications, examining their occurrence both in your everyday life and in the novel *Nineteen Eighty-four* by George Orwell. The term "doublespeak" grew from the novel, and it is fascinating to see how the concerns expressed in a novel written in the 1940s are still relevant to our lives today.

The assignments in this sequence are designed to let you demonstrate both your personal and critical responses to texts and your ability to use language honestly and clearly. You will first respond to the novel in a response journal (Assignment 4-1) and then create a three-part news broadcast (Assignment 4-2) of an event in the novel: one part exaggerates the use of language to manipulate, one part tries to be clear and honest, and one part has a few different possibilities.

To prepare you for your novel reading and your broadcast, you will learn about a variety of techniques that can be used to manipulate an audience. Following that, you will carefully study how the novel *Nineteen Eighty-four* dramatizes some extreme effects of manipulative language use, and you will take a look at some current media texts to see whether people in our society should be concerned about the use of manipulative language. The work in Lessons 1 and 2 will help you to recognize such manipulative devices and techniques as you read the novel, and then you will try them out yourself when you create the news broadcast.

**Note:** In addition to your response journal (Assignment 4-1), you will also be assessed on the **processes** you use to develop your broadcast text and on the **product** of the text itself (Assignment 4-2). You will submit your research notes to help your tutor/marker to assess the processes that went into the development of your assignment, and you will write a reflection in which you comment on both the process of creating a broadcast and what you've learned about the wider implications of manipulative language use.

The Checklist for Sequence 4: Using Language to Manipulate form in the Forms section indicates with asterisks which lesson work is to be submitted to the Distance Learning Unit with your assignments. You do not have to submit all of your 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:



Throughout this sequence, you will focus on the following general learning outcomes:

- 2—Comprehend and respond personally and critically to oral, print, and other media texts
- 4—Enhance the clarity and artistry of communication

You will also have the opportunity to achieve some specific learning outcomes from the other three general learning outcomes. The specific learning outcomes that you will be working to achieve are stated in the context of each learning experience throughout this sequence.





#### Lesson 1

#### **Doublespeak and Other Manipulative Devices**

In this lesson, you will learn exactly what doublespeak and other manipulative devices are. You will examine a framework or schema of communication elements that can be used in manipulative ways, and you will practise identifying and explaining instances of manipulative language.

#### Part 1: Manipulative Devices—Definitions

In this part of the lesson, you will learn to identify and explain certain devices that are used to manipulate an audience. As you work through this part of the lesson, you will have the opportunity to achieve the following specific learning outcomes:

- 2.2.2 You will respond critically to the manipulative styles of a variety of media texts.
- 2.2.3 You will analyze how language and stylistic choices (such as the use of testimonials, generalizations, and other faulty thinking) in oral, print, and other media texts (such as editorials, advertisements, political speeches, etc.) create a persuasive and manipulative effect.

Texts that use language to manipulate may pretend that they are appealing to the reasoning power of their audience, while in fact they are appealing to emotions. In other words, they try to make beliefs and opinions sound like facts. Some techniques and devices that are used for this manipulative purpose are outlined in *Writers INC* in a discussion of faulty thinking or logical fallacies. These are faulty arguments that sound reasonable, but once you look at them logically, you realize they don't work.

Suggested time allotment: approximately 2 hours 30 minutes



- 1. Read the definitions and examples of ten fallacies of thinking in "Using Evidence and Logic" in *Writers INC* (sections 564 to 574 in the 1996 edition; pages 445 to 446 in the 2001 edition). You may recognize these as devices commonly used in advertising.
- 2. Examine a variety of public texts, such as newspapers (both news reports and editorial pages), news broadcasts on television and radio, political speeches, and advertisements to find examples of manipulative devices/logical fallacies.
- 3. In your Resource Binder, collect at least one example of at least five devices from the "Fallacies of Thinking" list. Explain how the text uses the particular device.

#### Part 2: Doublespeak

In this sequence, our focus will be on the device of **doublespeak**, which could be considered a whole set of devices used to manipulate an audience. Basically, doublespeak is any kind of language use that intends not to communicate, but to do the opposite—to convey conflicting information or to confuse the information in such a way as to ensure that the audience can get no meaning from the message.

In this introduction to the use of doublespeak, you will have the opportunity to achieve the following specific learning outcomes:

- 2.2.2 You will respond critically to the manipulative styles of a variety of texts (such as a poem, an editorial cartoon, and various labels).
- 2.2.3 You will analyze how language and stylistic choices (such as the use of euphemism, jargon, gobbledygook, and inflated language) in oral, print, and other media texts (such as editorial cartoons, advertisements, political speeches, etc.) create a manipulative, misleading effect.
- 2.3.3 You will identify how word choice and idiom (such as euphemism, jargon, and inflated language) vary and are used to mislead and confuse.

Doublespeak is used in all walks of life more often than you





Suggested time allotment: approximately 45 minutes



might imagine. Books have been written about it, a quarterly newsletter reported on it for years, and awards annually give an ironic "tribute" to perpetrators of doublespeak (the Doublespeak Award) and honour works that critically analyze texts and expose the use of doublespeak (the George Orwell Award for Distinguished Contribution to Honesty and Clarity in Public Language). George Orwell, a writer in the first half of the twentieth century, expressed his concerns about the misuse of language in such texts as the essay "Politics and the English Language" and the novel *Nineteen Eighty-four*, which you will study in this sequence.

William Lutz, an author and teacher who chaired the Committee on Public Doublespeak of the National Council of Teachers of English, explains doublespeak as follows:

Doublespeak is language that pretends to communicate but really doesn't. It is language that makes the bad seem good, the negative appear positive, the unpleasant appear attractive or at least tolerable. Doublespeak is language that avoids responsibility, language that is at variance with its real or purported meaning. It is language that conceals or prevents thought; rather than extending thought, doublespeak limits it.

Doublespeak is not a matter of subjects and verbs agreeing; it is a matter of words and facts agreeing. Basic to doublespeak is incongruity, the incongruity between what is said or left unsaid, and what really is. It is the incongruity between the word and the referent, between seem and be, between the essential function of language—communication—and what doublespeak does—mislead, distort, deceive, inflate, circumvent, obfuscate. (1–2)

Lutz goes on to describe four types of doublespeak (2-6):

- 1. Euphemism: "an inoffensive or positive word or phrase used to avoid a harsh, unpleasant, or distasteful reality" (2). Using a euphemism to show your sensitivity to someone else's pain or to respect a society's taboos is not considered doublespeak (e.g., saying someone "passed away" rather than "died"), because you are not trying to mislead anyone about your meaning. But when a euphemism is used to mislead or deceive an audience, it is considered doublespeak. A relatively mild example would be a weather forecaster predicting "showers" rather than "rain." A more serious example would be to refer to a neutron bomb as a "radiation enhancement device" (3).
- 2. Jargon: "the specialized language of a trade, profession, or similar group, such as that used by doctors, lawyers, engineers, educators, or car mechanics" (3). Again, jargon is very useful when spoken or written among members of a group in order to pinpoint exactly what they are talking about. However, it is often used to mislead or intimidate people outside of the group, to cover up information or discourage questions, or just to make the speaker sound more important than s/he really is. In these cases, it is considered doublespeak. For example, if a doctor spoke only in medical jargon for the purpose of discouraging questions about procedures and to limit the patient's power over treatment, this would be doublespeak.
- 3. Gobbledygook: "simply a matter of piling on words, of overwhelming the audience with words, the bigger the words and the longer the sentences the better" (5). This form of doublespeak is common among politicians and other bureaucrats, and is used to make the speaker sound profound and intelligent while saying nothing that can be understood, let alone challenged. Lutz gives an example from the investigation into the Challenger space shuttle disaster in 1986:



When Jesse Moore, NASA's associate administrator, was asked if the performance of the shuttle program had improved with each launch or if it had remained the same, he answered, "I think our performance in terms of the liftoff performance and in terms of the orbital performance, we knew more about the envelope we were operating under, and we have been pretty accurately staying in that. And so I would say the performance has not by design drastically improved. I think we have been able to characterize the performance more as a function of our launch experience as opposed to it improving as a function of time." (5–6)

4. Inflated language: "designed to make the ordinary seem extraordinary; to make everyday things seem impressive; to give an air of importance to people, situations, or things that would not normally be considered important; to make the simple seem complex" (6). This kind of doublespeak is often more amusing than dangerous—the typical example is a job title such as "vertical transportation experts" for elevator operators or an adjective such as "pre-owned" rather than "used." However, it can be used to mislead and deceive in some cases, cases such as referring to the laying off of workers as "initiat[ing] a career alternative enhancement program" (6).

Now that you have all of this information about doublespeak, you will see how it is used all around you in all walks of life.

- 1. Remove the texts "First Political Speech" by Eli Mandel and "Canadian Crowd Control" by Brian Gable from the Texts section of this sequence. In your Resource Binder, respond to each of them as examples of doublespeak—what kind of doublespeak does each text use? What is each text saying about the effects of doublespeak on an audience and on society?
- 2. Remove the "Doublespeak Quiz" from the Forms section of this sequence and put it in your Resource Binder.







- 3. Complete the sheet, matching the examples of doublespeak with their clearer, more direct translations.
- 4. Choose two different examples and explain the type of doublespeak each is.

# Part 3: Framework of Elements of Communication as Used to Manipulate

In this part of the lesson, you will look at Hugh Rank's schema or framework of communication elements used to persuade and manipulate audiences. By doing this, you will have the opportunity to achieve the following specific learning outcomes:

- 2.2.3 You will analyze how language and stylistic choices (such as the use of slanted language, euphemism, jargon, gobbledygook, and inflated language) in oral, print, and other media texts (such as editorial cartoons, advertisements, political speeches, etc.) create a manipulative effect by intensifying or downplaying the message.
- 2.3.3 You will analyze the impact of vocabulary in texts to see how particular word choices are used to intensify or to downplay effects.
- 3.2.3 You will evaluate the factors (such as the expertise behind any testimonial, the use of slanted language, the use of logical fallacies as support) that affect the accuracy and bias of information sources.
- 3.3.1 You will organize and reorganize your examples of manipulative devices into a chart that follows Rank's framework or schema, in order to clearly understand how these manipulative devices work.

Suggested time allotment: approximately 45 minutes



Rank categorizes ways of using language to manipulate into two main techniques—intensify (strengthen) and downplay (weaken). Manipulative language tends to

- intensify the manipulator's own "good"
- · downplay the manipulator's own "bad"
- intensify the others' "bad"
- · downplay the others' "good"

Think about two political opponents before an election, and you'll see that these are very common strategies.

- 1. Remove the graphic organizer that outlines Hugh Rank's "Intensify/Downplay Schema" from the Forms section of this sequence.
- 2. Read it carefully, and refer to it as you work through this part of the lesson.

In this schema, Rank tries to break communication down into its basic elements and devices. You will recognize most of the elements and techniques listed on the "Intensify" side from all of your studies of language and literature. You may also recognize some on the "Downplay" side from this lesson. You could also add ones that you've learned about that Rank does not include, such as the "either/or" logical fallacy, which could be considered an example of omission, as all of the middle options between the two extremes are omitted.

The difficulty with this (and possibly all) schema(s) is that everything doesn't neatly fit into one side or another. Words can be chosen to downplay something just as much as to intensify it. Metaphors can be used to limit or divert an audience from the truth (downplay), not just to strengthen or broaden conceptions (intensify). And audiences can be confused by an overload of statistical charts (downplay) just as easily as they can be enlightened by the coherent use of them.



Rank's basic advice for dealing with language that intensifies or downplays to manipulate is to counterbalance it by

- downplaying language you think is intensifying (that is, examine it with a cool, detached, and sceptical eye)
- intensifying language you think is downplaying (that is, seek out more information, ask questions)
- 3. Remove the "Examples of Manipulative Devices" chart from the Forms section of this sequence and put it in your Resource Binder.
- 4. Use this form to fit some of your examples from Parts 1 and 2 to Rank's schema. Fill it out using examples of manipulative devices and logical fallacies that you collected in Part 1 and examples from the "Doublespeak Quiz" in Part 2. When you explain how the example works, say which specific device (e.g., ritual, logo, slogan, jargon, euphemism, metaphors, etc.) it uses to either intensify or downplay. Try to fit at least one example into each type of intensifying and downplaying. A chart outlining how specific devices fit into the schema is provided in the Forms section (see the "Manipulative Devices" chart).
- 5. Write a brief reflection on the back of your form, in which you comment on how well Rank's schema works as a way of categorizing manipulative language. Which examples could have fit into more than one place? Which were difficult to fit in anywhere? Can you think of a better way to map out the communication elements?



#### Lesson 2

#### **Newspeak**

In this lesson, you will set up your response journal (Assignment 4-1) to use as you read the novel *Nineteen Eighty-four* by George Orwell. Although you can respond in a variety of ways, you will be expected to focus on how language and texts are used in the novel, including how Orwell uses them to present the world of his novel and how the characters use them to survive, thrive, or get along in their society. In this introductory lesson, you will respond in depth to the opening of the novel and to the appendix, "The Principles of Newspeak." You will also try out a bit of Newspeak yourself, translating an argument into this new language.

#### Part 1: Response Journal and Opening of Novel

During your study of the novel *Nineteen Eighty-four* by George Orwell, you will use a response journal as your main comprehension tool. A response journal is a notebook where you respond to a text in various forms, including freewrites, sketches, maps, questions, connections, charts, and so on. There are many kinds of response journals, including dialogue journals, impersonation journals, author journals, and interdisciplinary journals, and you may be familiar with these from previous courses. In Sequence 1, you used a double-entry response journal format to respond to the play *Departures & Arrivals*. In your study of this novel, you will use a response journal that uses the double-entry format as its basis. This response journal will be submitted and assessed as Assignment 4-1.

- 1. Create a section in your Resource Binder for your *Nineteen Eighty-four* response journal, using an index divider or a title page to separate it from your other work.
- 2. As in Sequence 1, set up your response journal using facing pages. Head all left-hand pages "In the Text" and all right-hand pages "My Response."

Suggested time allotment: approximately 2 hours



It is important to pay particular attention to the opening of texts, especially when the texts are set in an unfamiliar time or place, or are written in a style you are not used to. A useful attitude to hold when reading extended aesthetic texts is to keep an open mind and allow the text some time to draw you into its world.

Reading and responding to the opening of the novel *Nineteen Eighty-four* will give you the opportunity to achieve the following specific learning outcomes:

- 2.1.1 You will analyze connections between your personal experiences (of city life and society in general) and your prior knowledge (of novels, especially futuristic ones, and of languages and how they change), to develop interpretations of the opening and appendix of *Nineteen Eighty-four*.
- 2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making predictions, making connections, asking questions, determining main ideas, etc.) to monitor (or check on) your understanding and to develop your interpretation of the opening and appendix of *Nineteen Eighty-four*.
- 2.1.3 You will use textual cues (such as chapter headings, footnotes, capital letters, italics, etc.) and prominent organizational patterns (such as chronological, cause-effect, enumeration, problem-solution, etc.) to make sense of and interpret the opening and appendix of *Nineteen Eighty-four*.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret the opening and appendix of *Nineteen Eighty-four*.
- 2.2.2 You will respond personally and critically to the perspectives and styles of the British novel, *Nineteen Eighty-four*.
- 5.2.3 You will analyze the ways in which the Newspeak language reflects and influences the values and behaviours of the people in the society of *Nineteen Eighty-four*, based on the explanation in the appendix.



Refer to course Introduction for definitions of the boldfaced words, and refer to Appendix A for a discussion of SLO 2.1.4.





- 1. Before you begin reading the novel, write the title and author on the left-hand page of your response journal, and respond to them on the right-hand page opposite. What do you know about this author? What does the title suggest about the kind of text this is (considering that this book was first published in 1949)?
- 2. Read the first three pages of the novel, up to the footnote referring you to the "Appendix: The Principles of Newspeak." As you read, note details about character, point of view, setting, and style on the left-hand page of your response journal. On the right-hand page, respond with questions, sketches, comments, maps, predictions, etc. to each of the details.
- 3. Read the "Appendix: The Principles of Newspeak" at the end of the novel. On the right-hand pages of your response journal, try mapping or note-making, use context clues and your dictionary to determine the meaning of unfamiliar words, and make connections with your prior knowledge and experience of how languages develop and change over time. Pay particular attention to, and make notes on, the rules of the A vocabulary and the B vocabulary, as you will be using these later in this lesson and in Assignment 4-2: News Broadcast. Ask questions and try to answer them. Be sure to express your thoughts and feelings on Newspeak and how and why it was developed and used. What effect is the language intended to have on the members of society and why are these effects desired?

#### Part 2: Translating into Newspeak

In this part of the lesson, you will look more closely at some of the rules or principles behind Newspeak, particularly those of the A vocabulary and the B vocabulary. You will then try out Newspeak yourself, as you translate a brief argument into the A vocabulary of Newspeak.

Suggested time allotment: approximately 2 hours

Experimenting with Newspeak will give you the opportunity to achieve the following specific learning outcomes:

- 1.1.3 You will vary language uses to discover how Newspeak influences ideas.
- 2.3.2 You will analyze how various techniques and elements (such as abbreviated words, compound words, simplified meanings and sentence constructions, etc.) are used in Newspeak to accomplish particular purposes (such as restricting thought).
- 2.3.3 You will analyze the restrictive impact of the Newspeak vocabularies; you will identify how word choice is limited in the language community of the novel.
- 2.3.4 You will experiment with and use language to influence thought, in the same way that Newspeak does.
- 5.2.2 You will identify and analyze the ways in which cultural, societal, and historical factors influence texts as you compare a text from our current North American society with one written in Newspeak.

First, we will look at one of the characteristics of the B vocabulary, the one used by politicians in Oceania. Remember, this is also called "compound words" and these words "were a sort of verbal shorthand, often packing whole ranges of ideas into a few syllables" (Orwell, 316).

- 1. To get a feeling for how this Newspeak language can actually limit thought, do the following (Fontenot, 154):
  - a) On a left-hand page of your response journal, list some words that you know are abbreviated or telescoped, such as *home ec, phone, TV, PE*, and so on.



- b) On the right-hand page opposite, for at least two words listed, look at the full word from which the abbreviated word came and compare the associations of the abbreviated word versus the full word.
  - Write down what the abbreviated word means to you.
     For example, "home ec" refers pretty specifically to cooking and sewing class in high school. Not much else comes to mind.
  - Look at the full word(s) from which the abbreviation came—write down all meanings and associations for each that come to mind. For example, if you look at the full version of "home economics," there are numerous associations generated by both "home" (house, family, comfort, city, farm, warmth, etc.) and "economics" (money, power, management, government, regulations, etc.), and even more when you combine them. The possible meanings of a phrase like "home economics" are almost endless.
  - Write a brief reflection on this exercise, commenting on how it has helped you to understand why Newspeak uses this abbreviating of words (for example, changing *Ministry of Truth* into *Minitrue*).
- 2. To understand the full effect of the A vocabulary of Newspeak compared to our everyday version of English, do the following (Sawyer, 26):
  - a) Refer to "He Said I Was Too American" in *Writers INC* (sections 345 to 346 in the 1996 edition; pages 193 to 194 in the 2001 edition).



b) On a right-hand page of your response journal, rewrite any one paragraph of this text using the rules of the A vocabulary of Newspeak. In other words, use basic nouns or present-tense verbs (for example, *think*) and change them into adjectives by adding *-ful* (for example, *thinkful* could describe a thoughtful person) and into adverbs by adding *-wise* (for example, *thinkwise* could describe how a person does something, instead of thoughtfully). Also, be sure to use only one of a pair of opposites, using *un-* in front of it to indicate its opposite (for example, use *good* and *ungood*, not *bad*). Finally, eliminate all irregular past tense verbs or plurals (for example, say *thinked* rather than *thought*, and *mouses* rather than *mice*).

You may find this rather difficult, but give it a good try, changing as many words and sentence structures as you can.

- c) Compare your Newspeak version with the original, and write a reflection that responds to these questions:
  - Does the Newspeak version become more subtle or less subtle than the original? Explain.
  - Which is a better or worse piece of communication? Explain.
  - What do you see as the dangers of a world of Newspeak?
  - Give any examples you can find of language use similar to Newspeak in our own culture.

Be sure that all of your work for this lesson is complete and clearly labelled in your response journal. It will be submitted as part of Assignment 4-1 at the end of the sequence.



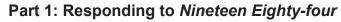
#### Lesson 3

#### **Novel Study**

In this lesson, you will independently read the novel and respond in your response journal. As part of your double-entry response journal, you will also write titles for each chapter and select an epigraph for each of Part I, Part II, and Part III. Your journal entries will focus on how language and texts are used by Orwell and in the world of the text. At the same time as you respond to the novel, you will collect clippings from newspapers and magazines and quotes from television or radio that parallel the uses (or abuses) of language that you notice in the novel. This lesson is an extended one, to be done over the course of **two to four weeks (approximately 20 hours)**, not in the time equivalent to one class period.



It would be very helpful if your response partner could read along with you and/or respond in discussions with you as you read. This is a lot to ask of a volunteer, but if she or he has read the book already or has been wanting to read it, you should take advantage of the chance to have someone discuss it with you. Record any discussions and include them in your response journal.



Be sure to read over all of this part of the lesson before you continue to read and respond to *Nineteen Eighty-four*.

The following steps outline the regular entries you are to make in your response journal. By responding to the novel in this way, you will demonstrate your achievement of the following specific learning outcomes:



1.2.4 You will extend the breadth and depth of your understanding by considering various experiences, perspectives, and sources of knowledge when responding to the novel *Nineteen Eighty-four*.

- 2.1.1 You will analyze connections between your personal experiences and your prior knowledge of language (particularly manipulative language) and texts (particularly science fiction or futuristic texts) to develop interpretations of the novel *Nineteen Eighty-four*.
- 2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making connections, asking questions, making inferences, determining important ideas, synthesizing ideas, etc.) to monitor (or check on) your understanding of and to develop interpretations of the novel *Nineteen Eighty-four*.
- 2.1.3 You will use textual cues (such as part and chapter breaks, capital letters, italics, etc.) and prominent organizational patterns (such as chronological, enumeration, **flashbacks**) to make sense of and interpret the novel *Nineteen Eighty-four*.
- 2.1.4 You will use **syntactic**, **semantic**, **graphophonic**, and **pragmatic** cueing systems to make sense of and interpret the novel *Nineteen Eighty-four*.
- 2.2.2 You will respond personally and critically to the perspectives and styles of the British novel, *Nineteen Eighty-four*.
- 2.3.2 You will analyze how various techniques and elements (such as flashbacks, dialogue, limited point of view, repetition, imagery, etc.) are used in the novel *Nineteen Eighty-four* to create a futuristic world.
- 3.2.5 You will use your knowledge of text cues and organizational patterns to extract, infer, synthesize, organize, and integrate ideas from the novel *Nineteen Eighty-four*; you will adjust your reading rates to allow for regular responses in your response journal.

# Flashback: "returning to an earlier time (in a story) for the purpose of making something in the present more clear" (Writers INC, 2001, 237)].

Note: See the course Introduction for definitions of boldfaced terms and Appendix A for a discussion of SLO 2.1.4.

- 1. Respond in your response journal at least once per chapter:
  - Generally, on the **left-hand** pages you will record particulars from the text: characters introduced and described, events that take place, settings and images that strike you as significant, themes or issues addressed, and noteworthy quotations from the text that please you, confuse you, or disturb you. Always date each entry and label each with the chapter and page number.
  - On the right-hand pages, you will write, sketch, or diagram your feelings, questions, connections, and/or comments about each particular that you noted on the left. Respond as naturally and honestly as you can to demonstrate your engagement with the novel.

The following text describes the various levels of response you can make to a text (Probst, 56–61). Although you will respond at all of these levels, in Grade 12 you should respond mainly at the last three levels (i.e., Interpretive, Formal, and Broader Literary Concerns).

#### Levels of Response

**Personal** responses are usually the first responses a person has to a text, and they include expressing your feelings about the text and making connections to your own experiences. *Writers INC* (sections 398 to 404 in the 1996 edition; pages 215 to 220 in the 2001 edition) describes some ways to respond to a text at a personal level. You have probably made responses on this level in previous courses. These kinds of responses make use of your "making connections" comprehension strategies.

**Topical** responses are those that focus on issues and topics raised by the text. In your study of *Nineteen Eighty-four*, the issues or topics you will focus on are the importance of texts and the uses and abuses of language. You should note any quotations, events, descriptions, etc. that show how texts are important and that provide examples of uses and abuses of language. These kinds of responses make use of your "making connections" and "questioning" comprehension strategies.



#### **Levels of Response (continued)**

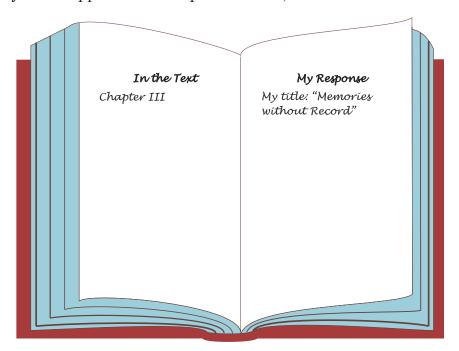
Interpretive responses are your attempts at making inferences, at understanding as accurately as possible all that a text intends to mean. In your study of this novel, you will look carefully at provocative quotations, at sequences of events, at relationships between characters, point of view, etc., and read "between the lines" to see what meanings are suggested. You will also provide support for your inferences—for example, if you say "This incident shows ... " then you would follow it up with "because ...." These responses make use of your "making inferences," "determining important ideas," and "synthesizing ideas" comprehension strategies.

**Formal** responses look very closely at the techniques and elements used to produce various effects in texts. Again, the quotations, sequences of events, point of view, and relationships among characters that you note will lend themselves to this kind of response. Questioning strategies will be very useful, especially "how" and "why" questions such as "How did the author create that suspenseful effect?" or "Why is the story told from this character's point of view?" For further information on techniques and elements that you might comment on, refer to *Writers INC* (sections 415 to 427 in the 1996 edition; pages 231 to 243 in the 2001 edition) in along with the charts of techniques in the Forms section of Sequence 2.

Broader Literary Concerns include those types of responses that make connections between the text and the historical context of its writing, the author's life, and other texts. In the study of *Nineteen Eighty-four*, this could include connections made between the excerpt you will read from *The Wave* and the novel. This type of response could also include some research into the post-World War II period in which the novel was written or the life story and political beliefs of George Orwell. You could also speculate on how your own cultural and historical background has influenced your reading of the novel.

See the following "Focus Prompts" for specific ideas about how to respond as you read.

2. In addition to your general responses, you will also use a simple but useful summarizing strategy: at the end of every chapter of the novel you will create a title that intrigues, suggests meaning, and/or provides a brief summary for the reader, demonstrating your comprehension of this extended text. These chapter titles can be recorded in your response journal opposite the chapter number, as shown below:



There are eight chapters in Part I, ten chapters in Part II, and six chapters in Part III, so you need to write a total of twenty-four titles.

3. A similar strategy, but one that encourages connections to other texts and broader literary concerns, is providing an epigraph for each of the three parts of the novel. An **epigraph** is a quotation placed at the beginning of a text or part of a text, taken from another text, that somehow relates in theme or tone, and that adds an extra layer of meaning. *Writers INC* uses epigraphs to open each chapter in the "Writing Process" section at the beginning of the book (the epigraphs are printed in red in the 1996 edition and in blue in the 2001 edition).

Again, write your epigraph in your response journal, clearly labelling it as "Epigraph for Part \_\_\_\_." You can look for your epigraph in other texts you are reading, especially poems, in books of quotations, even in dictionaries (many epigraphs are simple definitions of key terms).

4. In addition to your responses to the novel, you will also use your response journal to collect examples from the media (news, advertisements, speeches, etc.) that are parallel to the various kinds of language use and abuse that you notice throughout the novel. For example, if you notice an example of repetition being used to "intensify the others' bad" (Rank, 15) in the novel, find a parallel example in a newspaper or TV news report or political speech or wherever, and quote from or attach a clipping of it on a right-hand page of your response journal.

Collect at least one example from the media for each of the three parts of the novel (a total of at least three examples).

Making these connections between the novel and other texts will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.2.4 You will extend the breadth and depth of your understanding by considering various experiences, perspectives, and sources of knowledge when responding to the novel *Nineteen Eighty-four*.
- 3.2.2 You will identify diverse information sources (such as news articles, editorials, dictionary definitions, quotations, etc.) that are relevant to your understanding of the novel *Nineteen Eighty-four*.
- 5.2.1 You will demonstrate how diverse ideas deepen your understanding of the novel *Nineteen Eighty-four*.



#### **Focus Prompts**



As you read and respond, use the following questions and prompts to help you to focus on the use of texts and language both by Orwell and by the characters in the world of the text itself.

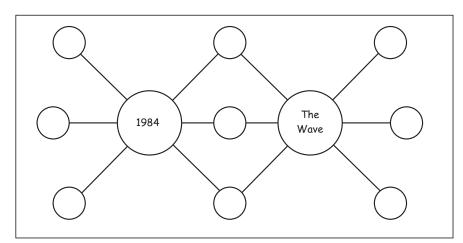
- List any examples in the novel of manipulative language devices or elements, that is, examples of logical fallacies, doublespeak, other manipulative devices, or any of the ways to intensify or downplay outlined on Rank's framework. (Formal level of response)
- Note and respond to any incident involving any kind of text (poster, book, news article, etc.). Do texts have power in this novel? Explain. (Interpretive level of response)
- Does Orwell, in the telling of the story, intensify or downplay any elements, that is, does he use verbal repetition, literary devices to encourage association, stylistic and organizational devices that intensify one point of view while downplaying others with omission, diversion, or confusion? Note any ways he does this on the left-hand page. On the right-hand page, explain the effects of these devices and speculate on Orwell's purpose. (Formal level of response)
- Does Orwell polarize the various points of view, that is, does he portray only the extreme political positions (for and against the Party) and leave out any in-between (and possibly more reasonable) options? If so, why do you think he does this? You may want to research political perspectives such as totalitarianism, Communism, and socialism. (Formal and Broader Literary Concerns levels of response)

#### Part 2: Connecting to The Wave

This part of the lesson is designed to help you to get a clear idea of the power of manipulative devices on the behaviour and thinking of people before you get too far into the novel. You will read a chapter from another novel that you may find more accessible, as it is about young people in high school.

Connecting this excerpt from *The Wave* to *Nineteen Eighty-four* will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.2.4 You will extend the breadth and depth of your understanding by considering various experiences, perspectives, and sources of knowledge when responding to the novel *Nineteen Eighty-four*.
- 5.2.1 You will demonstrate how diverse ideas deepen your understanding of the novel *Nineteen Eighty-four*.
- 1. Once you have read the first two chapters of *Nineteen Eighty-four*, remove the excerpt from the novel *The Wave* by Todd Strasser (Chapter 5) from the Texts section of this sequence, and put it in your response journal.
- 2. Read the chapter, responding to it in your response journal using the double-entry format and whatever strategies you think are appropriate.
- 3. Compare the incidents and characters of this chapter of *The Wave* with what you know so far of the characters and incidents of *Nineteen Eighty-four*. You can do this in a chart, a Venn diagram, or some other kind of graphic organizer like a double bubble map (Hyerle, 108) as shown below.





Note: The story told in the novel *The*Wave is based on the true story of a teacher and class in California in the 1960s. This story has been told all over the world since then, and a stage production of a musical version was performed at the Manitoba Theatre Centre in Winnipeg in the fall of 2001.



4. On a right-hand page of your response journal, write a reflection on the connection between these two novels. Did reading the excerpt from *The Wave* help you to connect *Nineteen Eighty-four* to your own experience or knowledge? What do you think about authority and the abuse of authority at this point in your reading? Do you think that manipulating people through language and ritual is as simple as it sounds in these texts? Why or why not? Have you read, viewed, or listened to any other texts that you can connect to these?

## Part 3: Independent Reading and Collection of Real World Examples

Continue to read *Nineteen Eighty-four*. If you would like to set yourself a regular reading pace over several days or weeks, follow this procedure:

- 1. Set a timer for 20 minutes and record the page number on which you are going to begin reading.
- 2. 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.
- 3. Subtract your starting page number from your finishing page number to determine the number of pages read in 20 minutes. Multiply this by 3 to get your reading rate in pages per hour.
- 4. Divide the number of pages you read in an hour by 60 to get the number of pages you read per minute.
- 5. Check how many pages there are in your book. Divide that number by the number of pages you read per minute to determine how many minutes it will take you to read the whole book. Divide the number of minutes by 60 to get the number of hours you will need.

6. 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 one half hour per reading session (or more if you are able to read for long periods of time).

Remember to respond regularly (at least one response per chapter) as you read. Use the Focus Prompts for ideas, but also use a variety of strategies including freewriting, mapping, questioning, and so on. Title each chapter and look for epigraphs for each part once you finish reading each.

In addition, remember to collect parallel examples of language and texts used to manipulate audiences in the everyday media around you such as newspapers, television programs, radio broadcasts, and so on. Attach or recopy these examples into your response journal beside or beneath the corresponding examples from the novel.

Remember, your response journal will be assessed as Assignment 4-1, so do a good job and be sure to demonstrate the specific learning outcomes targeted for that assessment (see Assessment of Assignment 4-1: Response Journal in the Forms section).





#### Lesson 4

#### **Analyze and Reflect**

In this lesson, you will review the examples of language use that you noticed in the novel and that you collected from newspapers, magazines, television, and radio. You will see how these fit with the framework of communication elements and determine the level of manipulation intended and accomplished in at least five pairs of examples. You will also examine the relationship between language use and values in a chart comparing Winston's values with the Party's values.

#### Part 1: Framework Analysis

As you did with the previous examples of manipulative devices (in Part 3 of Lesson 1), you will now chart some of the examples that you gathered from both the novel and from the media. By doing so, you will demonstrate your achievement of the following specific learning outcomes:

- 2.2.3 You will analyze how language and stylistic choices (such as repetition, metaphor, jargon, music, etc.) in oral, print, and other media texts (such as news broadcasts, editorials, speeches, etc.) communicate intended meaning (or confusion) and create manipulative effects.
- 2.3.2 You will analyze how various techniques and elements (such as bandwagon, either-or arguments, half-truths, etc.) are used in oral, print, and other media texts to accomplish manipulative purposes.

Suggested time allotment: approximately 60 minutes



- 1. Remove the second "Examples of Manipulative Devices" chart from the Forms section of this sequence, and put it in your response journal.
- 2. Review the examples of manipulative devices that you noticed in *Nineteen Eighty-four* and the media and that you recorded in your response journal. Choose at least five examples that demonstrate at least five of the six elements identified by Rank in his intensify/downplay framework. Record these on the "Examples of Manipulative Devices" chart.
- 3. In your response journal, judge the severity of the manipulative effects of each example by positioning them on a continuum like this one:



- 4. Also in your response journal, reflect on this analysis and evaluation by answering the following questions:
  - From which element (repetition, association, composition, omission, diversion, or confusion) did you have the most examples to choose? Why do you think this was so?
  - Is there any noticeable difference between the kinds of devices used more frequently in the novel versus in the media? In other words, does the novel use more of one kind (like metaphors) while the media uses more of another kind (like slogans)? If so, why do you think this is?
  - Is there any pattern to the relative severity of types of devices, i.e., is one type typically more or less dangerous than the others?

Suggested time allotment: approximately 60 minutes

### Part 2: Language Use and Values

In this part of the lesson, you will look a bit more deeply into the way that people, particularly the characters in *Nineteen Eighty-four*, use language in ways that reflect their deeply held values. You will do this by comparing the values of Winston with the values of the Party, and their corresponding uses of language. Doing this will give you the opportunity to achieve the following specific learning outcome:



5.2.3 You will analyze ways in which languages (like Newspeak) and texts (such as the Party's slogans, posters, chants, etc., and Winston's journal writings) reflect the values and behaviours of the characters in the world of *Nineteen Eighty-four*.



- 1. One way into thinking about values is to think of what is disturbing. What does Winston find most disturbing in his life? What does this say about what he values or feels is most important? What does the Party get most disturbed by or excited about? What does this say about what the Party values? Write your responses to these questions in your Response Journal (right-hand page).
- 2. Remove the "Values and Language Use Comparison" chart from the Forms section of this sequence, and put it in your response journal.
- 3. Using the list of values on the following page to get you started (don't feel limited by this list—it is certainly not complete), list the top three values of Winston and of the Party in the appropriate columns on the chart.

- 4. In the inner columns, copy a quote from the book to demonstrate how that value is reflected in how the characters use language. Find a quote where Winston says or writes something in such a way that he shows he truly believes in whatever you said his value was. For the Party, find a quote where any committed member of the Party, such as Big Brother or O'Brien, speaks in such a way as to show that he truly shares the values of the Party. You could also choose a Party authorized text, such as a slogan or poster, that shows a similar reflection of values.
- 5. In your response journal, note how easy or difficult it was to find examples of language use that reflects values. Are there any examples in the book where Winston uses language in such a way that he goes against what he is supposed to value? Is there any excuse for this? Does the Party ever use language in a way that goes against what it believes in? Why might it do so?

### Values: What's Important? (adapted from Kahn, Walter, & Johannessen, 30)

Acceptance (approval from others)

Achievement

Aesthetics (beauty for its own sake)

Loyalty

Morality

Orderliness

Altruism Peace

Creativity Physical Appearance

Freedom Pleasure
Friendship Power
Happiness Recognition
Health Religious Faith
Honesty Self-Respect

Independence Skill
Justice Strength
Knowledge Truth
Love Wealth

Be sure that all of your work for this lesson is dated, labelled, and organized so that you can use it in the next lesson and then submit it to the Distance Learning Unit as part of your response journal assignment at the end of the sequence.



### Lesson 5

### **Assignment 4-2: News Broadcast**

In this lesson, you will create a three-part news broadcast on audio or video tape. Your report will cover the arrest of Winston and Julia, and will include basic 5W coverage, a "jailhouse" interview with the two criminals, and a commentary by Big Brother. You will use an objective and clear style for the basic report, the extremely manipulative Newspeak (the B vocabulary) for Big Brother's speech, and whatever you think realistic for the interview segment with Winston and Julia.

### Part 1: Suggested Procedure for Creating the News Broadcast

As with all creative processes, you may choose to deviate somewhat from the procedure outlined below. Whatever your process, be sure to save all of the prewriting and draft materials to submit along with your audio or video tape for Assignment 4-2. Read over the suggestions that follow before beginning to work on your news broadcast.

- Watch and/or listen to television or radio broadcast news reports for a few days, paying particular attention to any ones reporting arrests. Notice
  - the length of each segment
  - the structure (order and grouping) of the segments
  - the style of the reports (the personalities of reporters and anchors, their choice of words, the tone of the news reader, the use of music and sound effects)
  - the use of "on the spot" correspondents
  - the inclusion of interview segments
  - the use of editorial comments and their location within the newscast
  - any commentaries made by government or police officials

Suggested time allotment: approximately 5 hours







2. Gather the information about or "news" of Julia and Winston's arrest by rereading the appropriate portions of the novel *Nineteen Eighty-four*. Note particularly revealing or provocative quotes to use in your report, and be sure you cover the answers to the questions Who? What? When? Where? Why? and How? You will also need background biographical information about Big Brother, Julia, and Winston. (Note: Since Julia's last name is not given in the novel, you can make one up for her.)



Steps 1 and 2 will give you the opportunity to achieve the following specific learning outcomes:

- 2.3.1 You will evaluate the effect of the different forms (such as basic reports, interviews, commentaries, etc.) on the content (the details included) and the purpose (e.g., to inform, to mislead, to evoke sympathy, etc.) of the different segments of your broadcast.
- 4.1.1 You will generate, evaluate, and select ideas to focus the different segments of your news broadcast.
- 3. Prepare a script for each of the three segments. Remember that each is to be presented in a particular style:
  - The **basic report** is given by the news anchor and should be as objective as possible. Support your points with facts and quotes, and give the sources of all information. Use words and sentence structures that are unambiguous and easy to understand. Avoid vague words or words that have emotional connotations. Information provided in the report must include the names and brief biographies of the arrested parties, as well as the answers to the 5W and How questions.





- Big Brother's speech will use the B vocabulary of Newspeak required of all public communications from the Party. Examine descriptions of this language from the novel (such as in the appendix and in Chapter IV). Use contradictory slogans, lots of compound words, and words that are abbreviated. Ask questions and promptly answer them. Imagine how Big Brother would describe Winston and Julia and their actions, and express the feelings he would try to inspire in his audience. The content of this speech should include Big Brother's commentary on the significance of this arrest.
- The "jailhouse" interview with Winston and Julia must include background biographical information and pertinent questions from the interviewer, along with credible answers that are consistent with what you know of Winston and Julia, spoken in the style you feel they would use in this situation. Winston and Julia should also be given the opportunity to make a statement of innocence or guilt during the interview. See Appendix L for effective interview techniques.

Completing Step 3 will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 1.1.3 You will vary your language uses, using clear objective language for the basic report, Newspeak for the Big Brother speech, and everyday language for the interviews, to discover how they influence the ideas and enhance the power of communication.
- 2.3.4 You will experiment with and use language and sounds [and visuals—optional] to influence the thought and emotions of your audience.
- 4. Determine the order in which you will present your segments and the transitional devices you will use to segue or move from one to another. Also consider the use of sound to provide unity. For ideas, recall the devices used on the newscasts you viewed or listened to in Step 1. Include sound effects in the script wherever possible. (See **Appendix E** to review the sound techniques used to enhance texts.)





Completing Step 4 will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:

- 4.2.4 You will use effective language and sounds [and visuals optional], and arrange and juxtapose ideas for balance and effect.
- 4.2.5 You will use appropriate strategies and devices (such as musical and/or voice transitions and/or sound effects) to enhance the impact of your news broadcast.
- 5. Once your script is in good shape, begin rehearsing your presentation of it. Enlist the help of friends or family to take on the different roles. As you rehearse, make small changes in wording and phrasing when necessary to help delivery.

Collaborating with at least one other person in your performance is necessary in order to demonstrate your achievement of the following specific learning outcomes:

- 5.1.1 You will use language to demonstrate your flexibility in working with others.
- 5.1.2 You will demonstrate commitment and flexibility in a group, monitor (or check on) your own and others' contributions, and build on the strengths of others to achieve your group goal of an effective news broadcast production.
- 6. Once you are satisfied with your rehearsed performance, tape your newscast on audio or video, depending on the equipment to which you have access. If you produce a videotape, try to tape the different segments in appropriate settings, and be sure that the body language of all speakers matches the context and content of their speeches.
- 7. Read over the "Assessment of Assignment 4-2: News Broadcast" chart in the Forms section of this sequence, so that you know which learning outcomes are to be demonstrated in this broadcast.









- 8. Remove the "News Broadcast Revision Checklist" from the Forms section of this sequence, and fill it in as you listen to or view your news broadcast. Note any areas that can be improved. You should share the tape with your response partner and ask for feedback from him or her. Be sure to do a good job on this and the more formal self-assessment, as Specific Learning Outcome 4.2.1 is being targeted for assessment in the reflection part of this assignment.
- 9. Make any revisions necessary and edit or re-tape your performance.

Completing Steps 7 to 9 will give you the opportunity to demonstrate your achievement of the following specific learning outcomes:



- 4.3.1 You will edit your broadcast segments for appropriate word choice and grammar.
- 4.4.1 You will demonstrate confidence and flexibility when you present your broadcast segments; you will adjust your presentation according to your different purposes.
- 4.4.2 You will select and adjust appropriate voice [and visual optional] production factors (such as pace, volume, intonation, etc.) that take into account your audience's response.

Suggested time allotment: approximately 60 minutes



### Part 2: Reflecting on Your Broadcast and Sequence

- 1. Read over the "Reflection" section of the "Assessment of Assignment 4-2: News Broadcast" chart.
- 2. Write a reflection of about one to two pages in which you comment on this assignment and sequence and what you learned from them.

Writing a specific and thorough reflection will give you the opportunity to explain your achievement of the following specific learning outcomes:

- 1.2.2 You will explore the strengths and limitations of various (particularly extreme) viewpoints on the issue of government control through language and identify aspects for further consideration; you will evaluate possible implications of extreme perspectives.
- 2.2.3 You will analyze how your language and stylistic choices in your news broadcast communicate your intended meaning and create various (informative and manipulative) effects.
- 2.3.1 You will evaluate the effect that the various forms (basic news report, commentary, and interviews) have on the content (or details you included) and the purpose (such as to inform or to manipulate) you achieved.
- 2.3.2 You will analyze how various techniques and elements (such as music, tone of voice, repetition of phrases, etc.) are used in oral texts (such as news reports, speeches, and interviews) to accomplish particular purposes (such as to inform or manipulate).
- 2.3.3 You will analyze the impact of vocabulary in the different segments of your newscast; you will identify how word choice varies, depending on who is speaking (e.g., news reporter, politician, prisoner) and for what purpose.
- 3.2.3 You will evaluate factors (such as ulterior motives) that affect the bias of information sources as shown in your broadcast segments.
- 3.3.3 You will evaluate what you've learned about manipulative language use for accuracy, currency, and relevance with regards to our society today.
- 4.2.1 You will appraise and discuss the effectiveness of your choices with regards to the content, form, style, and presentation of your news broadcast.

(continued)



- 5.1.3 You will recognize how language choice and use may encourage or work against the manipulation or exploitation of groups.
- 5.2.2 You will identify and analyze ways in which cultural, societal, and historical factors (such as type of government, political thinking, international conflicts, etc.) influenced the creation of the novel *Nineteen Eighty-four* and how the novel, in turn, influenced your understanding of yourself and others.
- 5.2.3 You will analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities.

The numbers of the specific learning outcomes are also included with each point below so that you know which ones you are demonstrating as you respond to each prompt.

Discuss the following, using specific examples from the novel and/or your broadcast texts:

- the implications of holding particular (especially extreme) perspectives or positions—what are some dangers of wanting complete control or complete freedom? (SLO 1.2.2)
- how word choice, sentence structure, and other visual and sound factors accomplish particular purposes, communicate subtle meanings, and create effects, as shown in your broadcast segments or in the novel (SLOs 2.2.3, 2.3.2, 5.1.3)
- how vocabulary is adjusted for particular effects—think of how you used different vocabularies for different segments (SLO 2.3.3)
- how you both used and countered the use of bias in your different segments—how and why did your basic report present objective facts and how did Big Brother, Winston, and Julia present more of their side of things? (SLOs 2.3.1, 3.2.3)
- how effective each of your segments are in creating the effects and communicating the meanings you intended—be specific in your comments (SLOs 2.3.2, 4.2.1)

- how relevant this sequence work and assignments are to your own experience of language use and misuse in the world around you—refer to the examples you collected from the media (SLOs 3.3.3, 5.1.3)
- how cultural, societal, and historical factors influenced the way you created your broadcast and responded to the novel (SLO 5.2.2)
- how the broadcast you created and the novel to which you responded reflect the values and behaviours of the characters (SLO 5.2.3)
- how your thinking about language and its misuse has changed as a result of completing this sequence (SLO 5.2.2)

Be sure that you include all of the following as Assignment 4-2: News Broadcast:

- · pre-writing/research notes and drafts
- scripts basic anchor report
  - jailhouse interview
  - Big Brother speech/commentary
- "News Broadcast Revision Checklist" (form)
- tape of news broadcast (audio or video)
- reflection





### Sequence 4

### **Assessment**

Congratulations! You have completed Sequence 4 and will soon be able to move on to the rest of this course.

Before you do, you must

- complete self-assessments of Assignments 4-1 and 4-2
- complete a checklist to make sure you have done all the work required for this sequence
- submit all work (as indicated by asterisks on the Sequence 4 checklist) from this sequence to the Distance Learning Unit

Assessment of Assignments 4-1 and 4-2

Remove the "Self-Assessment of Assignment 4-1: Response Journal" and the "Self-Assessment of Assignment 4-2: News Broadcast" charts from the Forms section of this sequence. These assessment forms correspond to the ones your tutor/marker will use. You will both assess your achievement of the targeted specific learning outcomes according to 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 minimal 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 learning outcome as it applies to your assignment, using the rating scale. Place a checkmark in one box for each line.

Suggested time allotment: approximately 15 minutes

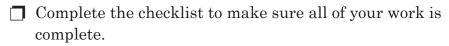
### **Checklist: Sequence 4**

Remove the "Checklist: Sequence 4: Using Language to Manipulate" chart from the Forms section at the end of this sequence. Complete the checklist to make sure you have completed all of the work required for Sequence 4. The asterisks indicate which lesson work is to be submitted to the Distance Learning Unit for assessment. As you check each item, make sure that it is labelled with the appropriate lesson and assignment name. To help you keep track of your work in this course, you can write in the completion date for each item.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before marking Assignments 4–1 and 4–2.

### **Preparing for Submission of Sequence 4**

Steps:



☐ Make sure all of your work pages are correctly labelled and ordered.

☐ Assemble your work as follows:

(top) Cover page

Checklist for Sequence 4

Assignment 4–1: Response Journal

Self-Assessment of Assignment 4–1: Response

Journal

Assignment 4–2: News Broadcast

(bottom) Self-Assessment of Assignment 4–2: News

Broadcast

Submit all materials either electronically or by mail to the Distance Learning Unit. The mailing address is:

Distance Learning Unit 500–555 Main Street P.O. Box 2020

Winkler, MB R6W 4B8





### Reminder

You may begin your work for Sequence 5, but do not submit it to the Distance Learning Unit until you have

- received your Sequence 4 work (Assignment and selected work) from your tutor/marker
   or
- contacted your tutor/marker for feedback and permission to submit your work

### Notes

### Sequence 4 Forms

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Sequence 4 Cover Sheet 69

### Doublespeak Quiz

(Examples taken from various issues of the Quarterly Review of Doublespeak and Lutz)

Match the doublespeak phrases from Column A with the corresponding translations in Column B by writing the correct letters in the blank spaces.

	$\mathbf{A}$		В
1	hair disadvantaged	A	TV commercials
2	synthetic glass	B.	standing still
3	exceed the odour threshold	C.	farmers' market
4	weeding books	D.	lay off employees
5	overseas publicity	E.	fire
6	positive budget variance	F.	sewage sludge
7	food and beverage consultant	G.	fire alarm bell
8	reality augmentation	H.	drug addiction
9	spatial anchoring	I.	bribe
10	value minutes	J.	censorship
11	rapid oxidation	K.	lying
12	energetic disassembly	L.	stink
13	release of resources	M.	telephoneline workers
14	normal gratitude	N.	plastic
15	unique retail biosphere	O.	bald
16	regulated organic nutrients	P.	unemployed
17	pharmacological preference	Q.	waiter
18	outside aerial technician	R.	propaganda
19	combustion enunciator	S.	profit
20	involuntarily leisured	T.	explosion

**Answers:** 1. O; 2. N; 3. L; 4. J; 5. R; 6. S; 7. Q; 8. K; 9. B; 10. A; 11. E; 12. T; 13. D; 14. I; 15. C; 16. F; 17. H; 18. M; 19. G; 20. P.

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### Hugh Rank's Intensity/Downplay Schema

### **INTENSIFY**

### Repetition

Intensifying by repetition is an easy, simple, and effective way to *persuade*. People are comfortable with the *known*, the *familiar*. As children, we love to hear the same stories repeated; later, we have 'favorite' songs, TV programs, etc. All cultures have chants, prayers, rituals, dances based on repetition. Advertising slogans, brand names, logos, and signs are common. Much education, training, indoctrination is based on repetition to imprint on *memory* of the receiver to identity, recognize, and *respond*.

### Association

Intensifying by linking (1) the idea or product with (2) something already loved/desired by — or hated/feared by (3) the intended audience. Thus, the need for audience analysis: surveys, polls, "market research," "consumer behavior," psychological and sociological studies. Associate by direct assertions or indirect ways; (metaphoric language, allusions, backgrounds, contexts, etc.). Some "good things" often linked with products are those common human needs/wants/desires for "basics," "certitude," "intimacy," "space," and "growth."

### Composition

persuaders" have more training, technology, money and media access than the average citizen. Individuals can better cope with organized persuasion by recognizing the

(commonly by omission, diversion, confusion) as they communicate in words, gestures, numbers, etc.

useful to analyze communication,

he INTENSIFY/DOWNPLAY schema is a pattern

issociation, composition) and downplay

persuasion and propaganda. All people intensify (commonly by repetition

communication is intensified or downplayed, and by considering who is saying what to whom, when and where, with what intent and what result

Intensifying by pattern and arrangement uses design, variations in sequence and in proportion to add to the force of words, images, movements, etc. How we put together, or compose, is important: e.g., in verbal communication: the choice of words, their level of abstraction, their patterns within sentences, the strategy of longer messages. Logic, inductive and deductive, puts ideas together systematically. Non-verbal compositions involve visuals (color, shape, size); aural (music): mathematics (quantities, relationships), time and space patterns.

### Omission

Downplaying by omission is common since the basic selection/omission process necessarily omits more than can be presented. All communication is limited, is edited, is slanted or biased to include and exclude items. But omission can also be used as a deliberate way of concealing, hiding. Half-truths, quotes out of context, etc. are very hard to detect or find. Political examples include cover-ups, censorship, book-burning, managed news, secret police activities.

Receivers, too, can omit: can "filter out" or be closed minded, prejudiced.

### **Diversion**

Downplaying by distracting focus, diverting attention away from key issues or important things; usually by intensifying the side-issues, the non-related, the trivial. Common variations include "hairsplitting," "nit-picking," "attacking a straw man," "red herring"; also, those emotional attacks and appeals (ad hominem, ad populum), plus things which drain the energy of others: "busy work," "legal harassment," etc. Humor and entertainment ("bread and circuses") are used as pleasant ways to divert attention from major issues.

### Confusion

Downplaying issues by making things so complex, so chaotic, that people "give up," get weary, "overloaded." This is dangerous when people are unable to understand, comprehend, or make reasonable decisions. Chaos can be the accidental result of a disorganized mind, or the deliberate flim-flam of a con man or the political demagogue (who then offers a "simple solution" to the confused). Confusion can result from faulty logic, equivocation, circumlocution, contradictions, multiple diversions, inconsistencies, jargon or anything which blurs clarity or understanding.

### **DOWNPLAY**

## Examples of Manipulative Devices

Collection from Media and Doublespeak Quiz

	Example/Quote	Explanation of How Example Works
INTENSIFY		
<ul> <li>Repetition</li> </ul>		
Association		
Composition		
DOWNPLAY		
Omission		
<ul> <li>Diversion</li> </ul>		
Confusion		

### Manipulative Devices

	Example/Quote	Explanation of How Example Works
INTENSIFY		
Repetition	logos, slogans, symbols, brand names, chants, etc. are →	repeated, making the element familiar to the audience and imprinting it on memory, making it easily recognized
• Association	metaphors, allusions, music, or direct statement are used to →	make links with common human needs (security, space, growth, love, etc.)
<ul> <li>Composition</li> </ul>	word choice (slanted language, inflated language, etc.), sentence structure, organization, colour, music, etc. are used to ◆	make a message more powerful through how the message is promoted
DOWNPLAY		
Omission	censorship, half-truths, either-or arguments → euphemism →	leave out any part that doesn't support the argument being made leaves out negative connotations
<ul> <li>Diversion</li> </ul>	nitpicking, appeal to pity, bandwagon, slanted language, testimonial, etc. are used to →	distract the audience from the main issue by focusing on unimportant or unrelated details or issues
<ul> <li>Confusion</li> </ul>	gobbledygook, jargon, contradictions, etc. are used to →	make things so complicated that the audience gives up even trying to understand the message

## Examples of Manipulative Devices

Nineteen Eighty-four by George Orwell and Collection from Media Text

	Example/Quote	Explanation of How Example Works
INTENSIFY		
Repetition		
<ul> <li>Association</li> </ul>		
Composition		
DOWNPLAY		
Omission		
<ul> <li>Diversion</li> </ul>		
<ul> <li>Confusion</li> </ul>		

Values and Language Use Comparison

The Party	Values	<del>, i</del>	5.	3.
The	Language Use (Quotes)			
Winston	Language Use (Quotes)			
Win	Values	<b>←</b> i	5	3.

News Broadcast Revision Checklist						
Question (outcome)	Satisfactory	Needs Improving	What I Will Do To Improve			
Do I select ideas that portray the desired perspectives? (4.1.1)						
Do I use organizational structures, techniques, and transitions to ensure unity and coherence? (4.1.3, 4.2.4)						
Do I use effective language and sound for the different effects that I want to convey? (4.2.4)						
Do I use appropriate word choice and grammar? (4.3.1)						
Do I demonstrate confidence and flexibility when presenting ideas and information, and adjust my presentation according to my purpose?  (4.4.1)						
Do I demonstrate my flexibility in working with others? (5.1.3)						
Do I demonstrate my commitment and flexibility in a group and build on the strengths of others to achieve my goal of an effective news broadcast production? (5.1.2)						

### Self-Assessment of Assignment 4-1: Response Journal

Name	Date	

### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 4–1. In the form below, place a check mark (✓) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 4–1.

### **Rating Scale**

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

### Assignment 4-1: Performance on Student Learning Outcomes

Specific Student Learning Outcome	Performance Ratin		ng		
In your response journal, how effectively do you	0	1	2	3	4
demonstrate that you considered various experiences, perspectives, and sources of knowledge (such as current media texts, other novels, quotations for epigraphs) when responding to the novel <i>Nineteen Eighty-four</i> ? (1.2.4)					
demonstrate that you used syntactic, semantic, graphophonic, and pragmatic cueing systems to make sense of and interpret the novel <i>Nineteen Eighty-four?</i> (2.1.4)					
respond personally and critically to the perspectives and styles of the British novel <i>Nineteen Eighty-four?</i> (2.2.2)					

(continued)

Assignment 4-1: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome	Performance Rating		ng		
In your response journal, how effectively do you	0	1	2	3	4
analyze how various techniques and elements (such as flashbacks, dialogue, limited point of view, repetition, imagery, etc.) are used in the novel <i>Nineteen Eighty-four</i> to create a futuristic world, and how various techniques and elements (such as bandwagon, either-or arguments, half-truths, etc.) are used in various media texts to mislead or manipulate? (2.3.2)					
identify diverse information sources (such as news articles, editorials, dictionary definitions, quotations, etc.) that are relevant to your understanding of the novel <i>Nineteen Eighty-four</i> ? (3.2.2)					
demonstrate that you used your knowledge of text cues and organizational patterns to extract, infer, synthesize, organize, and integrate ideas from the novel <i>Nineteen Eighty-four</i> ? (3.2.5)					
demonstrate how diverse ideas and viewpoints deepened your understanding of the novel <i>Nineteen Eighty-four?</i> (5.2.1)					
Comments:					

### Self-Assessment of Assignment 4-2: News Broadcast

Name	Date	

### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 4–2. In the form below, place a check mark (✓) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 4–2.

### **Rating Scale**

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

### Assignment 4-2: Performance on Student Learning Outcomes

Specific Student Learning Outcome	Performance Rating		ng		
Broadcast					
How effectively does your news broadcast	0	1	2	3	4
vary the language uses and forms of expression (i.e., basic news report, speech, interview) to show how they influence ideas and enhance the power of communication? (1.1.3)					
experiment with and use language and sounds [and visuals—optional] to influence the thought and emotions of your audience? (2.3.4)					
use ideas that focus the different segments of your broadcast? (4.1.1)					

(continued)

**Assignment 4-2: Performance on Student Learning Outcomes (continued)** 

Specific Student Learning Outcome	Performance Rating		ng		
Broadcast					
How effectively does your news broadcast	0	1	2	3	4
use effective language and sounds [and visuals—optional], and arrange and juxtapose ideas for balance and effect? (4.2.4)					
use appropriate strategies and devices (such as musical and/or voice transitions and/or sound effects) to enhance the impact of your news broadcast? (4.2.5)					
use appropriate word choice and grammar? (4.3.1)					
demonstrate confidence and flexibility when presenting your broadcast segments? (4.4.1)					
use appropriate voice [and visual—optional] production factors (such as pace, volume, intonation, etc.) that take into account your audience's response? (4.4.2)					
demonstrate your flexibility in working with others? (5.1.1)					
demonstrate commitment and flexibility in a group and achieve your group goal of an effective news broadcast production? (5.1.2)					
Reflection	Pe	rforn	nance	Rati	ng
How effectively does your reflection on your news broadcast and on your work in this sequence	0	1	2	3	4
explore the strengths and limitations of various (particularly extreme) viewpoints on the issue of government control through language; evaluate the possible implications of these extreme perspectives? (1.2.2)					
analyze how your language and stylistic choices in your news broadcast communicate your intended meaning and create various (informative and manipulative) effects? (2.2.3)					

### Assignment 4-2: Performance on Student Learning Outcomes (continued)

Specific Student Learning Outcome	Pe	rforn	nance	Rati	ng
Reflection					
How effectively does your reflection on your news broadcast and on your work in this sequence	0	1	2	3	4
evaluate the effect that the various forms (basic news report, speech, and interviews) have on the content (the details you included) and purpose (such as to inform or to manipulate) you achieved? (2.3.1)					
analyze the impact of vocabulary in the different segments of your broadcast? identify how word choice varies, depending on who is speaking and for what purpose? (2.3.3)					
evaluate factors (such as ulterior motives) that affect the bias of information sources as shown in your broadcast segments? (3.2.3)					
evaluate what you've learned about manipulative language use for accuracy, currency, and relevance with regards to our society today? (3.3.3)					
appraise and discuss the effectiveness of your choices with regards to the content, form, style, and presentation of your news broadcast? (4.2.1)					
demonstrate how language choice and use may encourage or work against manipulation or exploitation of groups? (5.1.3)					
identify and analyze ways in which cultural, societal, and historical factors (such as type of government, political thinking, international conflicts, etc.) influenced the creation of the novel and how the novel, in turn, influenced your understanding of yourself and others? (5.2.2)					
analyze the ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities? (5.2.3)					

Assignment 4-2: Performance on Student Learning Outcomes (continued)	
Comments:	

# Checklist Sequence 4: Using Language to Manipulate

C = Completed
I = Incomplete

	I = Incomplete			
Lesson 1: Doublespeak and Other Manipulative Devices	Date	For Student	For Tutor/Marker	
Part 1 — Examples and Explanations of Manipulative Devices/Logical Fallacies (5)				
Part 2 — Response to "First Political Speech"				
Response to "Canadian Crowd Control"				
– Doublespeak Quiz				
<ul> <li>Explanations of Two Examples from Quiz</li> </ul>				
Part 3 — Examples of Manipulative Examples (Media and Quiz)				
— Reflection				
Lesson 2: Newspeak				
Response Journal*™				
– Opening of Novel*™				
<ul> <li>Free Association Exercise and Reflection*™</li> </ul>				
<ul> <li>Translation of Argument into Newspeak and Reflection*™</li> </ul>				
Lesson 3: Novel Study				
Response Journal*™				
<ul><li>– Novel Entries (minimum one per chapter)*</li></ul>				
— Chapter Titles (24)*™				
– Epigraphs (3)*™				
<ul> <li>Response to Chapter 5 of The Wave and Comparison*™</li> </ul>				
<ul> <li>Reflection on Connection of The Wave and Novel*™</li> </ul>				
— Collection of Parallel Real World Examples*⊠				

<sup>\*</sup>  ${f \boxtimes}$  to be submitted to th Distance Learning Unit

# Checklist Sequence 4: Using Language to Manipulate (continued)

C = Completed
I = Incomplete

	I = Incomplete			
Lesson 4: Analyze and Reflect	Date	For Student	For Tutor/Marker	
Response Journal*™				
<ul><li>– "Examples of Manipulative Devices" Chart*</li></ul>				
<ul><li>Continuum and Reflection*</li></ul>				
<ul><li>Values Questions*™</li></ul>				
<ul><li>– "Values and Language Use Comparison"</li><li>Chart*™</li></ul>				
– Reflection*⊠				
Lesson 5: News Broadcast and Reflection				
Pre-writing/Research Notes and Drafts*™				
Scripts — Basic Anchor Report*™				
– Big Brother Commentary*™				
– Jailhouse Interview*⊠				
"News Broadcast Revision Checklist (form)*™				
Tape of News Broadcast (audio or video)*™				
Reflection*™				
Assignment				
Assignment 4–1: Response Journal*™				
Self-Assessment of Assignment 4–1: Response Journal*™				
Assignment 4–2: News Broadcast*™				
Self-Assessment of Assignment 4–2: News Broadcast*™				

**Note:** Although no lesson work from Lesson 1 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 this course.

# Grade 12 English Language Arts: Comprehensive 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**

_eg	al Name: Preferred N	ame:				
Pho	one: Email:					
Маі	ling Address:					
City	//Town:	_ Postal Code:				
٩tte	ending School: 🔲 No 🔲 Yes					
Sch	nool Name:					
	Has your contact information changed since you registered for this course?  No Yes Note: Please keep a copy of your assignments so that you can refer to them when you discuss them with your tutor/marker.					
	For Student Use	For Office	Use Only			
Se	quence 4 Assignments	Attempt 1	Attempt 2			
	nich of the following are completed and enclosed? lase check (✓) all applicable boxes below.	Date Received	 Date Received			
	Process Work (as listed on the Checklist for Sequence 4) (pp. 67–68)	□ CO / □ INC	□ CO / □ INC			
	Assignment 4.1: Response Journal	/28	/28			
	Self-Assessment of Assignment 4.1 (pp. 61-62)	□ CO / □ INC	☐ CO / ☐ INC			
	Assignment 4.2: News Broadcast	/80	/80			
	Self-Assessment of Assignment 4.2 (pp. 63-66)	□ CO / □ INC	☐ CO / ☐ INC			
Sequence 4 Percentage Mark /108 x 100 = %						
	For Tutor/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.

# Sequence 4 Texts

"First Political Speech" by Eli Mandel 73
"Canadian Crowd Control" by Brian Gable 75
Chapter 5 (The Wave) by Todd Strasser 77

# First Political Speech

## Eli Mandel

first, in the first place, to begin with, secondly, in the second place, lastly

again, also, in the next space, once more, moreover, furthermore, likewise, besides, similarly, for example, for instance, another

then, nevertheless, still, however, at the same time, yet, in spite of that, on the other hand, on the contrary certainly surely, doubtless, indeed, perhaps, possibly, probably, anyway, in all probability, in all likelihood, at all events, in any case

therefore, consequently, accordingly, thus, as a result, in consequence of this, as might be expected

the foregoing, the preceding, as previously mentioned as already stated

**First Political Speech:** Reprinted from *Learning to Write* by Ernest H. Winter. Copyright © 1961 Macmillan Canada. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

# **Canadian Crowd Control**



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# Chapter 5 (The Wave)

The next day the students drifted in slowly as usual. Some took their seats, others stood around talking. Robert Billings was by the windows, tying knots in the blind cords. While he was doing that, Brad, his incessant tormentor, walked past and patted him on the back, sticking a small sign that said "kick me" to his shirt.

It looked like just another typical day in history class until the kids noticed that their teacher had written in large letters across the blackboard: STRENGTH THROUGH DISCIPLINE.

"What's that supposed to mean?" someone asked.

"I'll tell you just as soon as you're all seated," Ben Ross answered. When the kids were all in their places, he began to lecture. "Today, I am going to talk talk to you about discipline."

A collective groan went up from the seated students. There were some teachers whose classes you knew would be a drag, but most of the students expected Ross's history class to be pretty good—which meant no dumb lectures on stuff like discipline.

"Hold it," Ben told them. "Before you make a judgment, give this a chance. It could be exciting."

"Oh sure," someone said.

"Oh sure is right," Ben told his students. "Now when I talk about discipline, I'm talking about power," he said, making a fist to accentuate the point. "And I'm talking about success. Success through discipline. Is there anyone here who isn't interested in power and success?"

**Chapter 5:** Reprinted from *The Wave* by Todd Strasser. Copyright © 1981 Dell Publishing Co, Inc. and T.A.T. Communications Company. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

"Probably Robert," Brad said. A bunch of kids snickered.
"Now wait," Ben told them. "David, Brian, Eric, you play football. You already know it takes discipline to win."
"That must be why we haven't won a game in two years."

"That must be why we haven't won a game in two years," Eric said, and the class laughed.

It took their teacher a few moments to calm them down again. "Listen," he said, gesturing toward a pretty, red-haired student who appeared to be sitting taller in her chair than those around her. "Andrea, you're a ballet dancer. Doesn't it take ballet dancers long, hard hours of work to develop their skills?"

She nodded, and Ross turned to the rest of the class. "It's the same with every art. Painting, writing, music—all of them take years of hard work and discipline to master. Hard work, discipline, and control."

"So what?" said a student who was slouching down in his hair.

"So what?" Ben asked. "I'll show you. Suppose I could prove to you that you can create power through discipline. Suppose we could do it right here in this classroom. What would you say to that?"

Ross had expected another wisecrack, and he was surprised when it didn't come. Instead the students were becoming interested and curious. Ben went behind his desk and pulled his wooden chair in front of the room so that all the students could see it.

"All right," he said. "Discipline begins with posture. Amy, come up here for a minute."

As Amy rose, Brian mumbled, "Teacher's pet." Normally that would have been enough to start the entire class laughing, but only a few chuckled. The rest ignored him. Everyone was wondering what their teacher was up to.

As Amy sat in the chair at the front of the room, Ben instructed her on how to sit. "Place your hands flat across the small of your back and force your spine straight up. There, can't you breathe more easily?"

Around the classroom many of the students were imitating the position they saw Amy taking. But even though they were sitting straighter, some couldn't help finding it humorous. David was the next to try his hand at a joke. "Is this history, or did I come to phys ed by mistake?" he asked. A few kids laughed, but still tried to improve their posture.

"Come on, David," Ben said. "Give it a try. We've had

enough wise-guy remarks."

Grudgingly David pushed himself up straight in his chair.

Meanwhile their teacher walked down each aisle, checking the posture of each student. It was amazing, Ross thought.

Somehow he'd hooked them. Why, even Robert . . .

"Class," Ben announced, "I want everyone to see how Robert's legs are parallel. His ankles are locked, his knees are bent at ninety degrees. See how straight his spine is. Chin tucked in, head up. That's very good, Robert."

Robert, the class nerd, looked up at his teacher and smiled briefly, then returned to his stiff upright position. Around the room the other students tried to copy him.

Ben returned to the front of the classroom. "All right. Now I want you all to get up and walk around the room. When I give the command, I want you to return to your seats as quickly as possible and assume the proper seating posture. Come on, everyone, up, up."

The students stood up and started wandering around the room. Ben knew he couldn't let them go too long or they'd lose their concentration on the exercise, so he quickly said, "Take your seats!"

The students dashed back to their seats. There were bumps and grunts as a few ran into each other, and around the room some kids laughed, but the dominant sound was the loud scraping of chair legs as the kids sat down.

In the front of the room, Ben shook his head. "That was

the most disorganized mess I've ever seen. This isn't duck,

duck, goose, this is an experiment in movement and posture. Now come on, let's try it again. This time without the chatter. The quicker and more controlled you are, the faster you will be able to reach your seats properly. Okay? Now, everyone, up!"

For the next twenty minutes the class practiced getting out of their seats, wandering around in apparent disorganization and then, at their teacher's command, quickly returning to their seats and the correct seated posture. Ben shouted orders more like a drill sergeant than a teacher. Once they seemed to have mastered quick and correct seating, he threw in a new twist. They would still leave their seats and return. But now they would return from the hallway and Ross would time them with a stopwatch.

On the first try, it took forty-eight seconds. The second time they were able to do it in half a minute. Before the last attempt, David had an idea.

"Listen," he told his classmates as they stood outside in the hall waiting for Mr. Ross's signal. "Let's line up in the order of who has to go the farthest to reach their desks inside. That way we won't have to bump into each other."

The rest of the class agreed. As they got into the correct order, they couldn't help noticing that Robert was at the head of the line. "The new head of the class," someone whispered as they waited nervously for their teacher to give them the sign. Ben snapped his fingers and the column of students moved quickly and quietly into the room. As the last student reached his seat, Ben clicked the stopwatch off. He was smiling. "Sixteen seconds:"

The class cheered.

"All right, all right, quiet down," their teacher said, returning to the front of the room. To his surprise, the students calmed down quickly. The silence that suddenly

(continued)

filled the room was almost eerie. Normally the only time the room was that still, Ross thought, was when it was empty.

"Now, there are three more rules that you must obey," he told them. "One. Everybody must have pencils and note paper for note-taking. Two. When asking or answering a question, you must stand at the side of your seats. And three. The first words you say when answering or asking a question are, 'Mr. Ross.' All right?"

Around the room, heads nodded.

"All right," Mr. Ross said. "Brad, who was the British Prime Minister before Churchill?"

Still sitting at his seat, Brad chewed nervously on a fingernail. "Uh, wasn't it—"

fingernail. "Uh, wasn't it—"

But before he could say more, Mr. Ross quickly cut him off. "Wrong, Brad, you already forgot the rules I just told you." He looked across the room at Robert. "Robert, show Brad the proper procedure for answering a question."

Instantly Robert stood up next to his desk at attention.

Mr. Ross."

"Correct," Mr. Ross said. "Thank you, Robert."

"Aw, this is dumb," Brad mumbled.

"Just because you couldn't do it right," someone said.
"Brad," Mr. Ross said, "who was the Prime Minister before Churchill?"

This time Brad rose and stood beside his desk. "Mr. Ross, it was, uh, Prime Minister, uh."

"You're still too slow, Brad," Mr. Ross said. "From now on, everyone make your answers as short as possible, and spit them out when asked. Now, Brad, try again."

This time Brad snapped up beside his seat. "Mr. Ross, Chamberlain." Ben nodded approvingly. "Now that's the way to answer a question. Punctual, precise, with punch. Andrea, what country did Hitler invade in September of 1939?"

Andrea, the ballet dancer, stood stiffly by her desk. "Mr. Ross, I don't know."

Mr. Ross smiled. "Still, a good response because you used proper form. Amy, do you know the answer?"

Amy hopped up beside her desk. "Mr. Ross, Poland." "Excellent," Mr. Ross said. "Brian, what was the name of Hitler's political party?"

Brian quickly got out of his chair. "Mr. Ross, the Nazis." Mr. Ross nodded. "That's good, Brian. Very quick. Now, does anyone know the official name of the party? Laurie?" Laurie Saunders stood up beside her desk. "The National Socialist—"

"No!" There was a sharp bang as Mr. Ross struck his desktop with a ruler. "Now do it again correctly."

Laurie sat down, a confused look on her face. What had she done wrong? David leaned over and whispered in her ear. Oh, right. She stood up again. "Mr. Ross, the National Socialist German Workers' Party."

"Correct," Mr. Ross replied.

Mr. Ross kept asking questions, and around the room students jumped to attention, eager to show that they knew both the answer and the correct form with which to give it. It was a far cry from the normally casual atmosphere of the classroom, but neither Ben nor his students reflected on that fact. They were too caught up in this new game. The speed and precision of each question and answer were exhilarating. Soon Ben was perspiring as he shouted each question out and another student rose sharply beside his or her desk to shout back a terse reply.

"Peter, who proposed the Lend Lease Act?"

"Mr. Ross, Roosevelt."

"Right. Eric, who died in the death camps?"

"Mr. Ross, the Jews."

"Anyone else, Brad?"

(continued)

"Mr. Ross, gypsies, homosexuals, and the feebleminded." "Good. Amy, why were they murdered?" "Mr. Ross, because they weren't part of the superior race."

"Correct. David, who ran the death camps?"

"Mr. Ross, the S.S."

"Excellent!"

class rose in what seemed like a single movement and rushed "Tonight, finish reading chapter seven and read the first half of chapter eight. That's all, class dismissed." Before him the momentum of the class's progress that period, Ben stood at Out in the hall, the bells were ringing, but no one in the the front of the room and issued the final order of the day. classroom moved from their seat. Still carried by the out into the hall.

students from Mr. Ross's class were standing in a tight pack gasped in uncharacteristic enthusiasm. He and some of the in the corridor, still riding on the energy they'd felt in the "Wow, that was weird, man, it was like a rush," Brian classroom.

"I've never felt anything like that before," said

Eric beside him.

"Yeah," Brian said. He and a couple of other students "Well, it sure beats taking notes," Amy cracked.

laughed.

Ross said about power? I think he was right. Didn't you feel more than just a class. We were a unit. Remember what Mr. different. It was like, when we all acted together, we were "Hey, but don't knock it," David said. "That was really

"Aw, you're taking it too seriously," said Brad behind him. Brad shrugged. "What's to explain? Ross asked questions, "Yeah?" David said. 'Well then, how do vou explain it?"

we answered them. It was like any other class except we had

to sit up straight and stand next to our desks. I think you're making a big deal out of nothing

"I don't know, Brad," David said as he turned and left the pack of students.

"Where're you going?" Brian asked.

"The john," David answered. "Catch up to you in the

cafeteria.

"Okay," Brian said.

"Hey, remember to sit up straight," Brad said, and the others laughed.

making a big deal out of nothing, but on the other hand, there had been that feeling, that group unity. Maybe it didn't make that much difference in the classroom. After all, you were just even half as charged up as Mr. Ross's history class had been disorganized. David knew that if he could ever get the team into it. There were some good athletes on the team, it made David pushed through the door to the men's room. He feeling, that high energy feeling, and got the football team really wasn't sure if Brad was right or not. Maybe he was that day, they could tear apart most of the teams in their David mad that they had such a bad record. They really answering questions. But suppose you took that group weren't that bad – they were just undermotivated and

alone. As David watched, the class loser straightened some of out and only one person was left, Robert. He was standing in Inside the john, David heard the second bell ring, warning front of a mirror, tucking in his shirt, unaware that he wasn't snapped to attention and his lips moved silently, as if he was students that the next period was about to begin. He stepped someone and stopped abruptly. The bathroom had emptied the hair on his head and stared at his reflection. Then he out of a stall and was heading to the sinks when he saw still in Mr. Ross's class answering questions. (continued)

David stood motionless as Robert practiced the move again. And again.

Late that night in their bedroom, Christy Ross sat on the side of the bed in her red nightgown and brushed her long auburn hair. Near her Ben was pulling his pajamas out of a drawer. "You know," he said, "I would have thought they'd all hate it, being ordered around and forced to sit straight and recite answers. Instead they took to it like they'd been waiting for something like this their whole lives. It was weird."

"Don't you think they were just playing it like a game?" Christy asked. "Simply competing with each other to see who could be the fastest and straightest?"

"I'm sure that was part of it," Ben told his wife. "But even a game is something you either choose to play or not to play. They didn't have to play that game, but they wanted to. The strangest thing was, once we started I could feel them wanting more. They wanted to be disciplined. And each time they mastered one discipline, they wanted another. "When the bell rang at the end of the period and they were still in their seats, I knew it meant more to them than just a game."

Christy stopped brushing her hair. "You mean they stayed after the bell?" she asked.

Ben nodded. "That's what I mean."

His wife looked at him skeptically but then grinned. "Ben, I think you've created a monster."

"Hardly," Ben replied, chuckling.

Christy put down her brush and rubbed some cream into her face. On his side of the bed, Ben was pulling on his pajama top. Christy was waiting for her husband to lean over for their customary goodnight kiss. But tonight it was not forthcoming. He was still lost in thought.

"Ben?" Christy said.

"Yeah?"

"Do you think you'll go on with it tomorrow?" "I don't think so," her husband replied. "We've got to get

on to the Japanese campaign."

Christy closed the jar of cream and settled comfortably into the bed. But on his side Ben still had not moved. He had told his wife how surprisingly enthusiastic his students had been that afternoon, but he had not told her that he too had gotten caught up in it. It would almost be embarrassing to admit that he could get swept up in such a simple game. But yet on reflection he knew that he had. The fierce exchange of questions and answers, the quest for perfect discipline—it had been infectious and, in a way, mesmerizing. He had enjoyed his students' accomplishment. Interesting, he thought as he got into bed.

# GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

Sequence 5
Using Language to Share
and Celebrate

# Sequence 5

# **Using Language to Share and Celebrate**

# Introduction

In this final sequence, you will select and reflect upon work that you have done throughout this course to create a portfolio that will show off all the many ways that you have used language. You will also discuss this learning and the collaborative process with your response partner.

The general learning outcomes targeted in this sequence are

- 1—Explore thoughts, ideas, feelings, and experiences
- 2—Comprehend and respond personally and critically to oral, print, and other media texts
- 3—Manage ideas and information
- 4—Enhance the clarity and artistry of communication
- 5—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.

This portfolio is your last chance to demonstrate your achievement of the specific learning outcomes of this course. In order to ensure that you give a clear picture of your abilities now at the end of the course, you are given the option to revise and resubmit one of your previous assignments to be assessed again.

This portfolio is intended to provide an opportunity for you to celebrate your achievements with your friends and family—enjoy your success!

The suggested time allotment for Sequence 5 is 14 hours.

# Notes

# Lesson 1

# Reviewing and Reflecting on the Variety of Your Responses

Throughout this course, you have read, listened to, and viewed a variety of different types of texts from a variety of cultural traditions. You have kept a running record of this variety on your "Reading/Viewing/Listening Grid." Including your grid in your portfolio will show your achievement of the following specific learning outcome:

2.2.1 You will show that you have experienced texts from a variety of genres (such as novel, play, lecture, documentary, etc.) and cultural traditions (such as Aboriginal Canadian, US American, British, etc.).

# Reading/Viewing/Listening Grid

1. Review your "Reading/Viewing/Listening Grid" and ensure that you have filled in spaces for all of the forms/genres and cultural traditions that you have listed on it. Remember, some spaces could have been filled with more than one title, but you only need to choose one title to show that that genre and cultural tradition was covered.

You have responded to these texts in many different ways, demonstrating your use of a range of comprehension strategies.



Suggested time allotment: approximately 3 hours

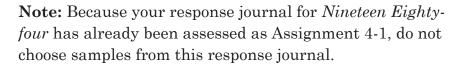


Your portfolio should demonstrate this variety of response and by doing so, show your achievement of the following specific learning outcomes:

- 2.1.1 You will show how you connected your own experiences, your knowledge of certain genres and forms (such as fantasy, adventure, plays, parodies, documentaries, radio drama, etc.), and your general prior knowledge (in areas such as human nature, global issues, etc.) to make meaning or develop interpretations of a variety of texts throughout the course.
- 2.2.2 You will show how you responded to the perspectives and styles of a variety of Canadian and international texts.
- 2. Look over the various titles you have listed and think about the various ways you responded to different genres and forms. Check back through all of your lesson work in which you responded to the various texts. You responded to a wide variety of aesthetic texts in Sequence 1 (including a fulllength play) and a good range of pragmatic texts in Sequence 2. You responded to a variety of either pragmatic and/or aesthetic texts in Sequence 3, depending on which sequence option you chose. You also responded to a variety of media texts in Sequence 4, in addition to the novel Nineteen *Eighty-four*. Choose three samples of responses to texts to include in your portfolio. Be sure to include responses to different types of texts (i.e., do not choose all three from your Departures & Arrivals response journal, and be sure to include responses to visual texts such as picture book illustrations, videos, advertisements, and so on, and to audio texts such as radio drama, lectures, etc.), and try to include a variety of kinds of responses as well—for example, some of your responses were visual sketches or maps or graphic organizers, while others were verbal questions, connections, interpretations, observations, and so on. Some may have been more personal responses, and some more critical.







Now that you have refreshed your memory about all of the texts that you have experienced, and how you responded to them, you will reflect on what you have learned from all this variety. Doing this will demonstrate your achievement of the following specific learning outcomes:



- 1.1.4 You will demonstrate how your own experiences influenced the texts you chose, and you will explore how particular texts have influenced your way of looking at texts and language.
- 1.1.5 You will reflect on what you have learned about language and texts, and you will consider this learning when you develop your goals and plans for future learning.
- 1.2.1 You will explain how new knowledge, ideas, experiences, and perspectives reshaped your knowledge, ideas, and/or beliefs.
- 2.3.1 You will evaluate the effect of forms and genres on the content and purpose of a variety of texts.
- 5.2.4 You will celebrate your accomplishments in this course.



3. Write a reflective introduction (approximately one page long) to accompany your "Reading/Viewing/Listening Grid" and your three response journal samples in which you explain what the grid and the samples are, and then comment on what you've learned about various kinds of texts and cultural traditions from the texts that you've read, viewed, and listened to, and how you've expanded on your ways of responding to texts. Discuss how your thinking has changed or grown, and how your goals for your future learning will follow from this learning. Use the following questions/ prompts as a way to generate ideas:

- Look at the range of forms and genres listed—were any of these types of texts new to you? Which forms and genres would you like to experience more of? What forms and genres not on your list would you like to explore? Have any of your previous ideas about any genres or forms changed as a result of your learning in this course?
- Look down the columns of the grid—Can you identify any distinctly Canadian, distinctly Aboriginal, distinctly US American, distinctly British, and so on perspectives or concerns? What connections can you make among works from similar perspectives or cultural traditions? Are there definite similarities, or are the differences more striking?
- What have you learned about your preferences for particular kinds of texts and for texts from particular cultural traditions? Are you surprised by these preferences? Explain.
- What have you learned about the kinds of strategies you prefer to use when responding to texts? Are some kinds of responses more appropriate to particular kinds of texts? Explain.
- Which of the texts from this course and in what combinations would you recommend to your friends and colleagues? Explain your reasons.
- Why did you choose the response samples that you chose? What do these show about your abilities to interpret different kinds of texts? Which samples were more personal responses and which were more critical?



## Lesson 2

# Selecting Examples of Original Work and Reflecting on Achievements

In this lesson, you will select examples from the original work that you have created or produced 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.

In addition to the three examples of texts you created, 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, 2-1, 2-2, 3, 4-1, or 4-2. Your portfolio is your final opportunity to demonstrate your achievement of specific learning outcomes.

# **Choosing Your Examples**

You will choose **three** examples of different pieces you have produced to show your achievement of the following specific learning outcomes:

- 1.1.3 You will show that you have varied language uses and forms to discover how they influenced your ideas and enhanced the power of your texts.
- 2.3.4 You will show that you have experimented with and used language, visuals, and sounds to influence the thoughts, emotions, and/or behaviour of your audiences.
- 4.1.1 You will evaluate and select the works that clearly demonstrate your achievements in this course and that will have an impact on your audience.
- 5.2.4 You will celebrate your accomplishments in this course.

Suggested time allotment: approximately 2 hours



### **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. Be sure to include at least one visual text and one print text. 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, work where you created something new like a storyboard or tried out a variety of angles and distances in a series of photographs.

Try to include at least one piece for which you created more than one draft, so that you can demonstrate the whole creative process you went through.

### Reflection

You will now write a reflective introduction in which you explain how you came to create each of the three pieces, why you selected each for your portfolio, and what you've learned from the process of creating each piece. You will also reflect on your role as a producer of texts, and say how you plan to continue to interact with the wider world of texts. In this reflection, you will demonstrate your achievement of the following specific learning outcomes:



- 1.1.5 You will reflect on what you have learned about language and texts, and you will consider this learning when you develop your goals and plans for future learning.
- 2.3.1 You will comment on how the different forms and genres of texts you created affected the content and purpose of your texts.
- 3.3.4 You will assess or evaluate the importance of the new understanding of yourself and others that you have gained as a result of producing a variety of forms of communication.



- 1. Write a reflective introduction 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 your achievement of these learning outcomes.
- 2. Add to your reflective introduction, commenting on why you chose the other two pieces. What did you learn (about different forms, techniques, processes) 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. Include in your reflective introduction some commentary about how all three pieces show the variety of work you have done and how they reflect you as a producer of texts. What is distinctively "you" about these pieces? What people or texts influenced you the most during your creation of these texts?

4. Conclude your reflective introduction with some goals for your future learning. What are some texts you would like to create to challenge yourself further?

# **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, 2-1, 2-2, 3, 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**



Suggested time allotment: approximately 3 hours

Much of your work in this course involved working with others as response partners (in all of Sequences 1 to 4) and as sources of information (in Sequence 2). In this part of your portfolio, you will demonstrate your collaborative skills by again working with your response partner to choose and evaluate a discussion from the course.

## Collaboration Skills

To provide further evidence of your skills in working with others (collaboration), you will also 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 response partner.

Throughout this discussion, you will demonstrate your achievement of the following specific learning outcomes:



- 1.1.2 You will invite ideas and opinions through a discussion with your response partner to re-examine your own ideas about what an effective discussion is.
- 3.1.3 You will collaborate with your response partner to choose a discussion to include in your portfolio and to define the focus of your discussion, adapting roles and procedures (such as expressing ideas or providing information, asking questions, supporting the ideas of your response partner, listening, referring to your coursework, etc.) as required.
- 5.1.2 You will demonstrate flexibility, monitor or check on your own contributions and those of your response partner, and build on your response partner's ideas and opinions to select a previous discussion and to discuss collaboration in general for your portfolio.

- 1. Gather together all of the response partner discussions that you have audiotaped throughout the course. Hopefully, they are all clearly labelled to remind you what each discussion was about. If you're not sure about any of them, listen to part of it to remind yourself.
- 2. Arrange to meet with your response partner for this discussion. Tell him or her that the broad topic to be discussed is "Collaboration between Student and Response Partner." Your response partner will certainly be something of an expert on this topic at this point.
- 3. At your discussion, test your recording equipment, and introduce yourself and your response partner. You should say a few words about your response partner—how helpful he or she has been throughout the course, how much fun, etc.
- 4. Begin your discussion with the broad topic of "Collaboration between Student and Response Partner." Together with your response partner, determine how you will focus this topic. For example, you might try any of the following ways:
  - Compare and contrast the response partner-student relationship with the tutor/marker-student relationship.
  - Focus on the high points, the interactions where the help of your response partner was especially useful.
  - Focus on the variety of ways that your response partner worked with you—give specific examples.
  - Focus on how your relationship with your response partner changed as you worked together.
  - Focus on particular skills you developed through working with your response 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.





- 5. 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 response 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 response partner.
- 6. As part of your discussion, select one of the discussion tapes previously completed in the course to include in your portfolio. Discuss the reasons why the selected discussion was chosen.
- 7. When you have finished discussing the topic, thank your response 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 response partner played in that development. A written reflection about your collaboration with your response partner and others will give you the chance to demonstrate your achievement of the following specific learning outcomes:



- 1.1.5 You will reflect on your successes in collaboration and consider the importance of collaboration as it relates to your goals and plans.
- 5.1.4 You will determine how useful the role of a response partner is to a distance education situation.





1. Listen to the tape of your discussion, and write a reflective introduction to the discussion. Comment on how successful the discussion was. Point out examples of the various group roles you took on (i.e., spots where you switched from questioning to offering ideas to listening, etc.).

- 2. Think back over the course and the times your response partner worked with you. How useful was your partnership? How did this partnership contribute to your success in the course? Give specific examples, particularly from the discussion tape you selected, 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 response partner and others in this course helped to prepare you? Again, give specific examples wherever possible.

# Lesson 4

# **Writing Your Portfolio Introduction**

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 Your Introduction**

Writing an introduction to your portfolio will demonstrate your achievement of the following specific learning outcomes:

- 1.1.2 You will explain how challenging and diverse ideas and opinions about language use helped you to re-examine your previous ideas about the importance of language and how it can be used for various purposes.
- 1.1.5 You will reflect on your successes in learning about language throughout this course and consider this learning when you develop your goals and plans for future learning.
- 1.2.1 You will explain how the new knowledge, ideas, experiences and perspectives that you were exposed to throughout this course helped to reshape your knowledge, ideas, and/or beliefs.
- 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.
- 5.2.4 You will use this introduction and your portfolio to mark your accomplishments in this course.

In this lesson, you are to plan, draft, revise, edit, and proofread an introduction to your portfolio.

Suggested time allotment: approximately 2 hours



# 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)
- discuss how your thinking about language and its various forms and uses has developed throughout this course, referring specifically to particular learning experiences and texts (SLOs 1.1.2 and 1.2.1)
- 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 texts and people support and/or challenge your development of and thinking about language and texts?
   Who had the greatest influence on the work you did in this course?
- 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 following specific learning outcomes:

- 3.3.1 You will organize and re-organize your selections and reflections to effectively appeal to your audience.
- 4.1.3 You will use various organizational structures, techniques, and transitions (such as table of contents, reflective introductions, labelling, grouping of texts into sections, etc.) to show off your learning to your audience and to achieve unity and coherence.
- 4.2.3 You will use text features (such as labels, borders, consistency of font, title pages, etc.) to enhance the legibility and artistry of your portfolio.
- 4.2.4 You will use effective visual elements (such as borders, images, graphics, colour, etc.) and arrange your pieces for balance and effect.
- 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.

Suggested time allotment: approximately 45 minutes



- 3. Read over your reflective introductions to the various selections to ensure that they clearly explain 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.
- 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
  - three-ring binder
  - box
  - 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 following specific learning outcome:

4.2.4 You will select appropriate language (such as a catchy title, quotations, poetry, etc.) and/or visual elements (such as colour, images, shapes, variety, arrangement, etc.) for an original and balanced effect.

Suggested time allotment: approximately 45 minutes





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

Suggested time allotment: approximately 30 minutes

#### Part C: Perfect 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.

This final edit and proofread will give you the opportunity to achieve the following specific learning outcomes:

- 4.3.1 You will edit your portfolio for to make sure that you used appropriate and effective word choice and sentence structures.
- 4.3.2 You will use Canadian spelling conventions and/or use creative spelling for special effects.
- 4.3.3 You will use capitalization and punctuation conventions to make your meaning clear.



### Notes

#### Lesson 6

### **Celebrating Your Success**

In this final lesson, you will celebrate your accomplishments by sharing your portfolio and assessing its impact on your audience.

#### Part A: Share

By sharing your portfolio with your chosen audience and getting feedback from them, you will demonstrate your achievement of the following specific learning outcomes:

- 3.1.4 You will use the research strategy of a feedback form to determine the impact of your portfolio presentation on your audience.
- 3.2.4 You will access information about audience responses by using a feedback form.
- 4.4.1 You will present your portfolio with confidence and adjust your presentation plan and pace to suit your audience.
- 5.2.4 You will use your portfolio to celebrate the occasion and your 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 response partner and/or other friends.

Note: Don't worry if an event is not possible—an alternative is

**Note:** Don't worry if an event is not possible—an alternative is given below.

Suggested time allotment: approximately 60 minutes





#### 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.
- 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!

Alternative: 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.

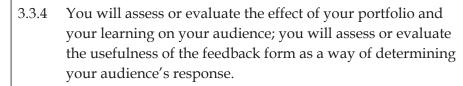
Suggested time allotment: approximately 60 minutes

#### Part B: Assess Impact on Audience

(Suggested time allotment: 1 hour)

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 following specific learning outcomes:



- 4.4.1 You will adjust your future presentation plan and pace based on your audience's feedback.
- 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?







- How well do you think the Audience Response to Portfolio forms worked—did most members of your audience fill them out thoroughly and thoughtfully? Did the questions get at the information you needed? What improvements could you make to the form or to the way you asked people to use them?
- 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 to your tutor/marker. Add them to your Table of Contents if still possible.

#### Sequence 5

#### **Assessment**

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
- complete a checklist to make sure you have done all the work required for this sequence
- submit all work from this sequence to the Distance Learning Unit

**Assessment of Assignment 5** 

Remove the "Self-Assessment of Assignment 5: Portfolio" from the Forms section 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 according to the following five-point scale.

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

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

Suggested time allotment: approximately 15 minutes

#### **Checklist: Sequence 5**

Remove the "Checklist: Sequence 5: Using Language to Share and Celebrate" chart from the Forms section at the end of this sequence. Complete the checklist to make sure you have completed all of the work required for Sequence 5. As you check each item, make sure that it is labelled with the appropriate lesson and assignment name. To help you keep track of your work in this course, you can write in the completion date for each item.

Your tutor/marker will also check to make sure that you have submitted all required work for this sequence before marking Assignment 5.

#### **Preparing for Submission of Sequence 5**

Steps:

Complete	the	checklist	to	make	sure	all	of	your	work	is
complete.										

☐ Make sure all of your work pages are correctly labelled and ordered.

☐ Assemble your work as follows:

(top) Cover sheet

Checklist for Sequence 5 Assignment 5: Portfolio

(bottom) Self-Assessment of Assignment 5: Portfolio

Submit all materials either electronically or by mail to the Distance Learning Unit. The mailing address is:

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

Congratulations! You have completed *Grade 12 English* Language Arts: Comprehensive Focus.

# Sequence 5 Forms

Audience Response to Portfolio 33

Self-Assessment of Assignment 5: Portfolio 53

Checklist: Sequence 5: Using Language to Share and Celebrate 57

Sequence 5 Cover Sheet 59

## Audience Response to Portfolio

Na	me o	of Responder:
Da	te: _	
Po	rtfoli	io Artist:
1.	Wł	nat <b>really</b> 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:		
nat questions did you ask or would you like to ask the student about the tfolio?		

١	Where would you like to see the student go from here?
(	General Comments:
_	
_	
_	
_	
_	
_	
_	
_	
1	Additional Question(s):
_	
_	
_	

# Audience Response to Portfolio

Na	me o	of Responder:
Da	te: _	
Por	rtfoli	io Artist:
1.	Wł	nat <b>really</b> impressed you?
		Presentation (cover, design, organization)
		Comments:
		Range and Variety of Selections
		Comments:
	_	
		Student Progress Demonstrated  Comments:
		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:
at questions did you ask or would you like to ask the student about the tfolio?

Wł	nere would you like to see the student go from here?
Ge	neral Comments:
Ad	lditional Question(s):

## Audience Response to Portfolio

Na	me o	of Responder:
Da	te: _	
Po	rtfoli	io Artist:
1.	Wł	nat <b>really</b> impressed you?
		Presentation (cover, design, organization)
		Comments:
		Range and Variety of Selections
		Comments:
		Student Progress Demonstrated
		Comments:
	_	
	ч	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:			
	Confinents.			
	nat questions did you ask or would you like to ask the student about the ottfolio?			

-	
	General Comments:
	Additional Question(s):

## Audience Response to Portfolio

Na	me o	e of Responder:	
Dat	te: _		
Por	tfol	olio Artist:	
1.	Wł	What <b>really</b> 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:			
	Continents.			
	nat questions did you ask or would you like to ask the student about the office.			

Where would you like to see the student go from here?
General Comments:
Additional Question(s):

# Audience Response to Portfolio

Na	me o	of Responder:
Da	te: _	
Poi	rtfoli	io Artist:
1.	Wh	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:				
at questions did you ask or would you like to ask the student about the tfolio?				

V	Vhere would you like to see the student go from here?
_	
C	Seneral Comments:
_	
A	Additional Question(s):
_	

### **Self-Assessment of Assignment 5: Portfolio**

Name	Date	

#### **Directions**

Use the five-point Rating Scale to rate your performance on each student learning outcome for Assignment 5. In the form below, place a check mark (✓) in one box for each learning outcome.

**Note:** Your tutor/marker will use the same Rating Scale to assess your work in Assignment 5.

#### **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.
- 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.
- 2 Work demonstrates the minimal expectations identified in the specific learning outcome for Grade 12.
- 3 Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.
- 4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.

#### **Assignment 5: Performance on Student Learning Outcomes**

Specific Student Learning Outcome		Performance Rating				
How effectively does your portfolio		1	2	3	4	
show that you have invited diverse and challenging ideas and opinions through a variety of means (such as response partner discussions, reading new forms and genres, etc.) to re-examine your own ideas and positions about language use and collaboration throughout this course? (1.1.2)						
show that you have varied language uses and forms to discover how they influenced your ideas and enhanced the power of your texts? (1.1.3)						

**Assignment 5: Performance on Student Learning Outcomes (continued)** 

Specific Student Learning Outcome	Performance Rating				
How effectively does your portfolio	0	1	2	3	4
show in your reflective introduction to your grid and response journal samples how your own experiences influenced the texts you chose and how particular texts influenced your way of looking at texts and language? (1.1.4)					
show, in your introduction to your portfolio and in your various reflective introductions to particular pieces, how you reflected on your successes in language learning and how you considered this learning when you developed your goals and plans? (1.1.5)					
explain, in your introduction to your portfolio and in your various reflective introductions to particular pieces, how new knowledge, ideas, experiences, and perspectives reshaped your knowledge, ideas, and/or beliefs? (1.2.1)					
show how you connected your own experiences, your knowledge of certain genres and forms, and your general prior knowledge to make meaning or develop interpretations of a variety of texts throughout the course? (2.1.1)					
demonstrate with your grid that you have experienced texts from a variety of genres (such as novel, play, documentary, etc.) and cultural traditions (such as Aboriginal Canadian, US American, British, etc.) in the course? (2.2.1)					
show, in your response journal samples and your reflective introduction to them, that you responded personally and critically to the perspectives and styles of a variety of Canadian and international texts? (2.2.2)					
evaluate, in your reflective introductions, the effect of forms and genres on the content and purpose of texts of your own and of others? (2.3.1)					
show that you experimented with and used language, visuals, and sounds to influence the thoughts, emotions, and behaviour of your audiences? (2.3.4)					

### **Assignment 5: Performance on Student Learning Outcomes (continued)**

Specific Student Learning Outcome	Performance Rating				
How effectively does your portfolio	0	1	2	3	4
demonstrate through your discussion about collaboration how you collaborated with your response partner to focus the discussion and to choose a previous discussion to include in your portfolio, adapting roles and procedures as required? (3.1.3)					
show how you used a feedback form to determine the impact of your portfolio presentation on your audience? (3.1.4)					
show how you accessed information about audience responses using a feedback form? (3.2.4)					
organize and reorganize your selections and reflections to effectively appeal to your audience? (3.3.1)					
explain, in the introduction to your portfolio and your reflective introductions to various pieces, the effect that your learning has had on your understanding of yourself and others? (3.3.4)					
show that you evaluated and selected the works that clearly demonstrate your achievements in this course and that will have an impact on your audience? (4.1.1)					
use various organizational structures, techniques, and transitions (table of contents, introductory and concluding reflections, labelling, grouping of texts into sections, etc.) to show off your learning to your audience and to achieve unity and coherence? (4.1.3)					
use text features (such as labels, borders, consistency of font, title pages, etc.) to enhance the legibility and artistry of your portfolio? (4.2.3)					
use effective language and visual elements (such as titles, quotes, colours, borders, etc.), and arrange your pieces for balance, effect, and originality? (4.2.4)					

## **Assignment 5: Performance on Student Learning Outcomes (continued)**

Pe	erforr	nance	Rati	ng
0	1	2	3	4
3				
,				
		1		
		0 1	0 1 2	

# Checklist Sequence 5: Using Language to Share and Celebrate

C = Completed
I = Incomplete

		1 - 1	ncomplete
Lesson 1: Reviewing and Reflecting on the Variety of Your Responses	Date	For Student	For Tutor/Marker
Reading/Viewing/Listening Grid*™			
Three Response Journal Samples*™			
Reflective Introduction to Grid and Samples*  ▼			
Lesson 2: Selecting Examples of Original Work and Reflecting on Achievements			
"Personal Best" Piece*™			
First "Noteworthy" Piece*™			
Second "Noteworthy" Piece*™			
Reflective Introduction to Original Work*  ▼			
Option: Revised Assignment*			
Lesson 3: Discussing Collaboration			
Response Partner Discussion from Sequences 1–4 (audiotape)*™			
Response Partner Discussion about Collaboration (audiotape)*™			
Reflective Introduction to Collaboration Discussion*     ▼			
Lesson 4: Writing Your Portfolio Introduction			
Introduction to Portfolio*™			

(continued)

<sup>\*</sup>  $\boxtimes$  to be submitted to your tutor/marker

# Checklist Sequence 5: Using Language to Share and Celebrate (continued)

C = Completed
I = Incomplete

			- 1
Lesson 5: Organizing and Packaging Your Portfolio	Date	For Student	For Tutor/Marker
Part A — Table of Contents*™			
Part B − Cover Design*⊠			
Part C − Final Copy of Portfolio*  ✓			
Lesson 6: Celebrating Your Success			
Part A − Audience Response Forms (5)*×			
Part B − Self-Assessment of Portfolio*  ✓			
Assignment			
Assignment 5: Portfolio*™			
Self-Assessment of Assignment 5: Portfolio*™			

## Grade 12 English Language Arts: Comprehensive 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**

_egal Name:	Preferred Na	ame:	
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 c			
For Student Use		For Office	Use Only
Sequence 5 Assignments		Attempt 1	Attempt 2
Which of the following are completed and enclose Please check $(\checkmark)$ all applicable boxes below.	d?	 Date Received	 Date Received
Process Work (as listed on the Checklist for So (pp. 57–58)	equence 5)	□ CO / □ INC	□ CO / □ INC
Assignment 5: Portfolio		/104	/104
☐ Self-Assessment of Assignment 5 (pp. 53–56)		☐ CO / ☐ INC	☐ CO / ☐ INC
Sequence 5 Percentage Ma	ark /104 x	100 = %	
Full Summative Mark for ELA Compreher	sive Focus (40S	) /224 x 100 =	= %
For Tuto	r/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.

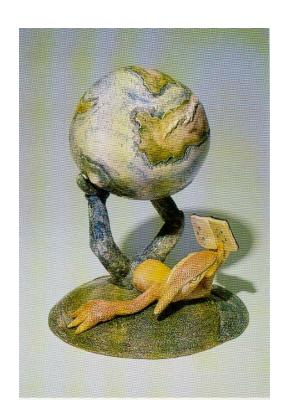
You will need to save and date all your work (process work and assignments) throughout the course for possible inclusion in your portfolio, which you will submit in Sequence 5.

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.

## GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

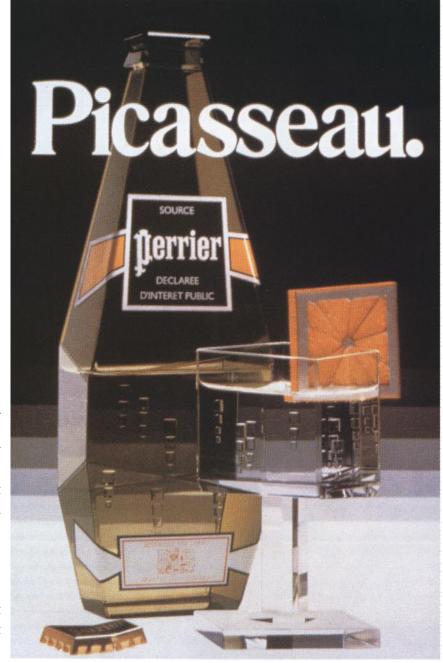
## Colour Prints

- "The fundaments of Globe Juggling"
- "Perrier Picasseau, H<sub>9</sub>Eau, Eau-la-la"
- "Perrier in America"



The Fundaments of Globe Juggling by Jordan Van Sewell. Prints owned by John Doole. Copyright © 1982. Used by permission.

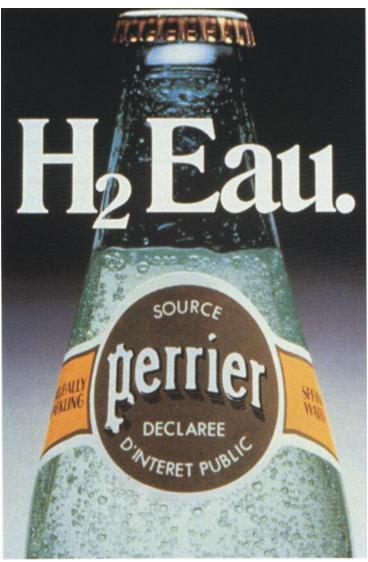
## **PERRIER**

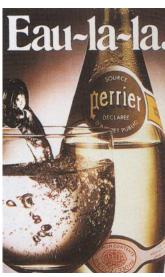


WHEN ST. JOHN HARMSWORTH, A SUAVE ENGLISH GENTLEMAN, VISITED PROVENCE IN THE SOUTH OF FRANCE IN 1903, HE WAS TAKEN TO A NATURAL SPRING IN THE VILLAGE OF VERGEZE BY A DOCTOR PERRIER. SEEING ITS POTENTIAL, HARMSWORTH BOUGHT THE SPRING AND BEGAN TO SELL ITS WATER, NAMING IT AFTER THE DOCTOR. HE MODELLED THE DISTINCTIVE BOTTLE ON THE INDIAN CLUBS HE EXERCISED WITH.

**Picasseau, H₂Eau, Eau-la-la:** Reprinted from *20th Century Advertising* by Sarah Larter (ed.). Copyright © 1980 Perrier. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Licence Agreement (1999–2004), as extended on August 26, 2004.







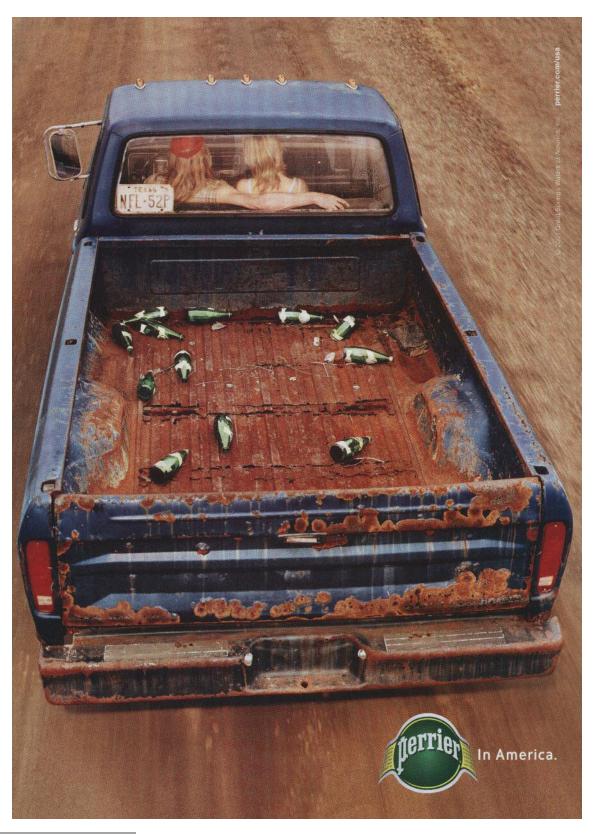
2

Perrier first went on sale in the United Kingdom early in the century, but was confined to a very small, exclusive clientele. Penetration of the British market met considerable resistance from a broader market unimpressed by the notion of payng for water, still or sparkling. It seemed like trying to sell snow to the Eskimos. Yet, within 15 years of the London office of Leo Burnett acquiring the account in 1974, over half the adult population in key areas was drinking mineral water.

The ad agency identified Perrier's "Frenchness" as an important part of its appeal. In 1978 the agency hijacked the French for water, "eau"—its first execution being "Eau-la-la". The agency subtly allied Perrier with France and all its attendant associations with good wine and by implication made it the quintessential mineral water.

Perrier's print advertising features elegantly produced visuals of bilingual puns that embody a chic tone in tune with the cohesive marketing strategy that has made "Eau" come to mean unique. The permutations on the word seem inexhaustible: "P.T. Eau" "N'Eau contest" and—perhaps the ultimate—manifestation of the light-hearted interplay, "H<sub>2</sub>Eau".

**Picasseau, H<sub>2</sub>Eau, Eau-la-la:** Reprinted from 20th Century Advertising by Sarah Larter (ed.). Copyright © 1980 Perrier. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Licence Agreement (1999–2004), as extended on August 26, 2004.



**Perrier in America:** Reprinted from  $Vanity\ Fair$ , July 2001. Copyright © 2001 Conde Nast Publications Inc. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Licence Agreement (1999–2004), as extended on August 26, 2004.

## GRADE 12 ENGLISH LANGUAGE ARTS: COMPREHENSIVE FOCUS (40S)

## **Appendices**

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## Appendix A

## **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 will be 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.

You might want to look very closely at certain SLOs in order to be sure that you understand what you are expected to demonstrate. 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—You will use syntactic, semantic, graphophonic, and pragmatic cueing systems to make and confirm the meaning of and interpret 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 map of General Learning Outcome 2), 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 to 452 of the 1996 edition; page 371 of the 2001 edition) and scan through the lists of word parts and their meanings (sections 453 to 464 in 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.

Explain how new knowledge, ideas, experiences, and

Develop Understanding (1.2.1)

perspectives reshape knowledge, ideas, and beliefs.

evaluate implications of particular perspectives when generating and

aspects for further consideration; limitations of various viewpoints on an issue or topic and identify

Explore the strengths and Explain Opinions (1.2.2)

# Grade 12 English Language Arts: Comprehensive Focus **General Learning Outcome 1**

observations, opinions, and emotions to reconsider Weigh and assess the validity of a range of ideas, and/or affirm positions. Express Ideas (1.1.1)

Explore thoughts, ideas, feelings, Discover and Explore selection of particular texts and Consider Others' Ideas (1.1.2) Invite diverse and challenging Vary language uses and forms of expression to discover how ideas and opinions through a variety of means to facilitate Experiment with Language Express Preferences (1.1.4) the re-examination of own experiences influence the they influence ideas and enhance the power of Explore how personal how texts influence ideas and positions. and Forms (1.1.3) communication. perspectives.

importance of language learning when developing Reflect on personal growth and successes in language learning and consider the role and personal goals and plans. Set Goals (1.1.5)

## considering various experiences, perspectives, and Extend breadth and depth of understanding by sources of knowledge when generating and Extend Understanding (1.2.4)

responding to texts.

generating and responding

to texts.

interrelationships of ideas

provide insight when

Consider ways in which

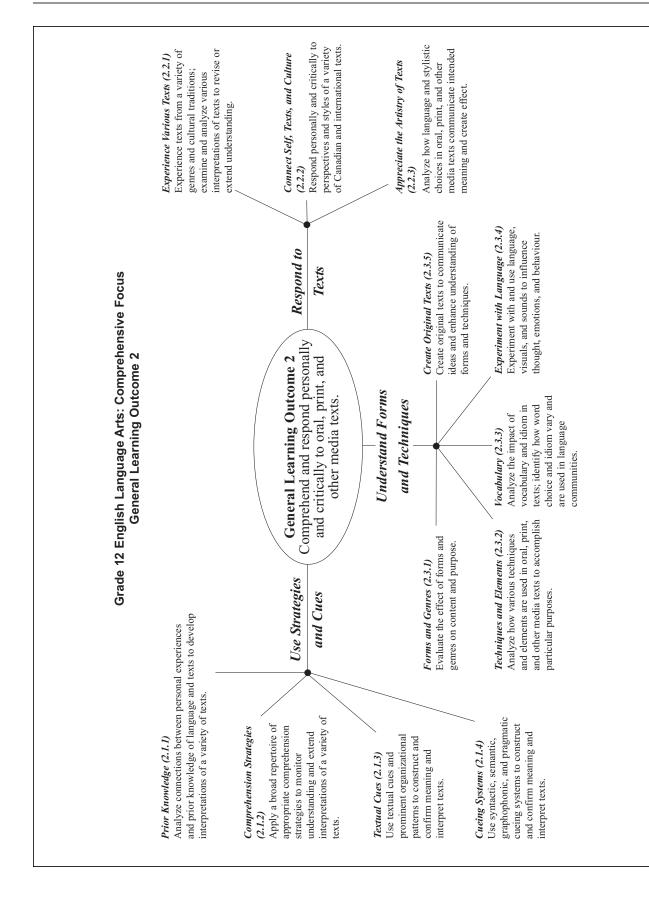
Combine Ideas (1.2.3)

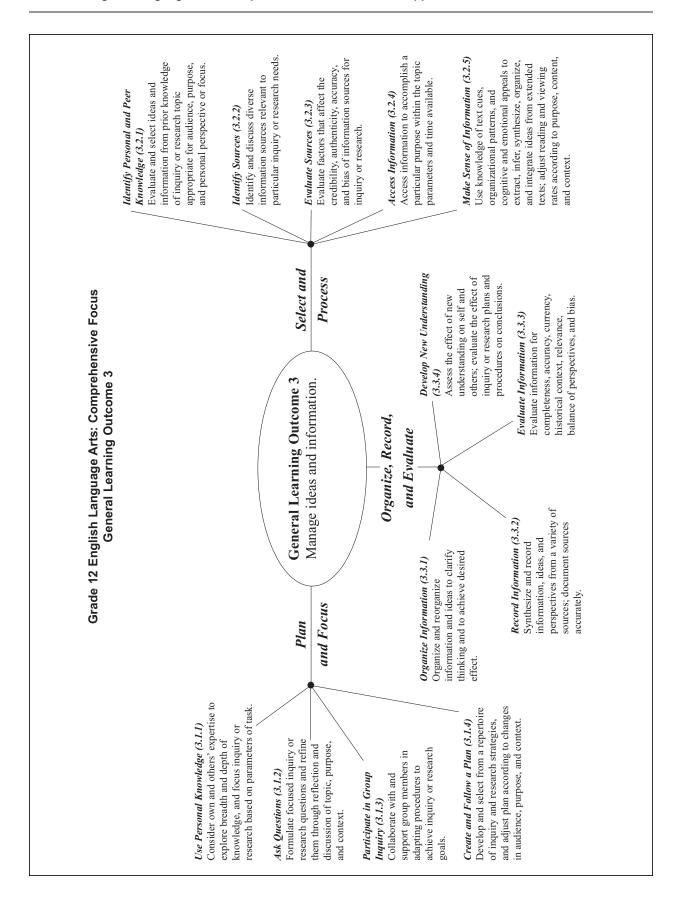
responding to texts.

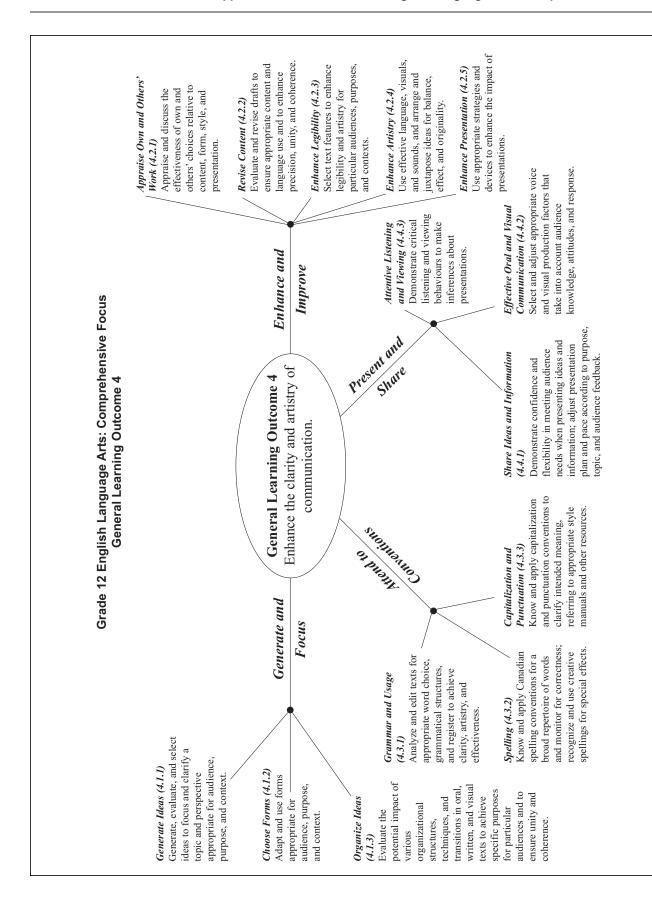
Clarify and Extend

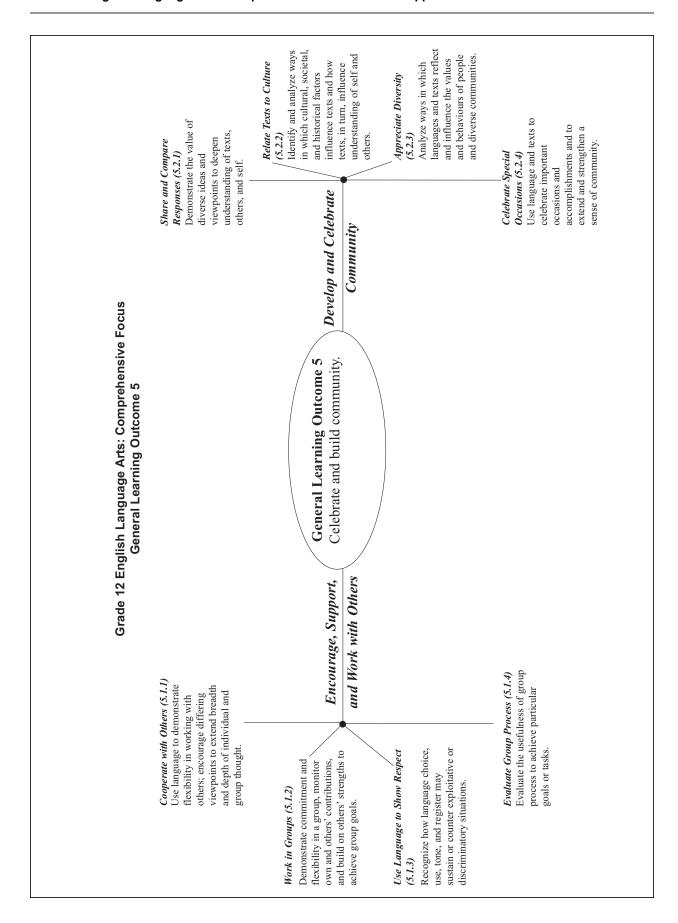
General Learning Outcome 1

and experiences.









## Notes

Comprehension Strategies Overview (Specific Learning Outcome 2.1.2) Appendix B

Strategy	Choosing Text	Making Connections	Asking Questions
Corresponding learning outcomes	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	<ul> <li>to activate background knowledge/prior experience</li> <li>to build background knowledge</li> <li>to make text-to-self, text-to-text, and text-to-world connections</li> <li>to identify misconceptions and prejudices that might work as filter to new information</li> </ul>	• to distinguish types of questions • to find answers — in text — by inference — through discussion — through inquiry
Attitudes involved	<ul> <li>willing to try new genres, authors, subjects, readability levels, etc.</li> <li>willing to consider peer recommendations</li> </ul>	<ul> <li>willing to learn about and experience a variety of things—add new information</li> <li>willing to think creatively— "outside the box"</li> </ul>	<ul> <li>curious</li> <li>believe that all questions are valid</li> <li>understand that not all questions have answers</li> </ul>
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, 2.3.3	2.1.3, 2.1.4, 3.2.5, 3.3.2
Knowledge involved	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 involved	<ul> <li>to create sensory images (sights, sounds, smells, tastes, touches)</li> <li>to create emotional images—feelings, mood, atmosphere</li> <li>to fill in gaps imaginatively</li> </ul>	<ul> <li>to notice and use clues to make, confirm, and reject predictions</li> <li>to combine clues from text with background knowledge</li> <li>to define words in context</li> <li>to bring out underlying themes</li> </ul>	<ul> <li>to distinguish details from main ideas</li> <li>to distinguish important from interesting ideas</li> <li>to distinguish global from clarifying questions</li> </ul>
Attitudes involved	<ul> <li>trust in imagination and be willing to go where it takes</li> </ul>	<ul> <li>willing to ask and answer questions—willing to guess</li> <li>accept that support is needed for opinions, ideas, interpretations</li> </ul>	• 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 involved	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 involved	• 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	<ul> <li>to track thinking by coding, writing, and/or discussing</li> <li>to recognize when misreading or confused</li> <li>to select and adjust strategies</li> <li>to recognize type of text, degree of prior knowledge of subject, and reading purpose</li> <li>to build background knowledge</li> </ul>	• 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 involved	<ul> <li>willing to ask unanswerable questions</li> <li>willing to take risks</li> </ul>	<ul> <li>willing to change directions</li> <li>willing to ask questions</li> </ul>	<ul> <li>willing to play, experiment</li> <li>willing to let ideas take off,</li> <li>go with the flow</li> </ul>
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.

#### 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.

(adapted from Senior 4 English Language Arts: A Foundation for Implementation, 4-131)

• Discussions with response 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 right alongside of 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). A two-column written protocol is described in Lesson 1 of Sequence 1.
- Response journal: A double-entry response journal is described and modeled in Lesson 1 of Sequence 1 and in Lesson 3 of Sequence 4. 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:* Sequence 2 goes into considerable detail about some possible graphic organizers to use, with several examples included in the Forms section. 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 *Writers INC* (sections 017 and 433 in the 1996 edition; pages 10 and 359 in the 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 Techniques Used in Verbal Texts

	Techniques for Wr	Techniques for Writing Detailed Images	
Technique	Definition/Description	Example(s)	Effect(s)
Participle/ participial phrase	Add ing or ed or en verb(s) or phrase(s) to the beginning or end of the sentence.	Shifting the line and kneeling carefully, he washed his hand.	Paints a more detailed picture. A single participle has the effect of rapid movement, and a participial phrase has a slower, but still intense, pace.
Absolute/ absolute phrase	Add noun + an <i>ing</i> or <i>ed</i> verb or phrase to a sentence.	Claws digging, feet kicking, the cat climbed the tree.	One or two create a dynamic image, infusing action into a word picture. Zooms in on the image.
Appositive/ appositive phrase	Put an extra noun or noun phrase into a sentence, adding a second image to a preceding noun.	The raccoon, a scavenger, eats turtle eggs.  The raccoon, a midnight scavenger who roams lake shorelines in search of food, eats turtle eggs.	Adds authenticity.  In fiction, adds the illusion of reality by expanding sensory details in the reader's imagination.  In nonfiction, it implies research, enriches the image, and adds clarity like another photograph.
	The preceding three additions to sentences should be set off with commas.	entences should be set off with c	ommas.

	Techniques for Writing Detailed Images (continued)	Detailed Images (conti	nued)
Technique	Definition/Description	Example(s)	Effect(s)
Adjectives shifted out of order	Rather than piling up more than one adjective before a noun, move them (all or all but one of them) behind the noun or to the end of the sentence.	The large bull moose, redeveyed and angry, charged the intruder.	Amplifies details of an image, and intensifies it by creating a spotlight. Adds rhythm.
Action verbs	Eliminate passive voice and reduce being verbs (unless you want a passive mood).	not The grocery store was robbed by two men. but The two men robbed the grocery store.	Adds movement to still pictures and sharpens visual images.
Dependent clauses with subordinate conjunctions	Add a dependent clause using a subordinate conjunction. See Writers INC (section 746 of the 1996 edition; page 516 in the 2001 edition) for a list of subordinating conjunctions.	The hawk hit only a few feet from where I was standing.	Adds details.
Clauses with relative pronouns	Add a clause using a relative pronoun. See Writers INC (sections 718 and 722 of the 1996 edition; pages 503 to 504 of the 2001 edition) for a description of relative pronouns.	The man, who waited on tables for a living, politely requested a meeting.	Enriches an image with extra information.
Prepositional phrases	Add a prepositional phrase to provide additional sensory details. See <i>Writers INC</i> (sections 743 to 745 of the 1996 edition; page 515 of the 2001 edition) for a description and a list of prepositions.	The raccoon with its inquisitive nose sniffed out the cherry pie in the garbage.	Links additional noun images, adding details of colour, sound, movement, and so on.
	All of the preceding techniques co	the preceding techniques can be combined in complex sentences.	ences.

	Techniques for	Techniques for Adding Rhythm	
Technique	Definition/Description	Example(s)	Effect(s)
Literal repetition	Repeat the exact words or phrases to create an echo or trancelike refrain.	I talked more quickly—more vehemently; but the noise steadily increased. I arise and argued about trifles, in a high key with gesticulations, but the noise steadily increased. (Edgar Allan Poe, "The Tell-Tale Heart")	Provides dramatic effect and often indicates emotional stress.
Grammatical repetition	Repeat identical grammatical structures such as participles, participial phrases, parallel clauses, prepositional phrases, infinitives, etc.	I came; I saw; I conquered. (Julius Caesar)	Beats a rhythm that can build to a crescendo.
Grammatical repetition of structures connected with coordinating and correlative conjunctions	Balance two identical grammatical structures with the words and, or, for, or, and but (coordinating conjunctions) or both/and, neither/nor, not only/but also, either/or, not.but, and whether/or not (correlative conjunctions).	The king's power was shifting and shrinking.  Neither rain nor sleet will stop the letter carrier.	Establishes a gentle or dramatic rhythm (depending on how long the structure is) and can create a drumbeat.
Grammatical repetition without conjunctions	Repeat phrase structures (infinitive, participle, gerund, prepositional). See Writers INC for descriptions (sections 737, 753, and 754 of the 1996 edition; pages 508 to 509, 520 to 521 of the 2001 edition).	They continue to work, to sleep, to eat without thinking.	As above.

	Techniques for Addi	Techniques for Adding Rhythm (continued)	(F)
Technique	Definition/Description	Example(s)	Effect(s)
Grammatical repetition of structures without conjunctions	Repeat clause structures (dependent, independent, or relative). See Writers INC (sections 755 and 756 in the 1996 edition; page 521 in the 2001 edition) for descriptions of dependent and independent clauses.	They rose when it was light, went to bed when they were tired, ate when they were hungry and seldom looked at the clock. (James Herriot, All Creatures Great and Small)	Creates a beat, sets up a pattern that can be broken for effect of finality.
Periodic sentences	Save the subject of a sentence until the end of the sentence.	Rising at him from the darkling blue—slowly, smoothly—came the shark. (Peter Benchley, Jaws)	Creates a dramatic drumbeat at the end, like an exclamation point. Also adds suspense.
Periodic paragraph	Delay the conclusion with details and/or intervening repeating parallel structures.	Then I heard a very sharp sound and it was close to my left ear. Click! Opening my eyes, I felt the steely hardness on my neck, right below my ear. Then I realized what the click was. A gun hammer. Robert Newton Peck, The Horse Hunters)	Heightens the climax of a passage.

	Other Techni	Other Techniques for Special Effects	
Technique	Definition/Description	Example(s)	Effect(s)
Sentence fragments	An abrupt, unanticipated pause, caused by an end stop before a sentence is completely formed.	I am very beat. Lipstick. Hair combed. Bandage on my leg from raincoat lining. Typewriter in lap. Starting up at the spot where the little thin line of light is growing, like hope. (Anne Beaumont, Another Time, Another Love)	Dramatizes key images, giving them greater significance than they would have had if buried in the flow of a normal sentence.
Run-on sentences	An endless flow of ideas with a lack of anticipated pauses.	To take off in an F-100 at dawn and cut in the afterburner and hurtle twenty-five thousand feet up into the sky so suddenly that you felt not like a bird but like a trajectory, yet with full control, full control of five tons of thrust, all of which flowed from your will and through your fingertips, with the huge engine right beneath you, so close that it was as if you were riding it bareback, until you leveled out and went supersonic, an event registered on earth by a tremendous crackling boom that shook windows, (Tom Wolfe, Right Stuff)	Captures a feeling of acceleration, embellishing meaning.

	Other Techniques fo	Techniques for Special Effects (continued)	ned)
Technique	Definition/Description	Example(s)	Effect(s)
Mood	Review the emotional tone implied by words and phrases to see if they are appropriate.  Part of the revision process.  Read the passage.  Decide on the dominant mood.  Filter out any words and phrases that are inconsistent with the dominant mood.  And new images to enhance the mood.	First Draft: I'm sitting at my desk in the living room of a suburban townhouse. The walls and doors are painted white; the carpet is tan. Second Draft: The light bulb flickered, sending stark shadows up and down the walls. The carpet under my feet was brown, earthlike, the color of a freshly turned grave. (Kevin Anderson)	Controls the mood and emotionally moves the reader.
Greek rhetorical devices:			
Zeugma	Combine unlikely images (such as concrete and abstract ones) in a parallel structure.	She reached for Jerry's letter and her future.	Intrigues reader.
Antithesis	A juxtaposition of two contrasting ideas using identical sentence structures.	Leroy was easy to like, but hard to live with.	Contrast.

	Other Techniques fo	Other Techniques for Special Effects (continued)	ued)
Technique	Definition/Description	Example(s)	Effect(s)
Greek Rhetorical Devices:			
Chiasmus	A reversible pattern of sentence structure.	Ask not what your country can do for you, but what you can do for your country.	Catches attention of reader.
Epanalepis	A sentence ends with the same word that started it.	Kindness comes to those who show kindness.	Gives an hourglass feel.
Metaphor	A comparison in which a word which literally means one thing is applied to another in the form of an identity.	Life is a highway.	Adds levels of meaning to an image.
Simile	A comparison between two different things using the word <i>like</i> or as.	Love is like a red, red rose.	Adds a surprising and/or deeper meaning to an image.
Metonymy	A type of metaphor where the word for one thing is applied to another with which it is closely associated.	The "crown" can stand for a king or queen, as in "She appealed to the crown for help."	Offers a more concrete image.
Synechdoche	A type of metaphor where a part of something can stand for the whole or the whole can stand for a part.	They hired five extra <i>hands</i> on the ranch that year. (Hands stands for workers.)	Offers a more concrete image.
Hyperbole	An exaggerated image.	Sergeant Bolger's stare could crack granite.	Emphasizes a point.

# Notes

### Appendix D

## **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 allover 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 Senior 1 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. See Sequence 1, Lesson 1 and Sequence 4, Lesson 3 for more details.

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.

The charts that follow list some specific techniques that you can look for in visual texts and try out in your own visual texts.

Tech	Techniques for Creating M	for Creating Mood and Atmosphere through Colour	ugh Colour
Technique	Definition/Description	Example(s)	Effect(s)
Predominating hues	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, 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 values	degrees of lightness or darkness (amount of white or black mixed with hue)	well-lit kitchen scene and the dark outdoor night scenes in Tuesday	Light can be cheerful and/or realistic (in the light of day).  Dark can suggest gloominess or the fantastic.
Saturation/ intensity	relative intensity of colours, brightness or paleness of them	Tuesday uses heavily saturated blues and greens. Where the Wild Things Are uses very lightly saturated colours.	Heavily saturated colours suggest an intense mood. Less saturated colours suggest a gentler mood.
Combinations	avoiding predominating effects by using unrelated colours in unusual combinations		adds excitement and energy to the mood
Monochromatic colour scheme	using a single or very closely related hues.	The blues, greens, and violets in $Tuesday$ are closely related hues.	gives a restful, even dreamy, effect

Techniques for Cr	s for Creating Mood ar	eating Mood and Atmosphere through Colour (continued)	olour (continued)
Technique	Definition/Description	Example(s)	Effect(s)
Complementary	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) in <i>Tuesday</i> 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).  Strong contrast means a marked difference in tone—very dark and very light tones.	The night scenes in Tuesday.  The barn scene (second last illustration) in Tuesday.	mood can be serene or brooding mood is one of excitement or high drama

Techniqu	les 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 the frogs and lily pads in <i>Tuesday</i> , 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 the buildings, kitchen cupboards, telephone wires, and clothesline in <i>Tuesday</i> 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 Creatin	Creating Mood and At	g Mood and Atmosphere through Shape and Line (continued)	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	2		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 above it in Where the Wild Things Are.	give an unstable, energetic effect, often a nervous or disturbing energy
Lines that enclose space		The lines throughout <i>Tuesday</i> tend to enclose space and create shapes.	give a stable and restful effect

## Appendix E

## **Techniques Used in Cinematic and Audio Productions**

As with visual art, poetry, and other forms and media, cinematic and audio productions are talked about in particular terms. These terms refer to big concepts, specific techniques, and technical equipment. (You don't need to worry too much about technical equipment unless you are going to produce your own films.) Some concepts and techniques of some of these productions are the same as those used in print texts—for example, just like a dramatic story in a book contains characters, a plot or structure, a setting, dialogue, a mood, and a theme, so does a story performed on film or on radio. Genre is also an important concept in film and audiodrama—because of the way audiences view and listen to such texts, often without the opportunity to rewind, predictable genre formulas help them to follow the story and notice deviations from the predictable. So genres like spy thrillers, westerns, romantic comedies, and horror are very popular.

Cinematic texts share various techniques with visual art, particularly those to do with framing, positioning, posture, and colour. However, the addition of sound to both cinematic and audio texts, and of movement to cinematic texts, distinguishes these two kinds of media texts from both print and visual texts.

Finally, in their use of actors and their time limitations, cinematic and audio productions are very similar to stage theatre. Again, though, there are key differences such as the lack of visual spectacle in audio texts and the role the camera plays in film. Therefore, some terms specific to film and audio are required to analyze these texts. Some of the terms you will find most useful in discussing productions and in creating your own productions are described in the charts of techniques that follow. As you watch films and listen to audiodramas, try to notice the use of these techniques, and see if the effects are as charted.

Following the charts are some general questions/suggestions for each of cinematic and audio dramatic productions to help you to respond to and create such texts.

	Cinematic Techniques: Camera Shots and Angles (adapted from Teasley & Wilder, 20 & Giannetti)	hots and Angles  0 & Giannetti)
Technique	Definition/Description	Effect(s)
Establishing shot	a long shot at the beginning or end of a scene showing landscape, buildings, etc.	<ul> <li>establishes the setting and context</li> <li>gives overall picture</li> </ul>
Long shot	a shot from a distance	<ul> <li>sets character(s) in setting</li> <li>audience sees from a public distance, is more emotionally neutral</li> <li>good for comedy</li> <li>can suggest freedom</li> </ul>
Close-up	a shot of one face or object that completely fills the screen	<ul> <li>audience is placed at an intimate distance, feels more emotionally involved with character</li> <li>can suggest entrapment</li> </ul>
Extreme close-up	a shot of a small object or part of a face that fills the screen	• often used for tragic or highly emotional moments
High angle	The camera looks down on what is being photographed.	<ul> <li>reduces the importance or power of the subject</li> <li>movement is slowed down</li> </ul>
"Eye level"	a shot that approximates human vision; the line between the camera and the subject is parallel to the ground	<ul> <li>allows viewers to make up own minds about the kind of people being presented</li> <li>used for ordinary people who are treated as equals</li> </ul>
Low angle	The camera looks up at subject.	• increases height, gives sense of power to subject, and speeds up motion

Cin	Cinematic Techniques: Camera Shots and Angles (continued)  Definition/Description  Effect(s)	and Angles (continued)  Effect(s)
Pan	The camera moves horizontally on a fixed base, usually following the subject.	<ul> <li>keep subject within frame</li> <li>preserve cause-effect relationships</li> <li>emphasize solidarity and connectedness among people</li> </ul>
Tilt	The camera moves vertically (up and down) from a fixed base.	• as with pans, but also can simulate a character's looking up or down, and can suggest a psychological shift within a character (for example, a tilt downward can make a character seem vulnerable)
Tracking (dolly) shot	The camera moves through space on a wheeled truck (or dolly) but stays in the same plane.	<ul> <li>useful for point-of-view shots and to capture a sense of movement in or out of a scene</li> <li>can emphasize psychological revelations by tracking in on or pulling back from a character</li> </ul>
Boom (crane) shot	The camera moves up and down through space, either on a platform (boom) or on a crane.	• can suggest a number of complex ideas, moving from high, long distances to low, close ones
Zoom	not a camera movement, but a shift in the focal length of the camera lens to give the impression that the camera is getting closer to or farther from an object	• faster than tracking or boom, can plunge viewer into or pluck viewer out of scene very quickly

	Cinematic Techniques: Sound (adapted from Teasley & Wilder, 20 & Giannetti)	Sound 20 & Giannetti)
Technique	Definition/Description	Effect(s)
Voice-over narration	The speaker talks off-screen, often commenting on action or remembering.	<ul> <li>useful in condensing events and time</li> <li>tends to give a sense of objectivity and even a sense of inevitability</li> <li>can provide an ironic contrast to the visuals</li> </ul>
Dialogue	two or more characters talking with each other; can be spare and realistic, as images carry much of the meaning	<ul> <li>can reveal character's class, occupation, prejudices, etc.</li> <li>can provide sound bridge between scenes</li> <li>words can contrast with actions, gestures</li> </ul>
Synchronous sound effects	sounds that match the action	• add authenticity to scene
Asynchronous sound effects	sounds whose source is not visible on screen	• often act in contrast with the image, or exist as totally different sources of meaning
Sound bridge	sounds that continue from one scene to another	• tie together disparate elements or shots
Musical underscoring	background music assumed not to be audible to characters	• can suggest mood of film as whole (especially during opening credits); can suggest setting or culture; can be used to foreshadow events; can suggest hidden emotions of characters; can control emotional shifts within a scene; can provide ironic contrast; can communicate major theme of film
Wild sounds	naturally occurring sounds such as traffic or wind	• can provide sound bridge or suggest setting
Silence		<ul> <li>creates a vacuum or sense of impending action</li> <li>pauses can suggest anxiety, fear, evasion, or exhaustion</li> <li>can be used to symbolize death</li> </ul>

	Audio Organizational Techniques (from Straczynski, 262-265)	chniques -265)
Technique	Definition/Description	Effect(s)
Combining long and short scenes	balance short scenes with long scenes	Long scenes allow for time to set stage and establish characters, while short ones keep the program moving.
Circular approach to setting organization	start with Location A, move to B, move to C, back to B, and finally back to A	gives audience a sense of being back where they started, a sense of closure
Tie-back	A tie-back takes place before the second and subsequent acts. It consists of a brief summation of the previous act, right up to a highly dramatic moment; a replay of that moment; and a narrative introduction to the action about to take place.	re-establishes continuity after a commercial break and refreshes the audience's memory
Hook	dramatic and suspenseful high point, the moment where the threat is issued	makes the listener want to come back after the commercial break to find out what happens next
Musical transition	a brief piece of music indicating a movement in time or space	simple signal, but may need to be followed by dialogue that indicates where the scene has moved to
Sound effect transition	a sound indicating a movement in time or space, gradually fading under the dialogue	clearly indicates a particular setting
Cross-fade	overlapping the sounds of two different conversations, one fading down while the other fades in	gradual transition, similar to a dissolve in film

Sound Techniques in Audio Production (from Straczynski, 265-267)	Effect(s)	audience can detect smiling or frowning faces in the voice, believe in the character	if chosen carefully and used only when necessary, sound effects can help to create a detailed scene	adds to realistic effects that help to create a vivid picture in audience's mind	establishes that character is speaking over a telephone	gives a weird, alien texture to the speaker's voice
	Definition/Description	indicate how dialogue should be spoken, the tone of voice used, and/or indicate pauses	any of a variety of sounds that help to paint a mental picture of the events taking place	short for "reverberation," a vocal effect where a character's voice echoes, as in a cave	electronically attenuating the voice of the actor, eliminating the lows of the voice, giving it a flat sound	an electronic synthesizer which can run a voice, rather than music, through it
	Technique	Parenthetical directions	Sound effects	Reverb	Filter	Vocoder

How does knowing the various techniques help me to respond to film and audiodrama?

Being familiar with the terms and techniques of film and radio drama allows you to discuss particular texts articulately, using precise words and finding the appropriate details to support your feelings and opinions about them.

The following comprehensive set of questions (Teasley and Wilder, 32, 78) break the analysis of a film down into what Teasley and Wilder call the literary, dramatic, and cinematic aspects. The dramatic and cinematic questions, in particular, are also adapted for audio texts, so that you will have questions for both kinds of productions.

### **Literary Aspects**

- 1. Describe the main characters and their relationships to one another. What roles do men have? women?
- 2. Describe the setting of the text. Where and when does it take place?
- 3. Characterize the plot/story of the text. Is it engrossing, confusing, simplistic, realistic, unbelievable, highly unlikely, well-structured, unresolved? (Add to this list if you need to.)
- 4. How would you characterize the dialogue? Do people talk this way in real life? Or, if realism was not a goal of the text, was the dialogue amusing, poetic, or moving?
- 5. What theme(s) do you see in this text?
- 6. What is the overriding mood of this text? Is it optimistic or pessimistic? Light or dark? Zany or significant? Eerie or wholesome?
- 7. Do you notice any symbols that recur in the text?

#### **Dramatic Aspects**

- 1. Describe the acting. Did you believe that the actors were the characters?
- 2. If a film, describe the sets, costumes, and make-up if these elements of the film's design are significant.

If an audio text, describe the sound design—did it draw you into a particular setting? Did it set the mood? Were all sounds recognizable enough to indicate the action?

### **Cinematic Aspects**

- 1. What did you notice about the film's cinematography? Did the director employ a lot of camera movements? close-ups? high or low angles? distorted lenses? special visual effects?
- 2. What did you notice about the length and arrangement of shots (editing)? Were the transitions between shots smooth and unnoticeable or abrupt and disconcerting?
- 3. What did you notice about the film's sound effects and music? What did they add to the overall effect of the film?

### **Audio Aspects**

- 1. What did you notice about the audiodrama's organizational techniques? How long were scenes? What kinds of transitions were used? Was there a tie-back?
- 2. What kinds of sound techniques did you notice? How effective were they?

How does knowing the various techniques help me to create my own cinematic or audio productions?

Basically, knowing the various techniques being used gives you an almost endless number of ways to experiment and combine ideas and techniques when planning your production in a script or storyboard form. Storyboarding (see **Appendix K** for more details about storyboarding) is especially useful for trying out various camera angles, distances, and movements before committing yourself to using film or videotape. Audio experiments are probably best done with actual recording equipment of some kind (tape recorders, sound mixing computer programs, etc.), although you can certainly play with the different organizational techniques in written script form or oral rehearsals.

In addition, knowing the different techniques and experimenting with them could lead to the development of new techniques—you could become a famous innovator!

## Appendix F

## **Poetry Writing Guidelines**

#### **Definition**

Poetry has been defined in many ways, and the distinction between poetry and prose is not always easy to make. Generally, poetry is seen as more concentrated, making the most of not only multiple meanings of words, but also of the sensuous properties such as the sound of the words as well. More is said and meant in fewer words.

The following quotations provide variations on this definition:

"Poetry is life distilled."

— Gwendolyn Brooks (in Winokur, 226)

"Poetry is ordinary language raised to the nth degree."

— Paul Engle (in Winokur, 224)

"Poetry is to prose as dancing is to walking."

— John Wain (in Winokur, 235)

#### **Possible Forms**

- Free verse: refers to poetry that does not follow particular patterns of rhyme, rhythm, or line length, but instead "tries to capture the rhythms of natural speech" (Cameron and Cameron, 245)
- *Prose poem*: Prose poetry is "a genre of poetry, self-consciously written in prose, and characterized by the intense use of virtually all the devices of poetry" (Michael Benedikt quoted in Leggo, 21).
- *Found poetry*: A found poem is language drawn from other texts and crafted into a poem.
- *Sound poetry*: draws attention to the sound of the poem and must be read aloud to be fully experienced
- Lyric poetry: "a type of poetry that presents a personal, often intense display of thoughts and emotions" (Cameron and Cameron, 246) and is usually relatively brief and musical
- *Concrete poem*: In a concrete poem, the placement of the words and lines on the page draws attention to itself and adds to the meaning of the words. These poems are often called "shape poems" with the words arranged in the shape of the subject of the poem. Concrete poems must be seen on the page to be fully appreciated.
- *Headline or poster poem*: A poster poem or headline poem is one crafted from newspaper headlines.

- *Letter poem*: A letter poem is a poem in the form of a letter or letters from historical or fictional people to others.
- *Acrostic poem*: An acrostic poem is one in which the first letters of each line spell out a word or name (usually the subject or theme of the poem).
- *List poem*: A list poem is one made up of a list of preferably five or more items.
- *Question/answer poem*: This could be a dialogue between two people or between one person and her/himself.
- *Dialogue poem*: a poem in the words of two or more speakers speaking to each other
- *Poem for two voices*: written in two columns, meant to be read aloud by two readers at once, with one taking the left-hand part, the other the right-hand part. The poems are read from top to bottom, and readers alternate if only one part has a line or speak simultaneously if both have lines at the same horizontal level.
- *Monologue poem*: a poem in the words of one speaker who is speaking to someone who is present but does not respond
- *Confession poem*: a poem where the speaker confesses to the reader
- *Narrative poem*: A narrative poem is one that tells either a fictional or a true story.
- *Historical long poem*: can combine any and all of the above forms into a sort of collage on a historical topic. See the insert on the following page.

The list above is only a sampling of the many different forms of poetry possible. A few more are described in *Writers INC* (sections 314 to 318 in the 1996 edition; pages 180 to 183 in the 2001 edition). If you are interested in trying others, check with your local library for a handbook of poetic forms, which should list a wide variety of types of poetry.

### **Historical Long Poems: Tips and Guidelines**

A historical long poem is exactly what it sounds like—a poem of some length that has some historical person, period, or event as its subject. Many long poems by prairie poets use a collage technique, combining documentary or "found" material with original poetry. Long poems are said to be particularly appropriate for the prairies because of their sprawling form and use of open spaces. They are also a good form for historical narrative poems. Prairie poet Robert Kroetsch refers to this literary search through the past as a

kind of archaeology that makes this place, with all its implications, available to us for literary purposes. We have not yet grasped the whole story; we have hints and guesses that slowly persuade us towards the recognition of larger patterns. Archaeology allows the fragmentary nature of the story, against the coerced unity of traditional history. Archaeology allows for discontinuity. It allows for layering. It allows for imaginative speculation. (*Lovely Treachery of Words*, 7)

This archaeological approach means that poets use a variety of found material such as "newspaper files, place names, shoe boxes full of old photographs, tall tales, diaries" and much more as "archaeological deposits" to build the narrative of a long poem.

## Possible Sources of Inspiration

- Historical photographs
- Historical documents—letters, news articles, journals, diaries, etc.
- · History books
- · Oral history
- Biographies of historical figures

### Example

"The Ledger" by Robert Kroetsch at the end of this appendix.

In "The Ledger," as the title indicates, a business ledger acts as a metaphorical frame or structure for the fragments that make up the long poem. In case you are not familiar with the ledger form, an example of a page from a ledger is provided following the poem.

#### **Factors to Consider**

#### Sound

Poetry exploits the sounds, the rhythms, and the cadences of language to create an aural as well as a verbal and imaginative experience. When writing poetry, you need to attend to your use of rhythm and repetition, and you need to provide the cues to ensure that your readers will read the poem the way you want it read.

*Rhythm* is the pattern of stresses or beats in a line of language. It may be formal or set in a strict pattern, as in song lyrics and nursery rhymes, or it may be informal and follow a looser, more subtle pattern, as in everyday speech and in free verse poems.

Use rhythm to good effect in your own poetry by setting up a pattern (either formal or informal) and then breaking away from that pattern at key moments, when you want to shift the tone or mood.

Repetition is one way to develop a regular rhythmic pattern, but it can also have other effects. In poetry, you can exploit the sounds of language by repeating individual sounds, words, phrases, lines, and even groups of lines. Such repetition can connect various parts of the poem to each other, add emphasis to key ideas, and/or evoke particular emotions.

- Repeating sounds can produce **rhymes** where the final sounds of the words are repeated. A very traditional way to structure a poem is around patterns of rhymes at the ends of lines.
- Contemporary poems tend to use **internal rhyme**, rather than end rhyme, for a more subtle effect. This is a rhyme within a line of poetry.
- Repeating other sounds can create **alliteration**, **assonance**, and **consonance** for different effects. Alliteration is the repetition of beginning consonant sounds and consonance is the repetition of consonant sounds within or at the ends of words. Repeating hard consonant sounds such as k or g can reflect a harsh reality, while repeating softer sounds such as l, m, n, r, and s has a lulling or musical effect, which is especially appropriate for lyric poetry. Assonance is the repetition of vowel sounds in stressed syllables, and this often produces an emotional effect.

As with rhythm in general, repetition sets up a pattern that can then be broken to highlight key ideas, moments, or shifts in the poem.

*Oral reading cues*: There are ways to encourage readers to read in a particular way, and you need to be aware of these techniques when you write poetry. Oral reading cues include the conscious use of white space on the page, line breaks, line length, punctuation, and spelling.

- White space: Not all lines begin at the left margin and proceed across the page to the right margin in poetry. White space can be left around words or lines to set them apart and to indicate a pause in the reading. Again, shifts or breaks from patterns in the use of white space can indicate shifts in voice or tone.
- Line breaks: Connected with the use of white space is the use of line breaks. You can break or end a line wherever you think it will be most effective. Generally, a reader pauses slightly at the end of a line, adding emphasis to the last word, so you can end lines in such a way as to emphasize particular words. You can also use line breaks to add surprising meanings. For example, the line "You left" is open to certain meanings, but if the next line says "me" those meanings are changed, and if the next line says "a ring of keys," then the meanings have changed again. Breaking the lines in this way gives a much different effect than writing "You left me a ring of keys" all in one line.
- *Line length*: Where you break the lines determines how long your lines are, and the length of the lines also suggests particular ways of reading a poem. Generally, longer lines are read more quickly, and shorter lines more slowly. So if you want to give the effect of rushing or speeding, write longer lines, and if you want to give great emphasis or time to ponder, write shorter lines. And again, as with any pattern, a shift away from a pattern of a certain line length can be used to indicate a shift in emphasis, tone, and/or pacing.
- *Punctuation*: You have more freedom and choice in the way you use punctuation in poetry than in probably any other kind of text. You can add to the multiple meanings or ambiguities of your lines by omitting punctuation or using it unconventionally. For example, if you leave out all end punctuation, the reader can decide where one sentence ends and another begins. Adding commas or periods in unconventional places will cue the reader to pause in places that may place an emphasis on a word in such a way that the meaning of a sentence is changed. Basically, be aware of the many options you have and experiment with the different effects possible.
- *Spelling*: As with punctuation, you can use spelling in unconventional ways in poetry, and by doing so you can influence the tone, pace, and emphasis with which the words are read. You can reflect the everyday or vernacular speech of ordinary people by spelling words exactly how they sound. Shifts from unconventional to highly conventional spelling can very effectively indicate extreme shifts in voice or tone.

### **Imagery**

Sensory images are what poets use to make an old subject fresh and unique to their own vision. An image can trigger a wealth of feelings and associations and add to the richness of an idea. Imagery, including the use of similes and metaphors, is an excellent technique for making the abstract more concrete and the unfamiliar more understandable.

- *Sources of imagery*: A poem can often start with an image, and images can be found in memories, observations of the everyday world around you, dreams, and other works of literature and visual art. Collect images that resonate with you, that lead you to think of other things.
- Concrete sensory details: The key to effective imagery in poetry (and other kinds of texts) is to paint pictures or depict sounds, tastes, textures, or smells in concrete details that appeal to the five senses. By showing the reader the particular sights, smells, tastes, touches, and sounds, the poet enables the reader to imaginatively "be there" and experience the poem fully.
  - Specific and concrete details are those that tell exactly what is seen, heard, smelled, felt, tasted, and so on. Rather than vague adjectives such as *beautiful* or *powerful*, focus on specific colours, textures, smells, etc. Use metaphors or similes to make abstract ideas concrete. "Power is a muscular and sinuous cat" gives the reader a visual picture that the abstract word *power* on its own does not do.

You also need to select your details carefully, choosing the ones that emphasize the idea or tone or feeling that you want to convey, rather than just listing every detail you can think of.

• Structure through imagery: Poems are often built around their images. In some poems, one image is extended and becomes the hub of all of the other details of the poem. Words are chosen to fit with or work against that one central image. Other poems may move from image to image in a loose association, leaving it to the reader to make connections among them. Some poems use images sparingly, while others overflow with images. You can make use of patterns of imagery by noticing which images "fit" and by emphasizing contrasts or connections through your word choice. You can repeat images at key points in a poem, or blur them together, or have one image echo another. You should select powerful images to open and close your poem.

#### Ideas

Some poems focus more on ideas than on imagery, providing a more intellectual pleasure. Ideas work with the other elements, being developed or emphasized by the imagery, layout on the page, and sound techniques. Sometimes poems present their ideas through imagery, leaving it up to the reader to interpret the possible "meaning" of the poem. Sometimes the ideas are stated more explicitly, and the other elements are used to support and illustrate those ideas. Find ideas you want to explore by thinking of important questions and trying out answers based on small details from your experience, knowledge, and imagination.

### Suggested Procedure

- 1. As always, read extensively in the genre that you are attempting, in this case poetry. Read all kinds of poetry from all sorts of cultures and traditions, and collect poems, lines, phrases, techniques, and so on that impress you.
- 2. Play and experiment! This is important in all kinds of writing, but probably never more so than in poetry. Write bits of all kinds of texts and put them together in playful and meaningful combinations. Imitate the forms and techniques of poetry that you like. Use photos, observations, quotations, visual art, music, meditation, and dreams to generate images, phrases, and ideas to develop.
- 3. Again, I think that in no kind of writing is revision as playful and fun as in poetry writing. Once you have the beginning of an idea or image, you can take it almost anywhere in the process of revision. Revision can be drastic or radical, where you can
  - rewrite the whole poem
  - · change the line breaks, punctuation, spelling, and page layout completely
  - change the central metaphor
  - rewrite the sentence structures
  - cut away beginnings or endings
  - cut the poem into sections and rearrange them totally
  - choose a single phrase or line to begin the poem over again

(above ideas taken from Addonizio and Laux, 189-190)

Or, your revision can be more a process of fine-tuning, where you look at specific areas of craft (Graves, 70-80, 134-135):

• Work with details, checking that general statements are followed up with specific details, that details are unique and not clichéd, and that they create the effect you want through their associations.

- Work with sound and repetition, choosing words and breaking lines with an ear for repetitions of sounds, words, and phrases. Use repetitions to create a rhythm or a mood, or to connect parts of the poem together. Read your poem aloud to hear where it works and where it doesn't.
- Work for more precise language, examining each word to check that it says exactly what you want it to say and that its associations work with the rest of the poem. Use your dictionary and thesaurus to check on exact meanings and to suggest possible substitutions. Ask yourself:
  - What adjective could I remove by making the noun more precise?
  - What adverbs could I remove by making the verb more precise?
  - What pronouns should be changed to nouns?
- Examine the ends of lines, checking that the last word is a noun or a verb, unless you are trying for a special effect, such as pushing the reader on to the next line by ending with a preposition. Play with breaking lines in a variety of places to see what added meanings, sound effects, or rhythms result.
- Identify the one line that is at the centre of your poem, and then add lines to complement the one line, and delete lines that do not complement the one important line.
- 4. Once you have a draft that is as good as you can make it, share it with a response partner to see if it says what you think it does and has the effect that you want it to. Images are particularly unpredictable in their associations, so it is important that you get some feedback to check that your images don't work against the effect that you want.
- 5. Repeat the process of revising and sharing until you are satisfied with your poem and its effect on others.
- 6. Finally, carefully edit and proofread your poem. Although you can be much more experimental in your use of spelling and punctuation, you still need to proofread to be sure that any unconventional uses were intentional and effective rather than just careless.

### **Examples**

- "The Shooting of Dan McGrew" by Robert Service—ballad (Sequence 1)
- "Service is Rendered" by Bill Richardson—parody/comic verse (Sequence 1)
- "The Spider's Web" by Dennis Lee—children's verse (Sequence 1)
- "Wolfe Lake Sunset" by Fred Sengmueller—haiku (Sequence 1)
- "A fallen blossom" by Arakida Moritake—haiku (Sequence 1)
- "leaves like bird shadows" by Kaga no Chiyo—haiku (Sequence 1)

- "fanning out its tail" by Masaoka Shiki—haiku (Sequence 1)
- "An Arboreal Mystery" by Grace Paley—lyric poem (Sequence 1)
- "Greatness" by Alden Nowlan—lyric poem (Sequence 1)
- "Cold Bus Ride" by Glen Sorestad—lyric poem (Sequence 1)
- "View of a Pig" by Ted Hughes—lyric poem (Sequence 2)
- "The Fox and the Grapes" by Marianne Moore—narrative retelling (Sequence 3B)

The following additional examples are included at the end of this appendix:

- "Grandmother in White" by Daniel David Moses—monologue poem
- "like an eddy" by Earle Birney—concrete poem
- "Swimmers" by Jay Meek—prose poem
- · "chucker chatter" by Dennis Gruending—sound poem
- "Jamaica Market" by Agnes Maxwel-Hall—list poem
- excerpt from "The Ledger" by Robert Kroetsch—historical long poem

#### Resources

- Writers INC (sections 312 to 318 of the 1996 edition; pages 179 to 184 in the 2001 edition)
- The Poet's Companion: A Guide to the Pleasures of Writing Poetry by Kim Addonizio and Dorianne Laux (New York: W.W. Norton & Company, 1997)
- The Practice of Poetry: Writing Exercises from Poets Who Teach edited by Robin Behn & Chase Twichell (New York: HarperCollins, 1992)

### **Specific Learning Outcomes**

Taking a work of poetry through the entire creative process provides you with the opportunity to achieve the following specific learning outcomes:

- 1.1.2 Invite diverse and challenging ideas and opinions through a variety of means to facilitate the re-examination of own ideas and positions.
- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.1 Explain how new knowledge, ideas, experiences, and perspectives reshape knowledge, ideas, and beliefs.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.

- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.1.3 Use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.
- 2.1.4 Use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.
- 2.2.1 Experience texts from a variety of genres and cultural traditions; examine and analyze various interpretations of texts to revise or extend understanding.
- 2.2.2 Respond personally and critically to perspectives and styles of a variety of Canadian and international texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotion, and behaviour.
- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.
- 3.3.1 Organize and reorganize information and ideas to clarify thinking and to achieve desired effect.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.

- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.3.1 Analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects.
- 4.3.3 Know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

#### Grandmother in White

No, I don't want to sit still in my sweater but with all these sheets I feel snowed in.

Besides, where could I go tonight? The halls are all closed. I'll leave the light off—the way

it glares when I already am blind enough. My nurse on her rounds looks in, looking

so much like the moon that I know she's smiling but otherwise I am quite alone

and quite at a loss. I keep dreaming up flowers though I've got no crepe or tissue

papers to make them come true and my fingers feel boney, the skin worn through, useless

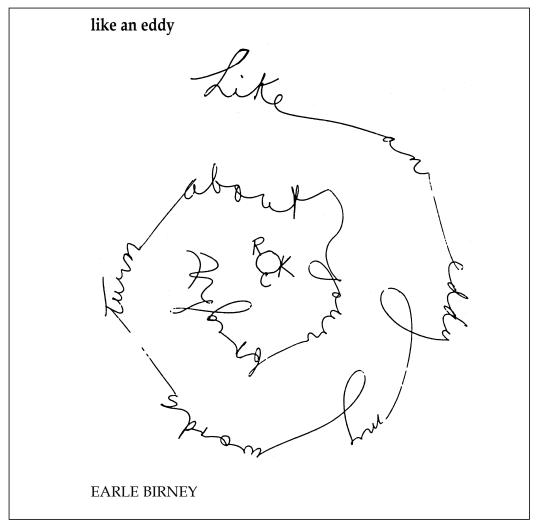
unless I can peel it back into petals and become my own best handicraft.

Yes, my hands cupped together on the bedclothes have already gone half numb and pale

as frost before dawn. Before long my nurse will come by and see an Arctic blue rose.

#### **Daniel David Moses**

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**like an eddy:** Reprinted from *Inside Poetry* by Glen Kirkland and Richard Davies (eds.). Copyright © Earle Birney. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

# **Swimmers**

Coming out of the theater, in the light of the marquee, I can see there is something on my clothing and my hands. When I look back I can see it on the others too, like light off the screen on their faces during the film, or the grey illuminations made at night by summer lightning. It doesn't go away. We are covered with it, like grease, and when by accident we touch each other, we feel it on our bodies. It is not sensual, not exciting. It is slippery, this film over our lives, so that when we come up against one another and slide away, it is as if nothing has happened: we go on, as though swimming the channel at night, lights on the water, hundreds of us rising up on the beach on the far side.

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# **DENNIS GRUENDING (b. 1948)**

### chucker chatter

hudda buddy hudda buddy now you gonowyou go fireball fireball righthander

shoot to me buddy

shoot to me buddy buddy fireball now fireball righthander

ohhh

now you smoke now you smoke buddy now you smoke buddy buddy

now you hot

now you hot shot ohhh now you hot buddy buddy

c'mon babe c'mon babe

c'mon shooter

c'mon shooter buddy buddy

you 'n me honey

all they is

honey

all they is honey honey

buddy buddy

way to mix

way to mix now righthander

now you work

now you work buddy

now you hot buddy

now you hot buddy

you push to me buddy

push to me buddy

push ball

push ball

you 'n me honey

all they is honey honey

all they is honey buddy buddy

buddy buddy

**chucker chatter:** Reprinted from *Draft: An Anthology of Prairie Poetry* by Dennis Cooley (ed.). Copyright © 1981 Dennis Cooley. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

# Jamaica Market

# by Agnes Maxwell-Hall

Honey, pepper, leaf-green limes, Pagan fruit whose names are rhymes, Mangoes, breadfruit, ginger-roots Granadillas, bamboo shoots, Cho-cho, ackees, tangerines, Lemons, purple Congo-Beans, Sugar, okras, folanuts, Citrons, hairy coconuts, Fish, tobacco, native hats, Golden bananas, woven mats, Plaintain, wild-thyme, pallid leeks, Pigeons with their scarlet beaks, Oranges and saffron yams, Baskets, ruby guava jams, Turtles, goat-skins, cinnamon, Allspice, conch-shells, golden rum. Black skins, babel - The sun That burns all colours into one.

**Jamaica Market:** Reprinted from *Literary Glimpses of the Commonwealth* by J.B. Bell et al (eds.). Copyright © 1977 Wiley Publishers of Canada Ltd. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

					<u> </u>
	.40 .49 .18	the poet: by accident finding in the torn ledger	(IT DOESN'T BALANCE)	the ledger itself (surviving) purchased in the Bruce County Drug and Book Store (Price: \$1.00 PAID, the leather cover brown. In gold: THE LEDGER:	(continued)
some pages torn out ( by accident) some pages remaining ( by accident) page 62: Nicholas Neubecker	Nov 16: to chopping 8 bags Dec 19: to chopping 880 lbs to elm scantling		the green poem:	my grandfather, Henry (dead) in his watermill (gone) on the Teeswater River, on the road between Formosa and Belmore, needing a new ledger:	
The Ledger  the the ledger survived ledger ledger because it was neither human nor useful	<ul><li>a. 'in bookkeeping, the book of final entry, in which a record of debits, credits, and all money transactions is kept'</li><li>the</li></ul>	book of columns	page 33: James Darling	Mar 22: to sawing square timber 1.44 June 21: to 1 round cedar bed 3.50 June 21: to 1 jack shingles .50 Dec 4: to sawing mable [sicl 1.50 Nov 4/82 by logs 4.10 (it doesn't balance)	The Ledger: Reprinted from Field Notes: The Collected Poetry of Robert Kroetsch by Robert Kroetsch. Copyright © 1981 Robert Kroetsch. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, 2004.

	EVERYTHING I WRITE I SAID, IS A SEARCH (is debit, is credit)	b. 'a horizontal piece supporting the putl	b. 'a horizontal piece of timber secured to the uprights supporting the putlogs in a scaffolding, or the like.'
is a search	for some pages	The Canada Gazette, August 17, 1854: 'Notice is hereby given that the undern lands in the County of Bruce, U.C., v for sale to actual settlers The price to lings per acre Actual occupation to b and continuous'	The Canada Gazette, August 17, 1854: 'Notice is hereby given that the undermentioned lands in the County of Bruce, U.C., will be open for sale to actual settlers The price to be Ten shillings per acre Actual occupation to be immediate and continuous'
remaining			To raise a barn;
		cut down a forest.	
			To raise oats and hay;
(by accident)		burn the soil.	
the poet: finding			To raise cattle and hogs;
in the torn ledger	the column broken	kill the bear	'As to the climate of the district,
FII	FINDING	kill the mink kill the marten kill the Ivnx	Father Holzer cannot praise it enough. He declares that during the first nine months of his resi-
everything you write my wife, my daughters, said is a search for the dead	the book of final entry in which a record is kept.	kill the fisher kill the beaver kill the moose	dence here they had only one funeral, and that was of a man 84 years old.
			A Pristine Forest A Pristine Forest
		'That winter, therefore cut the necessary leng means of the oxen to t suitable lengths and sl	'That winter, therefore, timbers of elm and maple and pine were cut the necessary lengths, hewed and dressed and hauled by means of the oxen to the barn site. Cedar logs were sawn in suitable lengths and shingles split from these blocks'

"TO THE SAUGEEN!"

was the cry that spread.

brothers, was born in 1856, Henry, the elder of the two

across the river from the mill

specified in The Canada Gazette, in a log shanty measuring (as

Shaping the trees

into logs (burn the slash) into

August 17, 1854) at least six-

teen feet by eighteen. timbers and planks.

Shaping the trees

Raising the barn. into ledgers.

to a pitcher of Formosa beer That they might sit down

a forest had fallen.

Shaping the trees.

Into shingles.

Into scantling.

Into tables and chairs.

That they might sit down

a forest/had fallen. Have a seat, John. Sit down, Henry. page 119: John O. Miller, brickmaker in Mildmay

1888

Aug 17: by Brick 2500 Aug 17: to cedar shingles 12.50

at 50¢ 12.50

(I'll be damned. It balances.)

yes: no

no: yes

ACCOUNT Car Expense							
DAT 20		PARTICULARS	P.R.	DEBIT	CREDIT	DR. CR.	CREDIT
Apr.	5		91	7 9 44		DR	7 9 44
	15		<i>g</i> 1	6 5 42		ØЯ	1 4 4 86
	30		<i>g</i> <sub>2</sub>	4 6 73		ØЯ	1 9 1 57

# Burch Enterprise General Ledger Jrial Balance April 30, 20 --

ACCOUNT TITLE			DEBIT				DEBIT					
Cash	100	\$ 1	6	8	9	25						
Accounts Receivable	101	3	8	6	7	75						
Office Supplies	103		5	6	0	75						
Equipment	113	4	2	8	0	37						
Automobile	114	6	0	0	0							
Accounts Payable	200						\$	4	4 1	5		
GSJ Payable	208								1 9	1	91	
Provincial Sales Jax Payable	209							4	2 7	7 8	40	
A. Burch, Capital	300						1	2	9 3	0		
A. Burch, Drawings	301		5	3	7	38						
Sales	400							3	4 8	0		
Cleaning Expenses	500		1	6	8	22						
Car Expense	501		1	9	1	59						
		\$17	2	9	5	31	\$1	7	2 9	5	31	

# Appendix G

# **Play Production Elements**

When producing a play on stage, you need to take into account many technical factors that you may not think of automatically, but that can make or break a production. We will call these factors "production elements," along the lines of the "elements of art"—they are the components that work together to make a complete text.

Even if you are not producing a play on stage, it is good to be familiar with these production elements, as you can more knowledgeably decide on the kinds of stage directions that will be most effective and workable when you are writing playscripts.

## **Production Elements—Live Theatre**

- Blocking
- Set Scenery
  - Props
- Costumes
- Lighting
- Sound

# **Blocking**

The blocking is the movement, gestures, and groupings of the actors onstage, and the director of the play determines it. She or he will consider the overall "statement" and design of the play—the big idea or theme and vision that s/he wants the production to convey. The objectives of each of the characters also need to be considered—what do the characters want and where do they go to get it? Blocking needs to be done in conjunction with the set design so that sets and props do not interfere with the entrances and exits, traffic patterns, and positioning of the actors.

Director and writer William Ball says that the director begins to work on blocking by basing it on a "mental movie" that he or she imagines when reading the script (93). This method of working requires that the director read and reread the script often and carefully.

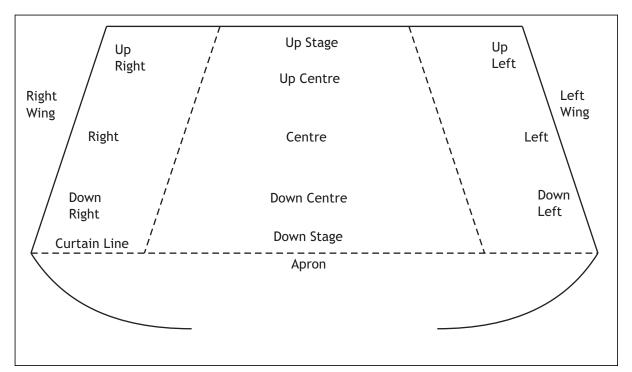
Later, during rehearsals, the director and the individual actors work together to determine the most effective blocking. Actors try out different movements while the director observes and assesses the effects. The moves of the actor should reinforce the feelings of the character.

One (rather obvious) important consideration when planning the blocking is the sight lines of the audience. Actors need to move and stand in such a way that they do not block the audience's view of the action. The more the actors face toward the audience while speaking, the better the audience can hear them. At the same time, their movements need to seem natural to the style of the play and the emotions of the characters. In general,"[w]hat is most decisive in blocking is maintaining flow and variety of movement" (Clurman, 103).

There are several standard principles of composition that should be considered when determining the positioning of the actors:

- Downstage-center is the strongest position on the stage.
- Upstage-left is the weakest position.
- Facing full front is strong. Full back is weak.
- Elevated positions take focus.
- Crosses from up-center to down-center are powerful.
- Crosses from stage right to stage left follow the "reading" line in western culture.
- An individual standing separated from a group has focus.
- Symmetry connotes formality or ritual. (Ball, 110)

See the stage diagram below if you're not familiar with terms such as "stage right."



In addition to broad movements and positions, blocking includes body language or gestures that convey meaning without words. This part of blocking together with the other movements creates a kind of choreography or dance design. Body language such as holding hands, kneeling, pointing, and so on all give a part of the story, whether words are spoken or not. By planning out these gestures, the actor can feel comfortable knowing his or her character thoroughly and another actor can more easily step into the role if necessary.

The blocking directions can be written onto a working script, diagrammed onto a set floor plan using arrows to indicate movement and symbols for actors' and props' positioning, or demonstrated on a three-dimensional model of the set.

# **Set—Scenery and Props**

The set consists of the scenery and the props. **Props** are any of the objects that are carried by an actor or that could be carried by an actor during a play, such as a picture on a wall, a bowl on a table, the table itself, and so on. **Scenery** is anything that is relatively fixed and unmovable (at least as far as the characters are concerned; the actors or stagehands could physically move any of the scenery), such as a countertop or fireplace. Also part of the scenery is the backdrop, a curtain or drape at the rear of the stage on which any background, such as a wall or landscape, is painted or created with lighting effects.

A scenery designer is responsible for designing the scenery, a technical director is responsible for managing the scenery and deciding how the set will be built. Props can also be included in a set designer's job, or there could be a separate props designer.

Theatre designer Drew Campbell breaks scenic design into three basic issues: space, texture, and the "statement" (19). The statement is the big idea or theme that guides the whole play. It is generally determined by the director who then guides the various designers as to the "vision" required of the production. It can be encapsulated in a visual, an audible, or words. For example, a scenery designer, following the director's statement, may discover the perfect window for a set, symbolizing all the life a character can see but not enjoy.

The issue of space includes the numbers and kinds of spaces required by the play. A play may be a one-set play, requiring only one basic location in which all of the action takes place. Multi-set plays take place in more than one location and so require more than one set. A "unit set" is one space that accommodates several different scenes, usually by being more symbolic and less realistic, letting a few props suggest a setting rather than using a full-blown recreation of a setting. The space for a unit set is often divided into different areas used for different scenes, and lighting usually helps to focus audience attention on to the appropriate area.

The set designer must, as must all of the designers, work closely with the director, and not only for guidance about the "statement." Set design also depends on the blocking, as traffic patterns are important considerations when planning the placement of scenery and props. The set must accommodate all of the entrances and exits of the characters, and the scenery and props should ensure that the audience has a clear view of the action.

A set designer must also work together with the costume designer to ensure costumes will show up against the scenery, with the lighting designer to create particular textures and colours, and with the sound designer to help create particular spaces and moods.

Texture and colour refer to the look of the play and are created through the choice of materials used in creating the set (and costumes as you will see below). The list of possible materials to use is endless and could include such things as painted fabric, Styrofoam sculptures, bales of straw, bricks, and so on. Basically, materials are chosen to reflect the feel of the set. It may help to list specific words and phrases that describe this feel to get ideas for possible materials. When aiming for texture, the set designer must consider the distance from which the audience sees the set. Something may look rough from ten feet away, but that roughness can be lost at the distance from which the audience is seeing it.

Lighting has an effect on the colour and the texture, and the colours and textures have an effect on the light. For example, a dark-coloured, rough surface tends to absorb light, whereas a light-coloured, shiny surface may produce glare. Colour filters may change brightly coloured set elements to black, as when a red light hits the colour green.

The set and the costumes should be of a similar palette of colours (i.e., no neon with earth tones) but not the same colours, as the actors must be visible against the background. Generally, the set should be darker than the costumes.

Set designs can be presented in the form of a series of sketches (pencil, pen, watercolour) and/or a three-dimensional model. The director may prefer the set designer to limit sketches to pencil at first, until all of the designers have met a few times to finalize colour schemes and prop placement and so on.

### Costumes

Costumes include any kind of clothing or item worn by a performer. This includes any masks, jewelry, wigs, and make-up.

Costumes are designed by the (surprise, surprise) costume designer. Decisions are made about whether the costumes will authentically reflect a historical period or a particular culture, or whether the costumes will work more symbolically. As with the sets, these decisions are made together with the other designers so that all parts of the production work together.

Individual costumes identify the role of each of the characters, revealing and expressing personality, age, position, and taste. Changes in costume can indicate key shifts in tone, action, or feeling. Dominant colours are usually saved for the main characters, with secondary characters perhaps wearing darker, less intense shades of the same colour or complimentary colours.

Make-up is used to clearly define the features of the actors' faces, so that the audience can see them from a distance. Special effects of aging or non-human creatures can be created using make-up. Both make-up and costumes must be designed in conjunction with the lighting design, to be sure that the effects are as desired.

Costume designs are generally presented first in colour sketches, and you can also include fabric samples. You should also include a costume list that charts the costumes and accessories needed by each character for each scene. You could follow this format:

Costume List			
Character	Act 1 Scene 1	Scene 2	Scene 3

# Lighting

Lighting is the element that works like a camera in the way that it focuses the eyes of the audience where wanted. It can zoom in by illuminating only a small part of the stage or broaden to include the whole stage. Lighting helps to structure the play—it indicates the beginning and end and separates the scenes. Lighting can work very effectively to change scenes without changing scenery. The lighting, as stated above, also affects the tone of the play in the ways that it determines the colours and textures. The key function of lighting, however, is to enable the audience to see the play clearly and comfortably. Even lighting is more comfortable than uneven, although some variety is necessary to keep the attention of the audience and also to provide occasional relief from bright lights.

Lighting sources can include sunlight, moonlight, windows, streetlights, lamps, fireplaces, televisions, candles, and so on. The sources of light as well as the intensities create the mood and atmosphere to a large degree. The lighting can set the time of day or season of year.

The most flattering angle of light on the human face is about 45° up, and the face looks even better with two lights coming one from each side at a 45° angle. Add to these two contrasting colour filters, one warm (red or orange) and one cool (blue or green), and you can create what is called a "modeling effect" (Campbell, 74) that helps the audience to distinguish the features of the actors' faces.

Campbell (79) outlines the basic angles of lighting used in theatre and their effects:

- **Front light:** The best light for illumination, the most "natural light," best delivered from around forty-five degrees up. When delivered from straight ahead, it is "deer-in-the-headlights" light, useful for sudden realizations or the arrival of the police.
- **Side light:** The best light for illuminating the body and for giving the figures on stage sharp outlines. Side light builds excitement and "show value."
- Back light: Essential for separating the figures from the scenery. Used alone, it is great for sinister villains and dark shadows in the door. A subset of back light is the silhouette, where figures are seen against a brightly lit background without any light on themselves. This seems to have a connotation that is more "dramatic" than "sinister."
- **Down light:** "God" light. Makes for awkward rim light, as it not only lights the rim, but also the nose. Better to use it alone for a dramatic opera procession or an unusual dance. Good scene-change light. Will get you a laugh if used alone with a booming, divine voice.
- **Up light:** Light coming up through a grating gives the "industrial" look. Foot lights can give an olden-time theatrical look or a bizarre, Fellini-esque glare that is distinctly ominous. (**Note:** Federico Fellini, 1920 to 1993, was a famous Italian film director.)

# Additional lights may include

- the **special**, a single light illuminating one particular spot on the set with usually a less intense colour than the rest of the lighting to penetrate the other colour
- the **follow spot**, which is any light that can be moved by an operator to follow an actor on stage (this is used most often in musicals, following a singing actor)

One way to go about designing the lighting is to divide the stage into acting areas, with an identical set of lights to illuminate each area. This keeps all of the actors the same distance from the light, and it lights all areas from the same angle. Campbell suggests as the simplest system two front lights, evenly placed  $45^{\circ}$  off the centre line and a single back light (75). The back light is needed because when actors are illuminated only from the front, they tend to blend into the scenery. A back or side "rim" light helps to separate the actors from the scenery and gives the

stage more depth. If you need a second set of colours (say for a night scene), you can add two more front lights with the different filters. Side lights can also be added.

You can, of course, play around with all kinds of designs. Some basic rules are given by Campbell (76-77) to help you to decide:

- 1. Each acting area should be lit from at least three different angles to achieve the modeling effect and give the audience something comfortable to look at.
- 2. At least one of those angles should be downstage of the performer. For a realistic effect, you should have at least two different angles of front light.
- 3. At least one of those angles should be upstage of the performer, to get some "rim" light to make the performer stand out from the scenery.

In addition to the basic lighting system, you might want to include a "wash" light to even out any gaps between acting areas. A wash light is an unfocused, soft light coming from the same direction, falling over the entire stage to erase shadows and give colour to a scene.

As mentioned above, lighting, usually the house lights (lights over the audience), indicates the beginning and the end of the play. Lighting also separates the scenes, and the following are two kinds of transitions that achieve different effects (Campbell, 83):

- A long slow **fade** at the end of a scene can cause the emotions of the scene to become deeply internalized by the audience, as they slowly take in what has just happened on stage.
- Fast blackouts, or **snap outs**, can be stunning punctuation, leaving the audience with an after-image impressed on their retinas.

Lighting cues are the instructions that tell the lighting operators what to do (i.e., which light to turn on or off and how bright it is) and when to do it. Cues are numbered, with number 1 being the lights that are on stage when the audience enters. They are designed by the lighting designer, who determines where the lights are positioned, what lights go on, how bright they are, and how long they stay on.

The lighting design should include both a lighting plot or map that shows the location of the lights and how they are set for each scene, a lighting cue sheet, which is a numbered list of all of the lighting cues (see example below), and a copy of the script (prompt script) with the lighting cues written on it.

# **Lighting Cue Sheet**

Act 1 Scene 1

Cue 1 Voice on television: "... and today dawns a new day in ..."

Orange glow through window over kitchen sink

(from ResourceLines 9/10, 277)

## Sound

Sound design includes how microphones, sound effects, and the playback of recorded sound are used during the production. Sound design is essential to the creation of mood and atmosphere, as you will realize when you remember experiencing a scary or sad movie—often it is the background music more than the action that will set your heart racing or bring tears to your eyes.

Like all of the other designers, the sound designer must read the script carefully and note all sound effects that are part of the script. If a train whistle is heard by a character, the designer then finds or creates a recording of that sound to play when indicated. In addition, the sound designer needs to work with the director to determine any other sound effects wanted that may not be in the original script. Finally, the sound designer works with the director and other designers to create the statement, big idea, or central metaphor that is a focus for the production. Background music, or "connotative sound" as William Ball calls it, should be chosen to emphasize and reflect the cultural setting, the emotion, and the atmosphere of each scene and the play as a whole. The timing, including the tempo and fading in and out, must also match the dramatic action or blocking.

The sound design consists of a list of numbered sound cues (see example below) together with the cues noted on a prompt script, similar to the lighting design.

# Sound Effects/Music Cue Sheet

Act 1 Scene 1

Cue 1 Rosaria switches on the television

Fade in morning news broadcast

(from ResourceLines 9/10, 278)

# **Prompt Script**

A prompt script is a copy of the script with all of the blocking cues written on the left-hand margin and the sound and light cues noted on the right-hand margin. In the example below, "SQ" indicates a sound cue and "LQ" indicates a light cue. The numbers of the cues must match up with the numbers on the cue sheets. The lines leading to all cues start at the point in the script where the cue is to begin. For example, the first blocking cue in the example, "AT LIGHTS UP, CHA, MAU NTR UC, X SWING, SIT" indicates that before anything else, Charley (CHA) and Maude (MAU) enter (NTR) from upstage centre (UC), cross (X) to the swing and sit.

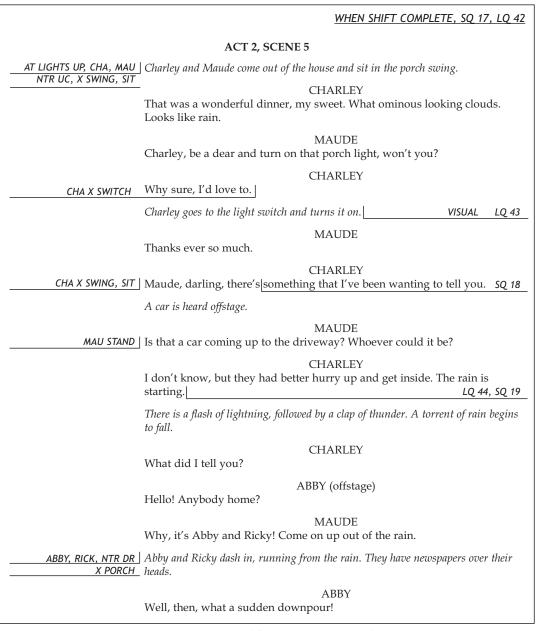


Figure 36: A typical prompt script page: Reprinted from *Technical Theatre for Nontechnical People* by Drew Campbell. Copyright © 1999 Allworth Press. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement* (1999-2004), as extended on August 26, 2004.

# Notes

# Appendix H

# **Photo Essay Guidelines**

# **Definition**

A photo essay uses a series of photographs, and sometimes words, to communicate ideas to viewers (*Language Arts Survival Guide*, 208). The book, *The Joy of Photography*, explains further that in a photo essay

a series of pictures is organized to give a deeper understanding of a topic than one picture alone ever could. . . much of the impact of a photo essay comes from the size, arrangement, and sequence of the pictures, as well as their individual content. (226)

# **Possible Formats**

- · scrapbook pages
- glossy magazine pages
- posterboard display

# **Suggested Procedure**

- 1. As always when trying a new form, examine as many examples as possible, and identify effective elements. Several examples are provided below.
- 2. Choose your subject. Make sure it is a subject you care about and that you feel your viewers can be persuaded to care about. Topics can be almost anything, such as
  - making music—images of people singing and playing instruments as they make music
  - being the best you can be—images of people of all ages and talents achieving a moment of success
  - helping hands—images of people in your community working together to help others

(Language Arts Survival Guide, 208)

- 3. Think about your purpose. What effect do you want to achieve? Do you want to create an atmosphere or mood? Stir emotion? Encourage reflection?
- 4. Think about your options. You could use just photographs—a collection of images or a series that tells a story. You can use photos of landscapes, people, animals, or objects—in action, candid, or arranged in a pose or still life. You can combine words—poetry, quotes, captions, etc.—with the images. You can collaborate with someone and either take photos inspired by your partner's words, or inspire your partner to write texts based on your photos, or both.

5. Collect photographs. You can use existing snapshots, cutouts from magazines and other sources, or take new photographs. If taking new photographs, experiment with camera angles, distances, lighting, sharpness of focus, and arrangement of subjects, so that you can choose those that have the emotional effect you are after. For example, diagonal or converging lines may connect parts of the picture or direct the viewer's eye to where you want it to go. Remember the "rule of thirds" (see **Appendix D: Elements of Art and Principles of Design** or **Appendix K: Storyboard Guidelines**). Contrast in lighting can be manipulated for specific effects. Deliberately overexposed or "high key" or low contrast photos result in details being blurred in the overall brightness for a dreamy effect. On the other hand, "low key" or high contrast photos have a particularly dramatic effect.

Also, if using new photos, plan to photograph the following:

- a) images that can be used to introduce your subject, establishing a mood or setting
- b) others to be used in a larger size to develop the central theme or story, and relate major events
- c) others to be used in smaller sizes to supplement the main images or provide transitions
- d) images that will give a sense of completion to use at the end of your essay (*Joy of Photography*, 226-7)
- 6. Select the photographs that are most effective and say what you want to say about your subject. Try to show different aspects of your subject.
- 7. Arrange your photos in the most effective order or design. Again, experiment with many arrangements before you decide, doing a rough pencil layout before having the photos enlarged or cropped and positioned. Consider any text you are including, choosing the most effective font and size of type. Keep in mind the principles of design (see **Appendix D**).
  - Also title your essay and incorporate the title and your name into your design.
  - At this point you may want to share your essay with your response partner and revise your design using his/her feedback.
- 8. Proofread any text carefully and once you are sure you have the most effective design, attach your photos to your posterboard or scrapbook pages or print your essay on your computer (if you were able to scan your photographs).
  - You may want to ask someone to write an introductory essay to your photo essay.
- 9. Display or publish your photo essay in some way, so that you can determine its effect on an audience and share your vision with others.

# **Examples**

The following examples are included at the end of this appendix:

- "Illusion Midway Sideshow" by William Eakin (Border Crossings, Fall, 1994)
  - all photos with the only text being the title and artist's name
- "Mexican Mennonites: The Return" by Larry Towell (*Border Crossings*, Spring, 1992)
  - includes captions and an introductory essay by the artist
- "Black and White and Light: The Photographs of Suzanne Gauthier" (*Border Crossings*, Fall, 1988)
  - introduced by Hilary Michaels; an interesting example of photographing arranged still lifes or tableaux of objects and other art
- "The Indescribable Lightness of Being Photographed: Ernie Kroeger's Broadview Road Project" (Border Crossings, Winter, 1988)
  - introduced by Robert Enright; a series of portraits of the people living on one street over the course of a year
- "Animalscape: The Photographs of Robert Barrow" (Border Crossings, Fall, 1987)
  - a good example of how composition and lighting can show ordinary subjects (farm animals) from original perspectives

Unfortunately, reproductions of these photographic essays do not do justice to them, so you are encouraged to find their original publication in back issues of *Border Crossings* magazine, and/or to seek out other examples in art magazines and books.

### Resources

- Border Crossings: a Magazine of the Arts—published in Winnipeg, Manitoba, a quarterly magazine that has won many awards, and that regularly publishes photo essays or "portfolios."
- *The Joy of Photography* by the editors of Eastman Kodak Company, Reading, MA: Addison-Wesley Publishing Company, 1991.

# **Specific Learning Outcomes**

Creating a photo essay gives the opportunity to achieve the following specific learning outcomes:

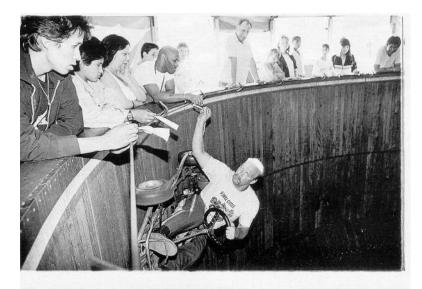
- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotion, and behaviour.
- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.
- 3.3.1 Organize and reorganize information and ideas to clarify thinking and to achieve desired effect.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.
- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.

- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.2.5 Use appropriate strategies and devices to enhance the impact of presentations.
- 4.4.2 Select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response.
- 5.2.1 Demonstrate the value of diverse ideas and viewpoints to deepen understanding of texts, others, and self.
- 5.2.2 Identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others.
- 5.2.3 Analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

# Notes



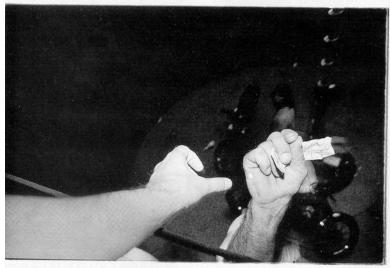
**"Illusion Midway Sideshow" by William Eakin:** Reprinted from *Border Crossings* 13.4 (Fall 1994): 19–25. Copyright © 1994 by William Eakin. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004)*, as extended on August 26, 2004.







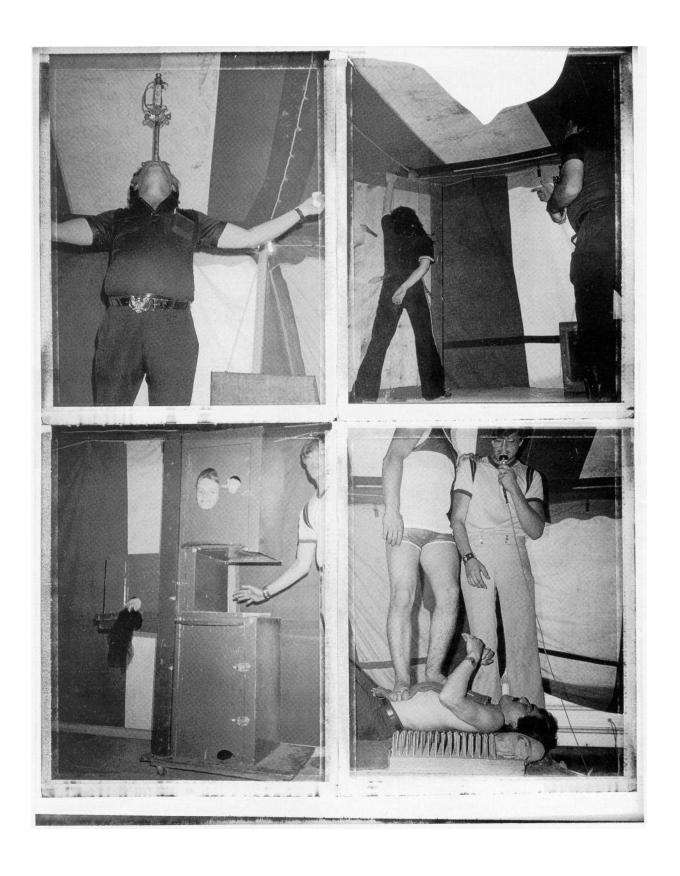


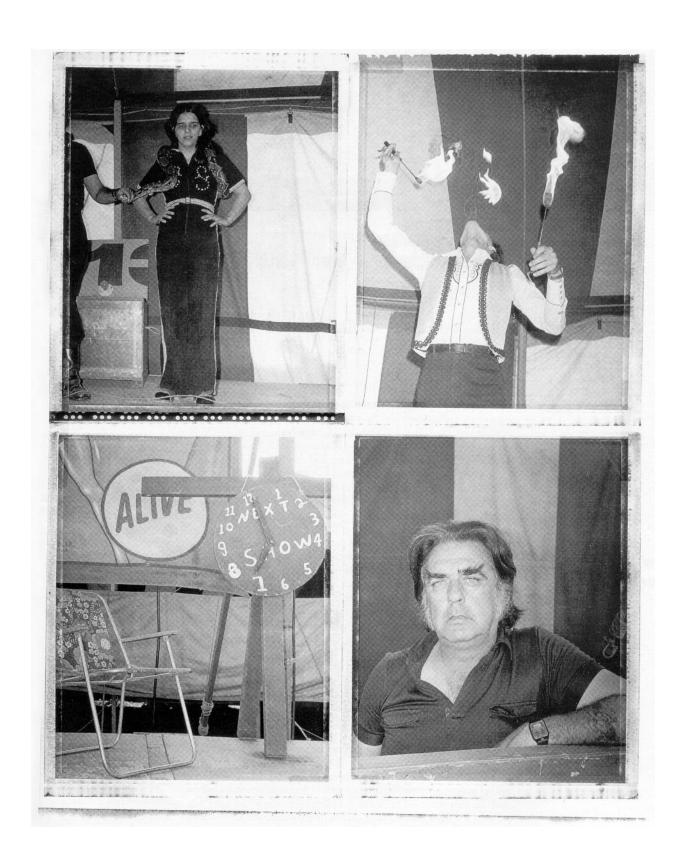












# Notes

# Mexican Mennonites

I MET MY first Mennonite immigrant to Canada in an autobody repair shop in southwestern Ontario. He wore plastic netting salvaged from a bag of oranges over his hair and his gums were bleeding. The night before at his kitchen table, he'd pulled out two of his own badly infected teeth with a pair of pliers. His eldest son, 14 years old and one of ten children, had recently broken his arm. David Sr. made a cast from a cardboard box and wrapped it in masking tape. He was working for minimum wage, sweeping the floor and sanding cars. It was 5:00 p.m. He leaned the broom against the wall, then climbed into and drove off in an unlicensed and uninsured pick-up truck.

In 1874, 8000 Old Colony Mennonites left Russia to establish Canadian settlements in southern Manitoba and Saskatchewan. Less than 50 years later, nearly 7000 of the most conservative

members migrated from the Canadian prairies to newer reserves in northern and central Mexico. The attempted imposition of the military draft and state control of school curricula had once more forced an exodus. These Mennonites felt that only migration would preserve their religious heritage. Their personal identity, however, would once again be challenged on Canadian soil.

In recent years, the inability of the new Mexican colonies to sustain a burgeoning population has created a landless peasantry. An uncompromising and authoritative church that admonishes them for seeking 'outside' employment (often to the point of excommunication), coupled with a collapsing Mexican economy, has pushed many Old Colony Mennonites out of the cloister and into the seasonal labour market of Ontario vegetable farms. They arrive in vans and pick-up trucks, lured by glorious tales of ripe tomato fields.

In 1985, the Agricultural Employment Services in Kent County placed eight Mennonite workers. In 1991 they placed 1700. Eighty percent of Kent County's cucumber and tomato fields are now harvested by Mennonite immigrant and migrant families. Ninety percent of the adults are illiterate and unemployable in anything but field labour and minimum wage jobs. Most live scattered throughout



the townships in run-down farmhouses rented from agribusiness owners (who also serve as seasonal employers). The distance families must travel to meet together, added to their social awkwardness, creates further isolation. Welfare assistance is often the mainstay through long winter seasons. Many of the illiterate fathers, forced to 'sink or swim' in mainstream Canadian society, suffer a sense of personal failure which leads to dysfunctional family relations and family abuse. The 'weird kids' who attend public schools are ridiculed, often dropping out before legal age. The school system has no flexibility for children who must help support the family through the vegetable planting and harvesting season. For mothers at home, social contact continues to be limited to other Mennonites. With extended families out of reach, they float in lonely kitchens. Most never learn English, never

attend a class and develop no societal relationships.

Mexican Mennonite migration to Canada began 30 years ago and has reached an apex. Many continue to live a transient life, journeying the highways back and forth from Mexico. At the core of their soul, they long for and romanticize the society they left behind. But for those who struggle with God at the end of a hoe, the haven of land, church and community may be at least a generation away.

Dyck and Klassen families (Zacatecas, Mexico) planting tomatoes, Kent County, Ontario, 1991.

Dyck and Klassen children (Zacatecas, Mexico), Kent County, Ontario, 1990.

Children of migrant and immigrant Mexican Mennonites work long hours with their parents during vegetable pianting and harvest seasons. Twelvehour work days are common.

# THE RETURN



PHOTOGRAPHS AND INTRODUCTION BY LARRY TOWELL



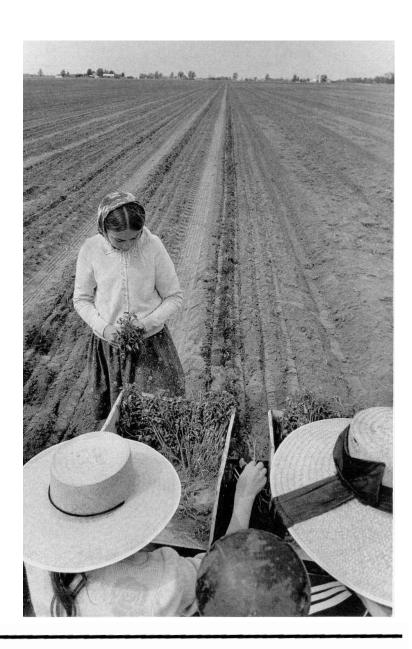


ABOVE Mennonite camp, Cuauhtemoc area, Chihuahua, Mexico, 1991.

### BELOW

Margaret Wieler with family on a Sunday, Lambton County, Ontario, 1991.

Sunday, the only day not spent in field labour, is the day to attend church and visit other Mennonites. However, many, away from community and peer pressures, have abandoned church attendance altogether. For some, this represents a means of rebellion against an authoritarian church. Others were excommunicated in Mexico for such "transgressions" as owning an automobile, adultery, alcoholism, or a variety of social and personal violations of church and Biblical teachings.



Planting tomatoes, Kent County, Ontario, 1991.







TOP Poorer Mennonites live in adobe houses. Nuevo Casas Grandes, Chihuahua, Mexico, 1991.

MIDDLE and BOTTOM Nuevo Casas Grandes, Chihuahua, Mexico, 1991.

Nuevo Casas Grandes was established in the mid-1970s by the more conservative Mennonites who left the Cuauhtemoc area. There only true "horse power" is allowed for personal transport. The pick-up truck belongs to a visiting Mennonite from the Cuauhtemoc.





ABOVE Homes are usually made of cement slabs with brick-moulded lines.

BELOW Margaret Wieler in pepper field, Middlesex County, Ontario, 1991.

Maria Thiessen with laundry. The shed on the right houses wringer washing machines run by electric motors. The water tower holds water pumped by electricity to the elevated tank. Electrical power lines were installed in this camp in 1991. The Cuauhtemoc area of Chihuahua is inhabited by over 160 Mennonite camps ranging in size from 25 to 100 families. Unlike its more conservative sister communities electricity, pickup trucks and rubber wheeled tractors are commonplace.



John Wieler, who has spent three seasons in Canada, watches his cousin in Nuevo Casas Grandes milk one of the cows. The milk is picked up at the roadside by horse and wagon and sold to the nearby Mennonite cheese factory. Each farm has a herd of cows that represents an important source of income. With dairy and commodity prices in Mexico twice as high as those in the U.S., Mexican Mennonites fear that free trade with the U.S. will destroy the economic viability of their communities.



Chihuahua, Mexico, 1991. Early morning milk pick-up. The milk is transported to a local Mennonite cheese factory.

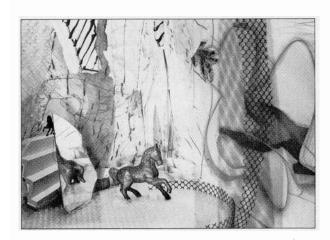


# Notes

# BLACK AND WHITE AND LIGHT

# THE PHOTOGRAPHS OF SUZANNE GAUTHIER

#### by Hilary Michaels



O THOMAS WOLFE'S claim that you can't go home again, Suzanne Gauthier would respond "Nonsense." Not only does she "go home" often but home is the ongoing source of much of her work.

Once you've left and whether the exile is forced or voluntary, home remains just that. In art-making, especially, it serves as a focus and the material produced—painting, literature, music—confirms that attempts to recreate the idea of home or, less happily, to expunge it, are persistent and remain with the artist.

Having left Winnipeg and its surrounds, Gauthier attributes her palette, her incisive use of shadow and line, her fascination with flatness and her interest in illusion to "home." In Winnipeg this past winter for the openings of two exhibitions of her paintings, drawings and photographs, she explained how home finds its way into her work. "I was at my parents' farm last week. It was a beautiful day with that sparkly fake snow that you get only in Winnipeg. I was thinking—who's been here to set this up? I went for a snowmobile ride on the river and I realized where my art and the light and dark dialogue come from. It does come from here.

You have those strong shadows because you have the sunlight and all the trees bent over with their black trunks and there was white snow on the black trunks. I went for a ride between three and four in the afternoon and there were all those shadows. And you have all these striations on the river and moving on the river it was almost like black light except much nicer. But it's light and it's dark. What colours do you have here? It's light and it's dark and there's no middle ground. There's just foreground and background.

With my work I deal with this illusion of depth or I'm dealing with this very shallow space. I really do think it's a conditioning from the prairies. Of course in the winter it's so much more striking. You've just got dark and light. <sup>29</sup>

In making the photographs in this portfolio, she's rooting in her own archaeology. She pulled forward pieces from her past, fragments of her clay work, portions of drawings, objects given to her by friends, cut-outs and drawings she'd worked and reworked. Then she created small tableaux no bigger than two to four feet in height and depth. She added mirrors and manipulated light but the objects she was after came later. These little stage sets, these small fictions, weren't the thing. The finished pieces are the photographs she's taken. With these small environments she's established the distance of illusion. One further remove to the photographs and she's back home, back to the prairies, the black and white light. She says, "The thing about a photograph is its flatness—the absolute deadly slick surface."

The photographs in this portfolio aren't landscapes and you can't immediately pick out prairie sunlight or a snowmobile ride on the frozen river, but it's all there. Home. ◆

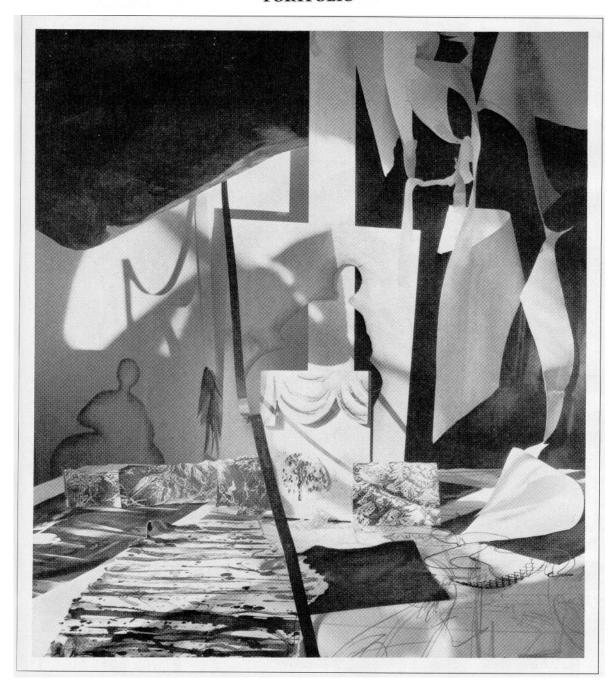
"Black and White and Light: The Photographs of Suzanne Gauthier" by Hilary Michaels: Reprinted from *Border Crossings* 7.4 (Fall 1988): 56–63. Photographs copyright © 1988 by Suzanne Gauthier. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004)*, as extended on August 26, 2004.













# Notes

# The Indescribable Lightness of Being Photographed Emie Kroeger's Broadview Road Project

by Robert Enright

Wouldn't it be more interesting to photograph hookers and drug addicts?

- Robert Goldsmith

We just want to look human.

- Phil Shaw

ONE OF THE chief functions of documentary photography in the 20th century has been to act as a witness to the extremities of human character and behaviour. These attenuated states offer up humankind in the guises of the good, the bad and the ugly as well. Within this generic trinity fall artists and subjects as different as Margaret Bourke White and her migrant workers; Diane Arbus and her outsiders and freaks; and Weegee, a.k.a. Arthur Fellig, and his pathetic brotherhood of victims. Documentary has about it the slightly foul odour of life pasing into death; its very insistence on getting the thing as it was becomes the first step in chronicling the thing as it would cease to be. All that grittiness, all that catch-as-catch-canning is a prophecy, an ironic investment in the terminal future as much as a testimony to the permanent present. Robert Frank's classic, The Americans, is the apotheosis of this kind of record-and-loss documentary; its surface indifference can't mask a dis-ease with the instability that it captures.

Ernie Kroeger's documentary photographs aren't like that at all. They are a straightforward attempt to document

the people who live on a single block of Calgary's Broadview Road. There are no histrionics and no dark cellars involved; the Broadview Project was intended to function as "a celebration of everyday life."

Kroeger operated like a classicist with a slightly elastic sense of the unities of time and place: he took the photographs within a year (from January 18, 1986 to January 18, 1987) and he worked on a single street. The Shaws bookend the 62 photographs; their attitude to the camera is basically the same at the end of the year. The family has not only grown up, it has increased in size. These images are less about loss than about increase. Their essential disposition is one of generosity and optimism. Kroeger has no interest in working the secrets hidden between the lives of these people; he's not John Updike with a camera, exposing a middle class composed of closet voluptuaries.

This world is pretty much as it appears; the neighbourhood plays games, adapts to the cycle of nature and looks out through shadows to the light of day. Significantly, all the photographs are taken during the day, and most of them outside where there's nothing to hide, or at least, where things can't be hidden. In the hands of another photographer, certain of these images could have turned sour: Dave and Pip could have deformed back into the shadows; instead, she executes a curtsy and he begins to form a wan and genial smile. At first glance, Owen and the Animal Tree looks like territory staked out by Arbus for her terrifying small adults. But after another take you realize Owen is closer to Sarah Moon and her world of self-delighting, direct children.

When the unusual turns up in these images, it is decorative; when the unexpected happens, it is only surprising, like an un-birthday present. It's a world where nothing suffers damage; where shadows are not dark, but dappled. The dark is simply a way of intensifying, of drawing attention to the light. Kroeger has documented a place in which Gerard Manley Hopkins, the bright light of early 20th-century poetry, would feel a sense of community. "Glory be to God," Hopkins writes in a perfect well-lit poem, "glory be to God for dappled things."



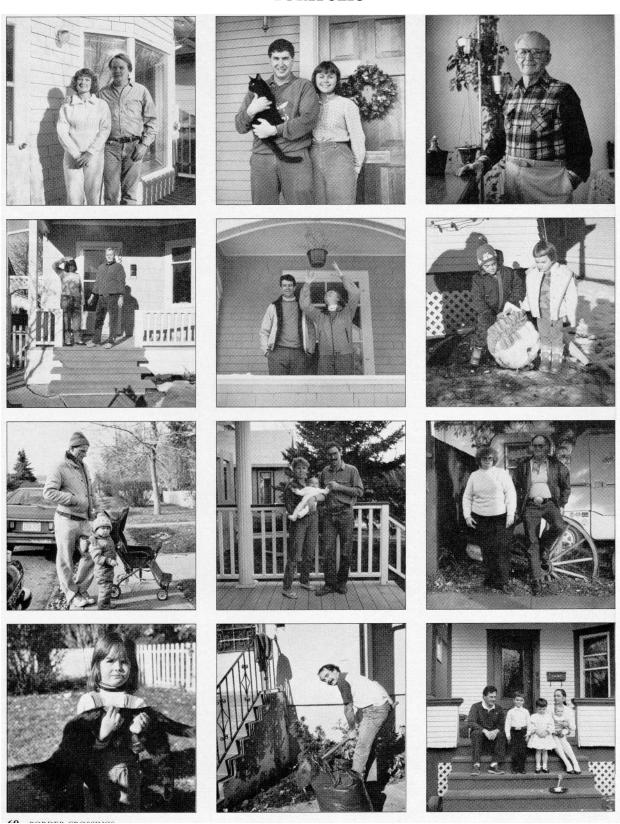
Owen and the Animal Tree

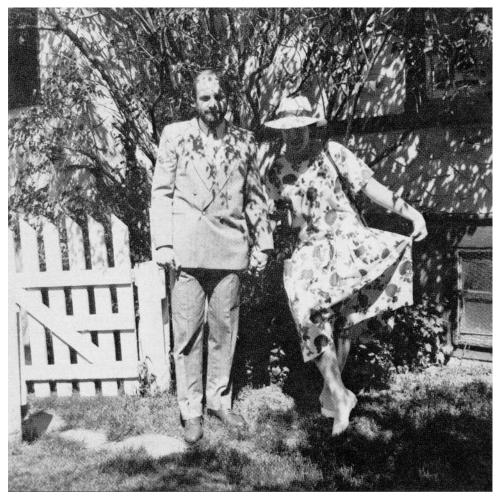












Dave and Pip

# ANIMALSCAPES

the photographs of

# ROBERT BARROW

by Meeka Walsh



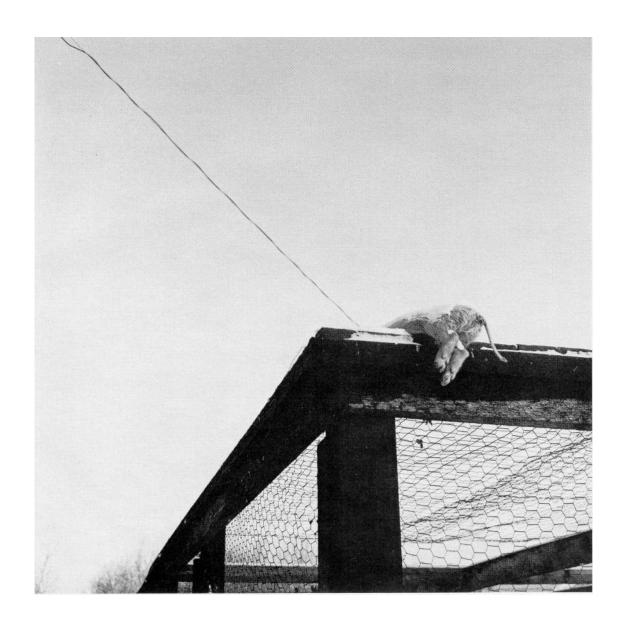
"Animalscapes: The Photographs of Robert Barrow" by Meeka Walsh: Reprinted from *Border Crossings* 6.4 (Fall 1987): 68–75. Photographs © 1987 by Robert Barrow. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004)*, as extended on August 26, 2004.















# Appendix I

# **Short Fiction Guidelines**

#### **Definition**

Fiction is narrative prose writing drawn from the imagination or an invented story, rather than one that claims to be factual. Although a narrative element or story is usually part of a fictional piece, short fiction is no longer expected to follow a strict storyline with a beginning, middle, and end—it can circle around or move back and forth among various events. Short fiction ranges from the "short, short" or "postcard story" of one to two pages to much longer pieces.

#### **Possible Formats**

- Postcard story (one to two pages)
- Short fiction (longer than two pages)
- · Children's story
- Graphic fiction (comic book format)
- Hypertext (with different narrative paths linked to key words)

#### **Factors to Consider**

#### Character

Many fiction writers begin with a sense of the characters and see what they do in particular situations. You don't need to know everything about a character before you begin, but can watch the character develop as she/he acts and makes choices in the scenes you write. You should develop characters gradually with details interwoven into the narrative, rather than one block of description.

*Physical description* can be given in one or two suggestive and unpredictable details and gestures.

*Actions* of characters in everyday habits and moments of crisis reveal personality.

*Dialogue*, that is, what characters say, how they say it, what they avoid saying, and what other characters say about them, develops characters in fiction, as in drama.

Interior thoughts of characters also reveal their complexity.

You can also deepen a sense of character by associating a character with a *symbolic object*.

The *name* of your character (or the choice to keep a character's name unknown) can also be meaningful. Choose interesting and evocative names that are both memorable and individual.

Suggestions for Experimentation—Character

- 1. Collect scraps of overheard dialogue, descriptions of people, and telling gestures that spark a character.
- 2. Think about people who affected you as a small child, your "firsts"—first bus driver, first scary person, first priest/minister/rabbi, etc. (Hodgins, 105)
- 3. Try writing brief scenes of your character entering a room, at work, during the first hour in the day, etc.
- 4. Find characters by exaggerating an aspect of your personality, or imagining yourself in a different life, or disguising a person you know, or combining character traits of people you know, or taking them from news articles or advice column letters.

# Experience/Episodes/Tension

In addition to characters, you need to consider what those characters are going to experience, what sorts of episodes will reveal the development of the characters. Such experiences can range between the highly personal events that profoundly affect the individual but may not change the world to the highly social type of story that uses a personal experience as a way to illuminate society.

You can draw on your own experiences and imagination, look through news articles for ideas, or even "steal" stories from well-known fairy tales, films, classic literature, family anecdotes, urban legends, and so on. Some writers develop their characters so thoroughly that the characters seem to create the story on their own. You can try this, focusing on what your character(s) would do in whatever situation you place her/him/them.

However you choose the experience you're going to write about, try for something that interests you, that you care about, or that you don't quite understand. You want to reveal some complexity about it, rather than just relate an interesting anecdote—how someone or something has changed as a result.

Traditionally, the events of a story are spoken of in terms of **plot** and **conflict**, plot being the connection of each event to the others, and conflict and its resolution being the main force moving the story onward. Contemporary fiction often moves these to the background, focusing more on insights gained through or examination of tensions. Whichever is appropriate to your own work, you need some sort of tension, if not a full-blown conflict, to keep the reader engaged enough to keep on reading, something intriguing or disturbing enough to focus the reader's attention.

#### Narrator

The narrator is the voice that tells the story. This voice can be that of a character in the story or of someone outside the story. If a character, the character can be a main one or a secondary one, an observer. Whichever it is, the narration is limited to that one character's point of view and the story is told in the *first* person (i.e., "I went there.") telling only what that one character experiences, thinks, and finds out from other sources.

If the narrator is outside of the story, on the other hand, a variety of points of view can be used. The narrator can still limit the narration to the point of view to a single character and tell it in either *second person* (i.e., "You went there.") or *third person* (i.e., "He/She went there."). In the third person, the narrator can shift from the point of view of one character to another's. Or, the narrator can be omniscient, all-knowing, able to tell the experiences and thoughts of any and all characters and to look at the big picture of the whole story. Finally, a third person narrator can be objective, reporting only what can be seen and heard but not the inner thoughts of characters—the "fly on the wall" approach.

Each of these types of narrators contributes to certain effects, but also works within certain limitations. See the chart "Types of Narrator" on the following page. Generally, choose the type of narrator that "feels right" for your story. Experiment with different ones until you find the right one.

Whatever narrator you choose to tell the story, you have to pay attention to the **voice**, which includes the kinds of words the narrator chooses and how they are put together. Does the narrator speak in long, flowing sentences with multisyllabic words or in short sentences with mainly one-syllable words? Even such factors as the verb tense to use must be considered here. The voice also includes the tone or attitude the narrator expresses toward the characters and the story. Does the narrator condescend or express sympathy? Does the narrator look on the story with irony? take a superior view of the characters?

One last concern related to the narrator, which is tied to the type of narrator and the voice of that narrator, is the narrative distance. The narrator can move in close, describing characters and their thoughts and feelings in detail or can move out, describing the bigger picture more objectively. This distance is also tied to the pace—close-ups take up more space, slow the story down, and should present a significant moment, whereas long shots can cover more story in less space and speed the story up.

Types of Narrator			
Narrator	Effect	Limitations	
1. first person (main character)	<ul> <li>gives a sense of intimacy, and a quick identification of reader and character</li> <li>can add suspense</li> <li>good for characters with distinctive voice</li> <li>good for exploring motivation</li> </ul>	<ul> <li>monotony of too many "I"s</li> <li>limited to what one character experiences, knows, wants to tell</li> <li>difficult to keep consistent</li> </ul>	
2. first person (observer)	<ul> <li>maintains personal voice</li> <li>useful to give direct commentary on main character and story as a whole</li> <li>can add introspection which may not be in the main character's personality</li> <li>can add suspense</li> </ul>	<ul> <li>reliability of observer's knowledge and motivation for telling story is in question</li> <li>see limitations of (1) above</li> </ul>	
3. second person	• gives a sense that the narrator is talking to an earlier self, a sense of a divided consciousness	• can seem that the reader is the character and reader may not go along with all the "you" experiences	
4. third person (omniscient)	<ul> <li>has freedom to cover all angles of a story, know all characters thoroughly</li> <li>good for stories/novels that cover a wide scope</li> </ul>	<ul> <li>readers today may resent a narrator who knows everything</li> <li>reader needs to be willing to trust the narrator's wisdom and judgement</li> </ul>	
5. third person limited	<ul> <li>has intimacy of first person, yet freedom to move out when wanted and give a broader view</li> <li>can give narrator's attitude toward character(s)</li> <li>can give effect of "double vision"</li> </ul>	have to be purposeful and subtle about shifts in distance	

Types of Narrator (continued)			
Narrator	Effect	Limitations	
6. third person limited but rotating among characters	<ul> <li>reader knows and identifies particular characters</li> <li>useful for creating suspense</li> <li>can keep other characters on hold while focusing on one at a time</li> <li>keeps the "double vision" of consistent narration</li> </ul>	have to choose carefully who to and when to limit story	
7. third person objective	• useful for emphasizing themes about such things as isolation or detachment of characters, or meaninglessness of harshness of life	• story (action and dialogue) has to be strong enough to mean something without the influence of a narrator's tone or character's feelings	

#### Time/Pace/Structure

How you handle time in your fiction includes the pace of particular episodes and the structure or how you order those episodes. To make decisions about these, you need to know which episodes are most important to your story and when you want your reader to experience them. You also need to be able to signal shifts in time.

Generally, as stated in the "Narrator" section, close-up dramatizations of a scene slow down the pace and force the reader to pay attention to the details, so this type of scene must be particularly important. On the other hand, long periods of time can be covered quickly in a simple sentence of straight narration or summary (such as "Then he went away to university for four years.") if the events during that time are not particularly relevant to the story you want to tell. You can also simply omit or leave out parts.

As far as the structure or order of episodes, you need to consider the best place to begin and end, and how you want to get from beginning to end. One basic structure is what Hodgins calls "horizontal structure," moving along in chronological order with each event leading to the next. This type is not very demanding of the reader and so may not involve the reader as much as you might like. An alternative to straight chronology is to start as far into the series of events as you can, and fill in necessary past episodes through the use of flashbacks. You can also arrange episodes in an order that follows thematic association rather than

time sequence, and/or have the episodes circle around the central event, or build gradually toward the ending. You can start with the ending and move backwards to the beginning.

Signals of shifts in time include simple transitional words or phrases such as "then" or "after a few years of peace;" changes in verb tense, say from past tense ("As he watched her, he remembered . . .") to past perfect (". . . how they had sat together in fourth grade"); and textual features such as leaving a blank space or including a line of asterisks between sections.

Your choice of how to order episodes and move from one episode to the next will affect the connections the reader makes, the development of characters and their relationships, and the overall theme or worldview you express.

Suggestions for Experimentation—Time/Pace/Structure

- 1. Experiment by dramatizing scenes and later summarizing one at a time to see which are most important to see in detail and which can be effectively stated in summary.
- 2. Experiment with beginning at different points and learn to recognize the ending—cut off beginnings and endings of drafts as far as you can, filling in necessary information somewhere in the middle.

# Dialogue

As pointed out in the section about pace, one way to slow down the narration is to dramatize it and show in detail all that happens and is thought. A big part of dramatizing, as opposed to summarizing or narrating, is the inclusion of dialogue.

Dialogue in fiction has in some ways the most powerful effect on readers—it is in dialogue, rather than in description or narration, that the reader directly experiences the text (and doesn't have to rely on visualizing)—the reader hears exactly what each character is saying, not the narrator's interpretation.

Dialogue in fiction can do several things:

- 1. It develops characterization—of the speakers, and of who they are speaking about, not only in what they say and how they say it, but in what they avoid saying.
- 2. It can give hints about what is to happen (foreshadow) or direct the reader to upcoming events. For example, "I hope you're this cheerful the next time I see you."
- 3. It can bring in or reinforce elements of context (place, time) or patterns of imagery in ways that add to the overall theme or worldview of the work. For example, "There's that yellow bird again, so tiny yet so bright."

The best dialogue does more than one of these things at once. You should pay close attention to what characters say and avoid saying, and how they say it. Each character should have a distinctive voice or way of using language which includes a particular vocabulary, the length and structure of sentences, favourite expressions, accent, rhythms of speech, and so on. The best way to develop an ear for how people speak is to listen—deliberately eavesdrop on a variety of conversations and practise recording exact words either at the time or soon afterward.

While you want the dialogue to be authentic, you do not want it to be exactly like real conversation. You want to cut dialogue back to the phrases and sentences that achieve the purposes listed above, and leave out the many repetitions, *ums* and *ahs*, and meaningless phrases of real conversation. Even if the occasional *um* is necessary to characterize the hesitancy of a speaker, you do not need very many to make the point—certainly not as many as a real speaker might use.

By making your speakers talk as distinctly as possible, you lessen the need to use "speech tags"—the "he said," "she asked" expressions used to identify speakers. Try to use them only when necessary, and keep them to the simple "said" or "asked" rather than "roared ferociously" or "whimpered pathetically." The aim is to let the reader focus on the spoken words and not be distracted by the narrator during a dramatic scene.

#### Context

The context of the story is the setting, or place and time. How much detail you give about either of these is up to you. Having a specific setting can add authenticity to a story. On the other hand, a story that takes place in no particular place or time could imply a world where time and place are unimportant. You may want to describe a setting in considerable detail if you decide it reveals something about the characters, reflects a particular mood, is an important part of something that is happening, or contains an image or symbol that is part of a pattern in your story.

If you decide to describe a setting in detail, take care in how you describe it. Consider the distance and point of view from which you want the reader to picture the details. Keep the language as simple and concrete as possible. Consider connotation and use words that reflect the mood or tone you want. Try using metaphors and/or similes, especially if they add to an overall effect you are aiming for, but only if they are fresh (not clichéd) and truly add to the reader's ability to imagine what you are describing (that is, if the simile truly makes it easier to smell her socks or to picture the sunset). Details are often best expressed in short and simple, rather than long and complex, sentences so the reader is able to pause and attend to each part of an image.

Unless the particular place or time is a focus of your story, you can probably describe it in incidental bits of details as they come up in the narration, rather than in one big chunk at the beginning. (Incidentally, this is true of descriptions of characters as well.)

## **Patterns/Connections**

Patterns of imagery and the use of **metaphor**, **symbol**, and **allusion** can all add depth to a work of fiction, and can all point toward a **theme**, but it is not a good idea to consider these elements early in the writing process. Forcing symbols into a setting or insisting a character act out an idea or theme you have will inevitably make your story seem contrived and artificial to the reader.

However, once you have your characters in action, and after you have written at least one (probably more) draft, you can reread with an eye toward these patterns or connections. Perhaps you notice an object such as a worn runner is mentioned a couple of times. Does this act as a metaphoric description of some aspect of your character's personality? Could it be a symbol of some larger idea of the story? Does it connect to other images of old clothing throughout the piece? Do you associate it with some other story, fairy tale, work of art, film, or poem you know?

If you notice such possibilities, you may want to experiment with making these patterns or connections sharper—repeating a descriptive phrase, quoting another work, spending more time describing metaphorical or symbolic objects, or creating a title that signals the importance of a particular pattern or connection. Or, you may want to cut back on the use of certain colours associated with certain characters or a too-obvious reference to another text. Whatever you do, be certain that it fits with your characters and their experiences—don't impose symbols and meanings on them to sound "literary." And at no point should you explain to the reader what you intend these images, metaphors, symbols, and allusions to mean. Present them as part of the story and the reader may then read and reread to figure out the meanings. Often the reader finds more such levels of meaning and symbolic interpretations that the author ever consciously intended.

#### **Suggested Procedure**

**Note:** The process of writing fiction is very individual, not only to particular writers, but to particular works. You may write one story one way, and proceed through another in a completely different way. Therefore, use the following "suggested procedure" in a very general way, and feel free to modify whenever you like. Remember too that the process is recursive rather than linear, so you can do the steps in whatever order works, and go back to do more of one after you've moved on to another.

- 1. Read a wide variety of examples of what you'd like to try. Pay attention to the way each story you read handles the "Factors to Consider."
- 2. Reread various journal entries and any notes you may have kept for yourself, looking for beginnings of stories, characters, bits of dialogue, etc. that you're interested in exploring.
- 3. Fiction writer Jack Hodgins advises to draft in bits—of description, dialogue, monologues, etc. until one bit takes off or you begin to see connections between the fragments (37). Donald Murray suggests that once you know your character, you draft scene by scene, sketching in a scene briefly and going back later to add "layers" (1996, 85).
- 4. Consider all the factors and experiment with them, i.e., try different points of view or different leads, highlight various episodes.
- 5. Once a draft is in place, rewrite or retype your first draft completely to allow yourself the freedom to make big changes—don't just write on the first draft.
- 6. Once your story is as good as you know how to make it, share the draft with your response partner to get a clear idea of its effects on a reader. This is particularly important to see if the tone you intended is coming through. Your reader will let you know if it is funny or moving in the right places. Your reader may also trigger new areas to develop or notice parts that don't fit.
- 7. Rewrite or retype at least one more draft, taking into account the comments of your reader(s).
- 8. Repeat previous steps as often as you feel necessary (or have time for) until you're satisfied with your story.
- 9. Do a careful edit, marking your draft, checking word choice, sentence structure, spelling, punctuation, and capitalization.
- 10. Rewrite or retype your final copy.
- 11. Proofread your final copy for inadvertent errors.

## **Examples**

- "A, B, and C: The Human Element in Mathematics" by Stephen Leacock (Sequence 1)
- "Gertrude Talks Back" by Margaret Atwood (Sequence 3B)

### Resources

- Writers INC (sections 319 to 330 in the 1996 edition; pages 168 to 173 in the 2001 edition)
- A Passion for Narrative: A Guide for Writing Fiction by Jack Hodgins
- Writer's Mind: Crafting Fiction by Richard Cohen
- Crafting a Life in Essay, Story, Poem by Donald M. Murray
- · What a Writer Needs by Ralph Fletcher

### **Specific Learning Outcomes**

The writing of a work of short fiction, taken through all the stages of creation from prewriting to editing, gives good opportunity to achieve the following specific learning outcomes:

- 1.1.1 Weigh and assess the validity of a range of ideas, observations, opinions, and emotions to reconsider and/or affirm positions.
- 1.1.2 Invite diverse and challenging ideas and opinions through a variety of means to facilitate the re-examination of own ideas and positions.
- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.1 Explain how new knowledge, ideas, experiences, and perspectives reshape knowledge, ideas, and beliefs.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotion, and behaviour.

- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.
- 3.2.1 Evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.
- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.3.1 Analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects.
- 4.3.3 Know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources.
- 5.1.3 Recognize how language choice, use, tone, and register may sustain or counter exploitative or discriminatory situations.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

### Notes

### Appendix J

### **Revision Strategies**

Revision is an essential step in any process of crafting a text for an audience. To enhance the aesthetic experience of an audience, you want to make your text rewarding not only on the first reading, hearing, or viewing, but on subsequent ones as well. Many people judge a book or a film excellent if they continue to "get more out of it" every time they experience it. So part of your crafting for an audience is to ensure that there are enough layers to your text to keep an audience intrigued beyond the first reading. At the same time, you want to go as deeply as possible into your subject for your own pleasure and satisfaction, and revising is a good way to do this. Donald Murray says, "The main reason to re-write is to discover the full depth and dimension of what you have to say" (44).

Read the revision section in *Writers INC* (sections 034 to 041 in the 1996 edition; pages 59 to 68 in the 2001 edition) for a general idea of the process, although note that *Writers INC* focuses on written (and often pragmatic) texts here.

This appendix outlines several strategies you may use to revise visual, aural, print, and other media texts. The strategies and approaches outlined in this appendix were chosen largely for their flexibility and general applicability to various types of texts. These strategies are to be used to "shake up" your draft, to help you to investigate other possibilities, and to provide another look at what your text could be. Throughout the course, you should play around with your drafts, rather than settle for the first draft that seems to work. Your early drafts may have nothing "wrong" with them, but that doesn't mean they can't turn into something radically different and more exciting. Revision is largely experimentation, and you never know what will work in a unique and refreshing way until you try it out. Remember, revise literally means to "look again."

It's a good idea as part of your revision process to keep a record of your revisions and copies of all drafts, so that you can demonstrate your purposeful experimentation. You should also make full use of your **response partner**, asking him or her to

- comment on areas you target—ask him or her to comment on the effectiveness of specific techniques or elements that you have tried out
- ask questions so you know where additional information is needed
- compare different versions of your text—ask him or her Donald Murray's (25) two basic questions: What works? What needs work?
- serve as an audience for your dictating from memory, acting out, and/or reading aloud your text

Additional guidelines for sharing writing are provided in *Writers INC* (sections 042 to 048 of the 1996 edition; pages 69 to 74 in the 2001 edition).

You may want to audiotape these discussions, so that you can refresh your memory later in the course when, during your portfolio assignment in Sequence 5, you discuss the usefulness of response partner collaboration throughout the course.

### Strategy 1: Cutting and Pasting (Focus on Organization)

The "cut-and-paste" revision strategy encourages you to play with the organization and arrangement of the verbal, visual, or aural elements of a text. It is a basic strategy that can help you to see your text and its possibilities in new ways, and to study possible effects relatively quickly and easily.

Three variations on the cut-and-paste method are given here.

- 1. Peter Elbow, author of *Writing with Power*, suggests cutting the best and liveliest bits out of your original draft, and playing with the arrangement of them until you find what you think is the most effective one (153).
- 2. Teacher and author Barry Lane suggests writing out each moment (and this would work for each image as well) on a separate card and shuffling them to let chance take a role in the possible arrangements (84-85).
- 3. Or, you could create a "story in a box" or "art in a box" by doing the following:
  - a) Take each moment or image on a card.
  - b) Revise it both as part of the larger text and as a text in itself.
  - c) Design a box to hold the moment or image cards.
  - d) Leave it up to the reader or viewer to shuffle the cards and create the text.

Follow this procedure to cut and paste your draft:

- 1. Make a copy of the draft you want to revise.
- 2. Choose one or more of the cut-and-paste revision approaches above and try it with your copied text. **Note:** To use cut-and-paste with an audio text, you can use two tape player/recorders to tape from one on to the other, or you can work from a written transcript of your text, rearrange it, and then record your new version(s).

### Strategy 2: Playing with Balance, Pace, and Distance (Focus on Organization and Content)

Another aspect of a text that you can play with when revising is the balance of pace and distance: how you balance the fast flow of time with slow, drawn-out moments, and how you choose your spots and balance when to zoom in for a close-up and when to look at the big picture from a distance. In visual texts, the aspect you are playing with is the direction you are leading your viewer to view the text and the length of time you are suggesting they spend with each area before moving on. You can control this through line direction, perspective, colour, and the various principles of design (see **Appendix D**).

You can **slow down** a part of a text by using longer sentences and words in prose, shorter lines in poetry, and detail focused on a particular moment in any type of text. In aural texts, you can physically control the pace and rhythm of voice, music, and other sound effects and how they are combined.

You can **speed up** a verbal text by skipping moments and details and by using shorter sentences in prose and longer lines in poetry. In visual texts, providing broad strokes and large forms allows the viewer to pick up what there is to see very quickly.

Controlling the distance from which the audience perceives a text is part of controlling the time. **Zooming in** on a moment slows the moment down and gives it extra impact. However, there are also times for **stepping back**, providing the big picture, the context around which one can reflect on the meaning of the detailed moments. This kind of big reflection can also slow down a text, particularly a narrative text with action.

When revising, you should carefully choose which moments to focus on and which to skim over, as well as when to balance detailed action with more distant reflection. The following guidelines show first a general way to proceed, and then a more specific way of revising that forces you to think in terms of what Ralph Fletcher calls "hot spots" (56) and Barry Lane calls "snapshots" and "thoughtshots." Read through the directions first and then decide if you'd like to follow the general procedure or transform your text into a picture book.

### General Procedure:

1. Reread (or re-view or re-listen to) your most satisfactory draft so far. As you reread, star moments or images that you see as the most crucial—ones with the most tension and interest and emotion. You can star printed texts in the margin, visual texts on self-stick notes, and aural texts either on a printed script or by taking notes as you listen.

- 2. Look at the text between these moments, and determine how much of it can be cut out and replaced with a transitional device. For example, if two key moments in a narrative are separated by a detailed description of how a character took a bus home, you could cut the description and replace it with the phrase "Back home." In poetry, you could replace cut lines with blank lines or a row of asterisks. Similarly, in a visual text, if you want particular forms or areas to stand out, rather than surrounding them with detailed lines and bright colours, surround them with a solid, neutral colour such as grey. In an aural text, repetitive musical transitions can quite effectively signal a move from one moment to another.
- 3. Next, "explode" the moments (Lane, 67) or slow them down. Fletcher (75) offers four ways to do this in print texts:
  - Dialogue to give the scene immediacy.
  - Include thoughts and feelings—not just what's happening to the characters, but what's happening inside them.
  - · Provide small details to slow the reader's focus.
  - · Use frame-by-frame slow motion describing the movements of the characters.

He cautions against using this slowing down too often—save it for the really dramatic moments.

Lane offers similar suggestions, saying one could insert

- "snapshots," which are passages where the writer zooms in with particular physical details (parallel to the third and fourth bullets in Fletcher's suggestions)
- "thoughtshots," which are passages of reflection on the patterns suggested by the details and which "often draw frames around stories and essays; they place events in a context and give the reader and the writer a reason to be interested" (44) (parallel to the second bullet in Fletcher's suggestions)
- dialogue

When creating the "snapshots" or small details, it is important to use specific, concrete words rather than general, abstract ones, and active, rather than passive verbs. For example, the words *Golden Delicious* give a much more specific picture than the word *apple*. For another example, active verbs avoid the use of the "to be" verb (is, are, am)—An active person *jumps* while a less active person *is jumping*.

If you are slowing down the key images in a visual text, try adding small details visually, and consider framing them with a visual frame.

4. Re-examine your resulting draft, paying particular attention to the rhythm and flow of it as a whole. Are there spots where the pace bogs down with too much detail? Places where more detail is needed to give the desired effect? Too many key moments or hot spots? Make any adjustments you feel are necessary.

### Picture Book Approach:

If you're having difficulty imagining which are the key or crucial moments in your draft, you can use the form of a picture book to do so. Make a plan in the form of a dummy copy of how your text could be transformed into a picture book (see **Appendix S**). If your text is verbal, decide where the page divisions should go and what the illustration should focus on. If your text is visual, decide how it could be separated into pages and what any accompanying words should focus on. Create and review your dummy copy and make any adjustments before going on to the next step.

Ask your response partner to read (or view or listen to) your resulting draft, targeting

- the overall flow and rhythm of the piece
- where the reading slows down—is that an appropriate place for it?
- where the reading speeds up—is anything important missed there?

### Strategy 3: Additions (Focus on Content)

You can add any or all of the following to verbal texts to deepen portrayals of character:

- dreams of characters or speakers
- memories of characters, speakers, or narrator
- · dialogue
- flashbacks
- interior monologues, which are passages that reproduce the flow of a character's thoughts directly in a "stream of consciousness" style

You can add any or all of the following to visual texts to add texture and resonance to images:

- layers of some other material (plastic, varnish, tissue paper, watercolour paint, etc.) onto the original
- · inserted frames of contrasting or reinforcing images
- · smaller details
- interior views (like animals in some Inuit art)
- decorative borders, possibly with cultural or symbolic elements
- repetitions of colours, shapes, lines, textures, etc.

You can add any of an infinite variety of sound effects and/or musical elements alongside or to the background of **aural** texts.

### Strategy 4: Mood Filtering or Tinting (Focus on Style)

Choices are made in every step of the creative process. During the revision stage it is important to look at the choices you've made and to try out various options so that you are satisfied that you made the best choices.

The choices you make with regard to words used (in verbal texts), visual elements such as colour and line (in visual texts), and aural elements such as pace, tone, and volume (in aural texts) contribute not only to the general meanings that can be made of your text, but also to the more subtle mood or atmosphere of your text.

The following technique of "mood filtering" (Noden, 102) or "tinting" a text with an emotion (Lane, 49) was designed for verbal texts, but can be adapted to visual and aural texts:

- 1. Read (or view or listen to) the latest draft of your text and decide on the dominant emotions or moods you want it to suggest.
- 2. Go through the text again and filter out any words and phrases (if a verbal text), any lines, colours, shapes, etc. (if a visual text), and any sound elements (if an aural text) that don't fit with the mood or that are inconsistent with it.
- 3. Now, replace the filtered elements with images (verbal, visual, aural) that tint or colour your text with that emotion. If your text is verbal, choose words with the appropriate connotations or nuances. If it contains thoughtshots or interior monologues, have the thoughts reflect the emotion being felt. If it narrates events, have them seen through the lens of that emotion. If it is a visual text, choose lines, colours, shapes, etc. (see **Appendix D**) that reflect that emotion. If it is an aural text, choose background noises or music with a pace, tone, and volume that create the mood you want (See **Appendix E**).
- 4. Share your new version with your response partner, asking him or her to pay special attention to the mood of the piece.

### Strategy 5: A Natural Voice/Eye (Focus on Style and Point of View)

Generally the quickest, most effective way to connect with an audience is through **voice** (if verbal) or **eye** (if visual). These are the aspects of a text that give the audience an idea of how the creator of the text sees the world and reacts to it.

The term "voice" as it applies to speech involves such factors as pitch, volume, rate, and tone. You can recognize the various voices you hear by the unique combination of these factors that each has. "Voice" as it applies to writing is not always as easily understood or explained. Ralph Fletcher describes it as "the sense of the author's personality that comes through the words on the paper" (33), and he says that "Writing with voice makes us feel as if we're listening to a real person" (34). Writers can vary their voice, just as people can vary their physical voice, by adopting a persona (that is, a "pretend" personality) and/or a different tone or attitude.

For our purposes here, we'll say "eye" in visual texts is the individual way that an artist considers or looks at a subject. This can include the angle of vision and distance, but also the overall way the artist tends to use the various visual elements and principles of design. Other terms could probably be chosen as visual parallels to "voice," but we'll use "eye." You have probably heard it said of a good artist or designer that s/he "has a good eye."

Voice and eye, as we are using them, are not easily inserted into or layered over a text. The speaker, writer, or artist usually develops these distinctive qualities by trying out a lot of different ones until finding one that feels natural (in other words, through the steady practise of speaking, writing, or creating art).

Nevertheless, when revising, you should read, view, or listen to your text with your attention directed at the individual voice or eye coming through. If it feels unnatural, or if feedback from your response partner indicates it may seem unnatural, then you should try out a different voice or eye.

Try one of the following two strategies:

- 1. One strategy to effectively tap into your natural voice or eye and connect with your audience is to imagine your audience to be one specific person you know, someone you might write letters to or call on the phone. Pretend that you are directly talking to, writing a letter to, or showing a sketch to that person.
- 2. Another strategy (adapted from Willis, 108) you might try is to dictate your text to your response partner from memory (if it is a verbal text) or do a quick sketch of it from memory for your response partner (if it is a visual text). Compare the new version with the old, and see if there is any way to incorporate any of the new voice or eye into the old.

### Strategy 6: Lead/Focal Point (Focus on Organization and Style)

The key decision related to your lead or your focal point is deciding what your audience will read, hear, or look at first.

In verbal texts, the **lead** is where you need to establish your voice and connection with the audience right off the bat. A "lead" is, most simply, the beginning of your text, where you catch the reader or listener's attention and involve him or her in your story, poem, play, etc., so much so that to disengage would be painful. The length of a lead can vary, although most are fairly short, as not all audiences will spend the time necessary to get involved in a longer lead.

In a visual text, the **focal point** is the point of the text that draws the viewer's attention first and most strongly (see **Appendix D**). For this reason, we will consider it parallel to the lead in verbal texts. The focal point needs to be interesting enough to attract attention and also needs to direct the viewer to look at the rest of the work.

Revise the lead or focal point of your text, choosing the most appropriate strategies from any of these:

### **Revising Leads in Verbal Texts**

- 1. Read the essay "Nine Beginnings" by Margaret Atwood, provided at the end of this appendix, to see how even the most experienced of writers play around with their leads.
- 2. Try out at least **two** (but as many as you like) of the following ways to start a text (adapted from Macauley in Bernays and Painter, 14-16 and Fletcher, 79-86):
  - Start with a generalization. For example, *Nothing hurts like ignorance*.
  - Start with a description of a character or a setting or an image. For example, *The curtain hung blue through the sunlight.*
  - Start with a summary. For example, *A day of baseball, cold water, and sunshine followed*.
  - Start with dialogue. For example, "Don't ever remember this," my father told me.
  - Start by establishing a distinct narrator or speaker.
    - A reminiscent one: That was the year I lost my pride.
    - A child: It's not fair and I hate him.
    - A second person narrator or speaker: You never know when you're going to meet the love of your life.
    - A third person narrator or speaker: It could have been the wind that turned Jeremy, but he thought it was a voice.
  - Start with a bizarre or unusual event, character, or image. For example, *She* saw the man fly past her window on the thirty-third floor.
  - Start quietly with a small surprise. For example, I kissed my son good-bye, headed to the car, putting on my sunglasses when, from my neighbour's yard, I saw him move.
  - Start with sound effects. For example, *Ka-Pow!* went the cabinet as it hit the floor.
  - Start with an anecdote. For example, My uncle always tells the one where he went to the movie house with this girl only to find out . . .
  - Start at the end. For example, Now, when it's all turned out like this, it's easy to imagine I could have done things differently. I could have taken the bus to work this morning like I planned.
  - Start with an unusual or disturbing statistic. For example, *One out of every four citizens of the Northwest Territories will not complete high school.*

- Start with an unusual style such as a series of sentence fragments or one very long run-on sentence. For example, *Dark. A shed. A smell. Acrid.*
- Start with a question or series of questions. For example, Who did it? Who didn't want to? Why should you care?
- 3. Ask your response partner to read over or listen to your leads, focusing on the question, "Which lead makes you want to read/hear more?"

### **Revising Focal Points in Visual Texts**

- 1. Look at your latest draft—where is the focal point?
- 2. Play with making other parts of your text the focal point. Use contrasting colours, shapes, proportions, and so on to make something else stand out.
- 3. Decide which focal point you'd like to work with (you can play with more than one if you want) and try at least two of the following:
  - Emphasize your focal point by making it light while making the rest of the visual dark.
  - Emphasize your focal point by making it move in a contrasting direction from the rest, i.e., if most forms are vertical, make your focal point diagonal.
  - Emphasize your focal point by making it opposite in style to the rest of the visual, i.e., if most forms are realistic, make your focal point distorted and surrealistic.
  - Emphasize your focal point by making it strikingly different in size, particularly if other forms are all about the same size, i.e., make it much smaller or much larger.
  - Emphasize your focal point by using a shape that contrasts with the others, i.e., if the other shapes are curving and organic, make the focal point angular and geometric.
  - Emphasize your focal point by using contrasting colours—play around with the effects of different combinations.
  - Emphasize your focal point by separating or isolating it from the rest of the text.
  - Emphasize your focal point by placing it where the viewer's eye most naturally goes first. If your design is radial, your focal point should be the centre point from which all else radiates. You can place your focal point anywhere if the rest of the elements point toward it as, for example, the horizon point in a one-point perspective drawing.

Try not to make your focal point stand out so much that it doesn't fit with the overall design of your text.

4. Share your various versions with the different focal points with your response partner, asking her or him to focus on the questions "Where do you look first?" and "Does the focal point still tie in with the whole design?"

### Strategy 7: Revising Point of View (Focus on Point of View)

The point of view from which a subject is told or seen is an integral part of a text and the effect it has on an audience. You can play around with different points of view to see if your audience might relate more easily to one than others.

- 1. Change the point of view of your text to at least two different ones. For example, if your **verbal** text is from the first person narrator/speaker's point of view, change it to the third person. Then try it in the second person. You can also try the plural first person ("We"). (See **Appendix I**.) Be sure to change more than just the pronouns from "I" to "she" or "he"—also change what the person is experiencing and thinking. If your **visual** text is viewed from above, recreate it from the perspective of below. Then try it from the side, or from eyelevel, or from a different distance. (See **Appendices D and E**.)
- 2. Share your new versions with your response partner, asking him or her to focus on the questions "To which version can you relate most easily? Why?"

### Strategy 8: Tantalizing Titles (Focus on Content and Style)

You can make an immediate connection with your audience through the title of your work. Although many poems and paintings are called "Untitled," a true title that reflects or ironically counterpoints the content and catches the audience's attention with figures of speech, interesting sound effects, and/or punny meanings will be greatly appreciated. Titles can give the reader, listener, or viewer some way into the meaning of the text, some kind of context for it, some hint about the theme, and so on that may make it easier to engage with the text and make sense of it.

American writer Ernest Hemingway said this about his title writing process: "I make a list of titles after I've finished the story or book—sometimes as many as a hundred. Then I start eliminating them, sometimes all of them" (in Bernard, 62).

If you'd like to read more about well-known authors and their titles, read the text "Titles," which is a chapter from the book *Invisible Forms* by Kevin Jackson, and which is provided in at the end of this appendix.

1. Examine a variety of titles that have already been used for books, stories, poems, paintings, plays, photographs, songs, CDs, exhibits, magazines, television programs, movies, and so on. Look through anthologies, TV and video guides, online booksellers' catalogues, library catalogues, art gallery catalogues, store displays of books, magazines, CDs, and videos.

2. Read through the twelve grammatical patterns often used by writers of titles, as identified by Nancy Kress in an article for *Writer's Digest* (in Noden, 103).

### **Creating Special Effects with Tantalizing Titles**

One last special effect that teachers can introduce to students is painting titles with appealing grammatical patterns. Short eye-catching title patterns can not only tease the interest of the reader, but also often provide a unifying idea or image for a work. Novelist Nancy Kress (1994) in an article for *Writer's Digest* suggests writers use twelve grammatical patterns to create this effect:

- 1. Possessive-Noun (*Finnegan's Wake* by James Joyce; *Sophie's Choice* by William Styron)
- 2. Article/Adjective-Noun (*A Clockwork Orange* by Anthony Burgess; *Jurassic Park* by Michael Crichton)
- 3. (Article)-Adjective-Adjective-Noun (*Another Marvelous Thing* by Laurie Colwin; "The Romantic Young Lady" by W Somerset Maugham)
- 4. Noun-and-Noun (*Love and Work* by Gwyneth Cravens; *Pride and Prejudice* by Jane Austen)
- 5. (Article)-Noun-of-Noun (*Death of a Salesman* by Arthur Miller; "The Housebreaker of Shady Hill" by John Cheever)
- 6. Noun-for-Noun ("A Rose for Emily" by William Faulkner; *Requiem for a Heavyweight* by Rod Serling)
- 7. Prepositional Phrase (*Out of Africa by* Isak Dinesen; *After All These Years* by Susan Isaacs)
- 8. (Article)-Noun-Prepositional Phrase (*Appointment in Samarra* by John O'Hara; *Catcher in the Rye* by J. D. Salinger)
- 9. Infinitive Phrase (*To Kill a Mockingbird* by Harper Lee; *To Dance with the White Dog* by Terry Kay)
- 10. Adverbial Phrase (*Where the Wild Things Are* by Maurice Sendak; "When the Fathers Go" by Bruce McAllister)
- 11. The-Noun-Who (*The Man Who Melted* by Jack Dann; *The Cat Who Went into the Closet* by Lilian Jackson Braun)

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- 3. Before looking at your text again, quickly brainstorm a list of twenty or more possible titles for your text. Don't worry if some of them are silly—just get them down on paper.
- 4. Read/listen to/view your text over again, and note any possible titles that jump out at you or strike you as possibilities. These may be catchy phrases, words that represent the work as a whole by suggesting a theme or a framing metaphor or image or symbol, words or phrases that set up the work to come, and so on.
- 5. Out of your two lists, choose the titles you think are most effective. Share these with your response partner and note his or her feedback. The final choice of title is up to you, but if you really can't decide, you could combine (probably at most) two of them into a title like "Such and Such OR The Story of a Time."

# Margaret Atwood (1939–

(1964) and for her novel The Handmaid's Tale (1985), as well as the 1996 international reputation for her fiction and poetry. She was awarded the Governor General's Award for her collection of poetry The Circle Game One of Canada's foremost literary figures, Atwood has established an Giller Prize for Alias Grace.

proceeds to explore not only "what goes on around the edges of writing, "Nine Beginnings" was originally published in The Writer on Her Work (1981) edited by Janet Sternberg. "I hate writing about my writing," is Atwood's first irritable response to the editor's request for an essay in answer to the question, "Why do you write?" Nonetheless the piece but also the process of writing itself.

### NINE BEGINNINGS

## 1. WHY DO YOU WRITE?

- I've begun this piece nine times. I've junked each beginning.
- am I doing it now? Because I said I would. I got a letter. I wrote to women, giving a pint of blood. With not claiming the sacred It's harder to refuse in person. Saying yes had something to do do with being helpful, which we are also taught. Being helpful prerogatives, the touch-me-not self-protectiveness of the artist, I hate writing about my writing. I almost never do it. Why back no. Then I was at a party and the same person was there. with being nice, as women are taught to be, and something to with not being selfish. With conciliation, with doing your bit, gnoring social obligations. Saying you'll write about your writing is a social obligation. It's not an obligation to the with appeasement. I was well brought up. I have trouble

CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, Culture, and Society by Gillian Thomas (ed.). Copyright © 1999 Addison Wesley Nine Beginnings: Reprinted from Words in Common: Essays on Language, Longman Ltd. Reproduced in accordance with the Pan Canadian Schools/

### WHY DO YOU WRITE?

talismans. If I did, I would not continue, myself, to be so driven knowledge to impart, some pithy saying that would act like a I've junked each of nine beginnings. They seemed beside the belligerent, too falsely wise. As if I had some special selftalisman for the driven, the obsessed. But I have no such revelation that would encourage others, or some special point. Too assertive, too pedagogical, too frivolous or and obsessed.

## 3. WHY DO YOU WRITE?

ived. I can remember the details of the rooms and places where I've written, the circumstances, the other things I did before and after, but not the process itself. Writing about writing requires I hate writing about my writing because I have nothing to say self-consciousness; writing itself requires the abdication of it. remember what goes on when I'm doing it. That time is like small pieces cut out of my brain. It's not time I myself have about it. I have nothing to say about it because I can't

## 4. WHY DO YOU WRITE?

- can talk about bad reviews, about sexist reactions to my writing, had too many layers of time, red herrings that diverted me when about making an idiot of myself on television shows. I can talk about books that failed, that never got finished, and about why hey failed. The one that had too many characters, the one that certain motivations, grand designs that don't get carried out. I There are a lot of things that can be said about what goes on what I really wanted to get at was something else, a certain corner of the visual world, a certain voice, an inarticulate around the edges of writing. Certain ideas you may have, andscape. S
  - writer first, or as a woman first? Look out. Whoever asks this somewhere, you will be asked: Do you think of yourself as a I can talk about the difficulties that women encounter as writers. For instance, if you're a woman writer, sometime, hates and fears both writing and women.

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- Many of us, in my generation at least, ran into teachers or male writers or other defensive jerks who told us women could not really write because they couldn't be truck drivers or Marines and therefore didn't understand the seamier side of life, which included sex with women. We were told we wrote like housewives, or else we were treated like honorary men, as if to be a good writer was to suppress the female.
  - Such pronouncements used to be made as if they were the simple truth. Now they're questioned. Some things have changed for the better, but not all. There's a lack of self-confidence that gets instilled very early in many young girls, before writing is even seen as a possibility. You need a certain amount of nerve to be a writer, an almost physical nerve, the kind you need to walk a log across a river. The horse throws you and you get back on the horse. I learned to swim by being dropped into the water. You need to know you can sink, and survive it. Girls should be allowed to play in the mud. They should be released from the obligations of perfection. Some of your writing, at least, should be as evanescent as play.
- A ratio of failures is built into the process of writing. The waste-basket has evolved for a reason. Think of it as the altar of the Muse Oblivion, to whom you sacrifice your botched first drafts, the tokens of your human imperfection. She is the tenth Muse, the one without whom none of the others can function. The gift she offers you is the freedom of the second chance. Or as many chances as you'll take.

### 5. WHY DO YOU WRITE?

In the mid-eighties I began a sporadic journal. Today I went back through it, looking for something I could dig out and fob off as pertinent, instead of writing this piece about writing. But it was useless. There was nothing in it about the actual composition of anything I've written over the past six years. Instead there are exhortations to myself to get up earlier, to walk more, to resist lures and distractions. *Drink more water*, I

find. *Go to bed earlier*. There were lists of how many pages I'd written per day, how many I'd retyped, how many yet to go. Other than that, there was nothing but descriptions of rooms, accounts of what we'd cooked and/or eaten and with whom, letters written and received, notable sayings of children, birds and animals seen, the weather. What came up in the garden. Illnesses, my own and those of others. Deaths, births. Nothing about writing.

about 130 pp. of the novel done and its just beginning to take about 130 pp. of the novel done and its just beginning to take shape & reach the point at which I feel that it exists and can be finished and may be worth it. I work in the bedroom of the big house, and here, in the sitting room, with the wood fire in the fireplace and the coal fire in the dilapidated Raeburn in the kitchen. As usual I'm too cold, which is better than being too hot—today is grey, warm for the time of year, damp. If I got up earlier maybe I would work more, but I might just spend more time procrastinating—as now.

And so on.

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### WHY DO YOU WRITE?

- You learn to write by reading and writing, writing and reading. As a craft it's acquired through the apprentice system, but you choose your own teachers. Sometimes they're alive, sometimes dead
- As a vocation, it involves the laying on of hands. You receive your vocation and in your turn you must pass it on. Perhaps you will do this only through your work, perhaps in other ways. Either way, you're part of a community, the community of writers, the community of storytellers that stretches back through time to the beginning of human society.
- As for the particular human society to which you yourself belong—sometimes you'll feel you're speaking for it, sometimes—when it's taken an unjust form—against it, or for that other community, the community of the oppressed,

the exploited, the voiceless. Either way, the pressures on you will be intense; in other countries, perhaps fatal. But even here—speak "for women," or for any other group which is feeling the boot, and there will be many at hand, both for and against, to tell you to shut up, or to say what they want you to say, or to say it a different way. Or to save them. The billboard awaits you, but if you succumb to its temptations you'll end up two-dimensional.

Tell what is yours to tell. Let others tell what is theirs.

### WHY DO YOU WRITE?

- Treatise by child psychologist, mapping your formative traumas. Conversely: palm-reading, astrology and genetic studies, pointing to the stars, fate, heredity.) Why do you write? (That is, why not do something useful instead?) If you were a doctor, you could tell some acceptable moral tale about how you put Band-Aids on your cats as a child, how you've always longed to cure suffering. No one can argue with that. But writing? What is it for?
- Some possible answers: Why does the sun shine? In the face of the absurdity of modern society, why do anything else? Because I'm a writer. Because I want to discover the patterns in the chaos of time. Because I must. Because someone has to bear witness. Why do you read? (This last is tricky: maybe they don't.) Because I wish to forge in the smithy of my soul the uncreated conscience of my race. Because I wish to make an axe to break the frozen sea within. (These have been used, but they're good.)
- If at a loss, perfect the shrug. Or say: It's better than working in a bank. Or say: For fun. If you say this, you won't be believed, or else you'll he dismissed as trivial. Either way, you'll have avoided the question.

### 3. WHY DO YOU WRITE?

- out of my workroom, I opened a filing cabinet drawer I hadn't looked into for years. In it was a bundle of loose sheets, folded, creased, and grubby, tied up with leftover string. It consisted of things I'd written in the late fifties, in high school and the early years of university. There were scrawled, inky poems, about snow, despair, and the Hungarian Revolution. There were short stories dealing with girls who'd had to get married, and dispirited, mousy-haired high-school English teachers—to end up as either was at that time my vision of Hell—typed finger-
- writers' magazines after I'd finished my French Composition homework, typing out my lugubrious poems and my grit-filled stories. (I was big on grit. I had an eye for lawn-litter and dog turds on sidewalks. In these stories it was usually snowing damply, or raining; at the very least there was slush. If it was summer, the heat and humidity were always wiltingly high and my characters had sweat marks under their arms; if it was spring, wet clay stuck to their feet. Though some would say all this was just normal Toronto weather.)
- In the top right-hand corners of some of these, my seventeen-year-old self had typed, "First North American Rights Only." I was not sure what "First North American Rights" were; I put it in because the writing magazines said you should. I was at that time an afficionado of writing magazines, having no one else to turn to for professional advice.
  - paper that mark the eras in my life as a writer, I'd have found, at the lowest or Stone Age level—say around ages five to seven—a few poems and stories, unremarkable precursors of all my frenetic later scribbling. (Many children write at that age,

just as many children draw. The strange thing is that so few of them go on to become writers or painters.) After that there's a great blank. For eight years, I simply didn't write. Then, suddenly, and with no missing links in between, there's a wad of manuscripts. One week I wasn't a writer, the next I was.

Who did I think I was, to be able to get away with this?
What did I think I was doing? How did I get that way? To these questions I still have no answers.

### WHY DO YOU WRITE?

There's the blank page, and the thing that obsesses you. There's the story that wants to take you over and there's your resistance to it. There's your longing to get out of this, this servitude, to

play hooky, to do anything else: wash the laundry, see a movie. There are words and their inertias, their biases, their insufficiencies, their glories. There are the risks you take and your loss of nerve, and the help that comes when you're least expecting it. There's the laborious revision, the scrawledover, crumpled-up pages that drift across the floor like spilled litter. There's the one sentence you know you will save.

Next day there's the blank page. You give yourself up to it like a sleepwalker. Something goes on that you can't remember afterwards. You look at what you've done. It's hopeless.

You begin again. It never gets any easier.

27

### Titles

l'm not interested in titles; making titles is snobbish. Shuntaro Tanikawa, 'At Midnight in the Kitchen I Just Wanted to Talk To You'

It took me ages to come up with a suitable title for this book, and in the end someone\* had to come to my rescue. But in the months before I finally threw in the towel, I beguiled many a half-hour by seeking inspiration in the titles of other gatherings of essays, particularly those by some of my favourite modern writers, from grand and solemn Americans such as Lionel Trilling (The Liberal Imagination, Beyond Culture, The Opposing Self), Edmund Wilson (The Shores of Light, The Triple Thinkers) and Susan Sontag (Against Interpretation, Styles of Radical Will and—most beautiful—Under the Sign of Saturn) to the jokier or more oblique Britons: Anthony Burgess (Homage to QWERTYUIOP), Gilbert Adair (The Postmodernist Always Rings Twice), Bruce Chatwin (What Am I Doing Here; and what happened to the question mark?).

Eventually, and inevitably, I turned to Cyril Connolly, who seemed able to summon up or track down titles for his

\* Michael Schmidt. Gratias ago.

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collections of journalism (*The Condemned Playground*, *Previous Convictions*) that were almost as memorable as those of his through-written works: *Enemies of Promise*, *The Unquiet Grave*. The best of all his titles for the former group was surely *The Evening Colonnade*, with its subdued play on the journalistic and architectural senses of the word 'column' and its pleasing assonance of 'Colonnade' and 'Connolly'. He found the phrase in Pope:

What are the gay parterre, the chequr'd shade The morning bower, the ev'ning colonnade But soft recesses of uneasy minds To sigh unheard in, to the passing winds?

Pope was not, however, Connolly's first choice. His introductory essay to this late collection reveals that he had also toyed with, and rejected, Penultimatum, lago's Nothing If Not Critical,\* The Meeting Rivers (too flat), The Voiceless Worm (from Wordsworth: too self-loathing), The Surface of Past Times (also Wordsworth: too Proustian), Time and the Bell (from T. S. Eliot: too suggestive of the boxing ring), The Downright Epicure (Henry Vaughan; too downright) and others. In the course of his vain searches, he grew envious of the dead: 'Some writers have no problem: their title descends in tongues of flame, it's just a matter of choosing a book Paradise Lost—Vanity Fair—War and Peace—Farewell to Arms—The Waste Land . . .'

Fine titles, all of them, yet Connolly's suggestion that this select band of writers had 'no problem' in finding a name is as disconcerting as his slovenly omission of the indefinite

<sup>\*</sup> Which has since been bagged by Robert Hughes.

article from that Hemingway title. Just about everyone who reads Eliot nowadays, and quite a few who don't, will recall that *The Waste Land*, far from descending in tongues of flame\* was originally entitled 'He Do The Police in Different Voices.' As a devotee of high modernism, Connolly was almost certainly aware of this himself, since Faber had published the facsimile of Eliot's drafts, with annotations by Ezra Pound, in 1971, two years before *The Evening Colonnade*. And in any case, *The Waste Land* wasn't exactly a coinage, but—as one would expect of such an allusion-ridden work—a sort of double quotation, from Malory's *Morte D'Arthur* (Book 17, Chapter 3) and from Book II of St Augustine's *Confessions*.\*

This odd lapse of attention on Connolly's part set me to

the night'. He jumped out of bed and ran three times round his his short list might have been. Paradise Lost? One of the early after it had been rejected by Colburn and other publishers that Fair"." Before this revelation, he had referred to his work-inwondering quite how firey or tonguey the titles of the rest of Fair? Thackeray appears to have begun writing his novel in considering the alternative title Adam Unparadized.\* Vanity February 1845, and it wasn't until October-November 1846 Brighton, and it 'came upon him unawares in the middle of the Bunyanesque title finally struck him. He was staying in room, uttering as he went, "Vanity Fair, Vanity Fair, Vanity progress as 'Novel Without a Hero' and 'Pen and Pencil Sutherland observes, 'survive as sub-titles' in the final Sketches of English Society'; both of these, as John outline drafts of the poem suggests that Milton was version.

War and Peace? When Tolstoy began work on the novel, it was set in the 1820s, and he planned to call it 1825. Then, after it dawned on him that he would have a far more impressive tale to tell if he transported his characters back two decades to the height of the Napoleonic Wars, he changed the title to 1805, and it was duly published under this heading in the Russian Herald. Still uncomfortable, and suspecting that it might be a good idea for all his heroes and heroines to enjoy happy endings, he resolved to lift one of

<sup>\*</sup> Anyway, doesn't 'tongues of flame' suggest the Four Quartets rather than *The Waste Land*?

of subtitle to *The Waste Land*, for which 'The Burial of the Dead' is therefore sub-subtitle (1) and 'A Game of Chess' (or, originally, 'In The Cage'—an allusion to Henry James) is sub-subtitle (2). What is beyond dispute is that the phrase is an allusion to *Our Mutual Friend*, chapter xvi. An old widow, Betty Higden, says of her adopted son Sloppy that he is '... a beautiful reader of a newspaper. He do the Police in different voices.'

<sup>&</sup>lt;sup>‡</sup> Or, possibly, a triple quotation: the June 1915 issue of *Poetry Chicago*, which published 'The Love Song of J. Alfred Prufrock', also boasted a poem called 'The Waste Land' by the now forgotten Madison Cawein. *The Waste Land* must be one of the most commonly misspelled titles of the century; I've lost track of the number of times I've seen it cited as *The Wasteland*, but it must rival or exceed the number of times that *Finnegans Wake* is rendered as *Finnegan's Wake*.

<sup>\*</sup> See Paradise Lost, edited by Alastair Fowler (London: Longman, 1968),

<sup>&</sup>lt;sup>†</sup> See John Sutherland's introduction to the World's Classics edition of *Vanity Fair* (Oxford: Oxford University Press, 1983), p.vii.

Shakespeare's finest titles and call it *All's Well That Ends Well.* It was only when the epic implications of his theme became fully apparent that he settled on the stately, all-encompassing *War and Peace*.

A Farewell to Arms? On the face of it, another odd modern Nobody Knows. Curiously, A Farewell to Arms just happens to claimed that 'I make a list of titles after I've finished the story Mary, who discovered that he had referred to the City of Light for the well-known verses which begin 'His golden locks time by that phrase in a letter; the alternative titles Hemingway had contemplated included The Eye and the Ear, To Write it Truly, stuck to unswervingly, but it certainly didn't come to him in a Elizabethan poet George Peele, and is itself a title or sub-title, fiddle and fidget with his titles to a neurotic degree. He once blinding flash—he set himself to trawling through Sir Arthur Paris, A Moveable Feast, was given its name by his widow choice for Connolly, since Hemingway was well known to be one example of a title which Hemingway settled on and Quiller-Couch's Oxford Book of English Verse in search of eliminating them, sometimes all of them." His memoir of Love is Hunger, It is Different in the Ring and The Parts or book—sometimes as many as a hundred. Then I start inspiration when he had already completed a 600-page manuscript of the novel. The phrase comes from the hath to silver turn'd.

Adam Unparadized, Novel Without a Hero, 1805, He Do The Police in Different Voices . . . While it would be a triffe

harsh to suggest that, with a strike-out rate of 80 per cent or higher, Connolly could hardly have picked a more wobbly set of titles had he tried,\* his feeble score can serve to remind us that memorable titles are much more likely to be the product of long deliberation, search missions and the application of talent than some painless Pentecostal descent.

Anyone interested making a swift trawl through the lore of recommended to consult André Bernard's Now All We Need is (1994), an entertaining little volume from which I learned that O'Hara's proposal that one way to arrive at a haunting title is Mr Bernard's book also includes some useful authorial hints East of Eden was once called The Salinas Valley, Gone With among several other scarcely less odd possibilities, Tom-All-Black Sheep), Tess of the d'Urbervilles was once called The Alone's Factory that Got Into Chancery and Never Got Out. Tomorrow is Another Day, Jettison, Milestones and Ba! Ba! Daughter of the d'Urbervilles) and Bleak House was called, the Wind was once called Pansy (also Tote the Weary Load, intrigue without being too baffling or too obvious', or John on the nature of a memorable title, such as Walker Percy's a Title: Famous Book Titles and How They Got That Way maxim that it 'should be like a good metaphor; it should classic titles and some of their earlier avatars is warmly Body and Soul of Sue (also Too Late, Beloved! and A

<sup>\*</sup> See Andre Bernard, Now All We Need is a Title (New York and London: Norton, 1994), p. 62.

<sup>\*</sup> He might, for example, have picked *The Great Gatsby*, which began life as *Trimalchio in West Egg*. Fitzgerald, who had also suggested the possibilities of *Gold-hatted Gatsby* and *The High-Bouncing Lover*, continued to lament the loss of his Petronian allusion long after the novel's successful publication.

to juxtapose two simple words in an unexpected way, as he did for his own novel, A Rage to Live.\*

Whether or not they indulge in public discussion of the subject as O'Hara did, however, most authors will be aware that a title is, or should be, a small work of art in its own right. (Similarly, most publishers will recognize that, though an apparently uncommercial title need not sink a book that people want to read, † a good title can be the commercial making of a book.) † One of Connolly's favoured quintet, T. S. Eliot, acknowledged as much when he wrote that Nathaniel Hawthorne had possessed even that minor token of literary genius, the genius for titles, § and Eliot's general

that has lodged firmly in the popular imagination: 'The Fall of of his first novel.\* By contrast, Edgar Allan Poe, whose prose can be garish and creaky and downright silly compared to the advanced student of American literature to dredge up the title of a great title might be that it manages to pass into common Scarlet Letter, has achieved that distinction—you need to be Gordon Pym. Of Nantucket. (I have no idea. Why he put the Worm', 'The Raven'... but then, these were titles for short proposition sounds right whether or not you agree with him hat Hawthorne was a titular whizz. One working definition the House of Usher', 'The Gold Bug', 'The Murders in the Premature Burial', 'The Purloined Letter', 'The Conquerer Blithedale Romance, The Marble Faun-Hawthorne had a to mention oddly punctuated title: The Narrative of Arthur best of Hawthome's, had the gift of coining title after title stories and poems: Poe's novel has a more lumbering, not literate currency, and only one of Hawthorne's titles, The fairly well read to be able to reel off two or three others without hesitation (The House of the Seven Gables, The penchant for the adjective/noun template), and a fairly Rue Morgue', 'The Masque of the Red Death', 'The full stop in the middle.)

And there is one sense in which both American writers must be regarded as primitive geniuses. However self-conscious they may have been about other aspects of their artistry, Hawthorne and Poe both wrote in the plain-

titles: A Handful of Dust, The Grass is Singing, and—as Nicholas Lezard pointed out to me—Julian Sensitive's autobiographical novel My Trousers Rolled.

<sup>\*</sup> A juxtaposition he found ready-made in Pope's 'Moral Essays'. Eric Kom, who collects such trifles, has pointed out that John O'Hara's earlier novel *Appointment in Samara* is one of that happy breed of books in which author and title rhyme: other examples include *Omphalos* by Philip Gosse, *The Golden Gate* by Vikram Seth . . . See his collection, *Remainders*, (Carcanet, 1989).

<sup>&</sup>lt;sup>†</sup> As becomes clear from Mr Bernard's book, publishers have objected to many a subsequently successful title, such as *The Rise and Fall of the Third Reich, The Catcher in the Rye*, or *Smilla's Sense of Snow* (the American title for what the British know as *Miss Smilla's Feeling for Snow*).

<sup>&</sup>lt;sup>‡</sup> True story: an English publisher went to an American book fair to try to sell a book entitled *An Anthology of Surrealist Humour*. 'No, that's no good,' he was told. 'Why don't you call it something like, oh, I don't know, *This Fish is Loaded*?' He did. It sold very nicely.

<sup>§</sup> I owe this point to Christopher Ricks, T. S. Eliot and Prejudice (London: Faber and Faber, 1988), p. 1. Ricks is, as ever, wonderfully acute and illuminating on Eliot's own weird genius for titles, notably *Prufrock and Other Observations*. Eliot's verses have spawned many other memorable

<sup>\*</sup> Fanshawe (1828).

is, which conspicuously puns or alludes or dazzles or provokes pride and prejudice.\* Personal names, place names, statements dealing days before the rise of the modern title—the title, that Eliot was reviewing Hawthorne in the early twentieth century, watching the old order yielding to the new is to run through a chronological list of the works of Hawthorne's admirer Henry curious thoughts; the title that knows quite well that it should place called Wuthering Heights or the embodied interplay of twentieth century fall into these ranks and files.† By the time (1881) and The Princess Casamassima (1886)—give way to than state its case frankly and let the reader decide about the abstractions and evocations: What Maisie Knew (1897), The aspire to the condition of a free-standing work of art, rather American (1877), Daisy Miller (1879), Washington Square attractiveness or otherwise of becoming acquainted with a chap called David Copperfield, a lady called Jane Eyre, a James: places and people—Roderick Hudson (1876), The such titular innocence had been lost. One quick way of of theme: the vast majority of classic titles before the Turn of the Screw (1898) The Awkward Age (1899),

\* The practice of calling a novel after its hero or heroine has become so fashionable among serious writers that when we come across such a title we suspect deliberate anachronism or pastiche, as in Peter Carey's recent reworking of themes from *Great Expectations*, *Jack Maggs*.

The Wings of the Dove (1902) and The Golden Bowl (1904).\* This isn't just a matter of James's personal development. Broadly speaking, as the Victorian age wanes, book titles wax more lyrical, more loquacious, more conspicuously literary. A small emblem for the changing times: Samuel Butler's autobiographical novel *Ernest Pontifex* had grown up, by the time of its posthumous publication in 1903, into *The Way of All Elosh*.

Hasty as they are, such observations none the less hint that a sufficiently industrious scholar could write a critical history of this IF, one that might be broken down into quite clearly distinct periods, showing just which fashions and patterns prevailed where and when<sup>†</sup> and, therefore, that a sufficiently well-informed reader could work out the likely date of a book on the evidence of its title alone. Actually, some eras are already sufficiently distinct for ready identification by averagely well-tuned ears. Only the sixties or early seventies, surely, could have spawned the likes of Peter Weiss's *The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of* 

<sup>†</sup> I overstate the case, though not very much. This seems as good a place as any to observe that some classic English titles aren't in English: *Areopagitica*, for example. Off-hand I can only think of two or three twentieth-century books with Latin titles: Wittgenstein's *Tractatus Logico-Philosophicus*, Russell & Whitehead's *Principia Mathematica*, and Barthe's *Camera Lucida*.

<sup>\*</sup> This was first pointed out to me by Dr. Adrian Poole, who also provided many other valuable observations, including his suggestion that one of the finest titles ever given to a work of history was *To the Finland Station*, by Edmund Wilson. Among the other scholarly titles for which I nurse a fondness are *Traces on the Rhodian Shore*, by Clarence J. Glacken, and *All That Is Solid Melts into Air*, by Marshall Berman.

<sup>†</sup> It would have to include a discussion of the practice of double-titling, once commonplace—Frankenstein, or The Modern Prometheus; Twelfth Night, or What You Will—now perilously close to extinction.

the Marquis de Sade,\* or Tom Wolfe's The Electric Kool-Aid Acid Test or Timothy Leary's The Politics of Ecstasy or Jerry Rubin's Do It!. And it must have been some time in the late 1970s or early 1980s that the Modern Languages Association of America sent out its hit-squads to kneecap any academic in the humanities who refused to follow the iron rule that all monograph titles must use a present participle, preferably with some suitably lame pun on the word 'gender': Engendering Possessions, Declining Genders, Gendering Genres, Generating Genders, Regenerating Gendered Genres from Genet to Genette . . . that sort of thing.

One thing you're unlikely to find in any of these participled studies is the reason why at least one or two titles of films, books and songs should seem to exercise an appeal, even a magic, greatly in excess of their face-value merits or appeal. Some triumphs are easy enough to understand:  $Catch-22^{\dagger}$  entered the language of the lettered and unlettered alike thanks to its having, for the first time, memorably tagged a maddening double-bind from which almost everyone has suffered;  $The\ Right\ Stuff\ gave\ a\ laconic,\ macho\ virtues\ that\ were\ easier\ to\ grasp\ instinctively\ than to\ define\ succinctly; <math>The\ Man\ Who\ Mistook\ His\ Wife\ for\ a\ Hat\ was\ a\ little\ fable\ in\ its\ own\ right; <math>The\ Female\ Eunuch\ managed\ to\ be\ at\ once\ oxymoronic\ and\ punchy.$ 

unsaleably pompous,\* or-to take a brief canter through some culty American best-sellers—that The Catcher in the Rye isn't simply because it is blazoned across the spine and cover of a greater commercial potential in Herr Hitler's more obviously loony ur-title Four and a Half Years of Struggle against Lies, Rainbow ought to be the title of a slim volume of verse by a distinctive, either. Though some people dissent, I can see far very eye or rye-catching, or that On The Road sounds like a more chilling in the original: Mein Kampf) isn't particularly Ulysses is hopelessly unsexy, or that Of Human Bondage is high school physics teacher. My Struggle (oh, all right, it's uncompromising title sometimes becomes widely known best-seller or a cult book. It hardly occurs to us now that manual for itinerant tarmac salesmen, or that Gravity's And, of course, an otherwise unpromising or Stupidity and Cowardice.

Other titles attain a fame that is only partly due or reducible to their robust sales figures. What makes *The Unbearable Lightness of Being*, chunky mouthful that it is, such an unforgettable title? Why did the Savonarolan severity of *The Bonfire of the Vanities* set the world alight? (Talking of bonfires, why was *Fahrenheit 451* so catchy?)<sup>†</sup> Or, to turn

<sup>\*</sup> No room here, alas, for a discussion of preposterously long titles.

<sup>†</sup> Simon Pettifar pointed out to me that the titles of all Heller's subsequent novels and memoirs are calculatedly unremarkable—clichés, stock phrases, scraps of phatic communion: *Something Happened*, *Good as Gold*, *No Laughing Matter*, *God Knows*, *Picture This*, *Closing Time*, *Now and Then*.

<sup>\*</sup> Maugham took the phrase from *Spinoza's Ethics*. He probably wouldn't have risked it nowadays; the public has a filthier collective mind.

<sup>†</sup> Ray Bradbury has other splendid titles: *The Silver Locusts*, *The October Country*, *The Illustrated Man* and—a nod to Whitman—*I Sing the Body Electric*. But then, many science fiction writers have had a pronounced knack for titling: Ursula Le Guin's *The Left Hand of Darkness*, Robert Heinlein's *Stranger in a Strange Land*, Frizz Leiber's *Conjure Wife*, Aldous Huxley's *Brave New World* (the Bard) and *After Many a Summer* (Tennyson) . . .

from the metropolis to the country, the down-home lilt of A River Runs Through It? Or Eco's Shakespearean/Gertrude Steinian The Name of the Rose? Why do Tropic of Cancer and Tropic of Capricorn lodge in the mind so firmly, whether read or unread? Or Lord of the Flies? Or Waiting for Godot?\* Or A Long Day's Journey Into Night? Or The Caucasian Chalk Circle? Or almost any of William Faulkner's titles: The Sound and the Fury, <sup>†</sup> As I Lay Dying, Absalom, Absalom!, Intruder in the Dust, Requiem for a Nun, and, probably the most lyrical of the bunch, Light in August?

Without resorting to questionnaires and teams of impoverished graduate students, it would hard to establish reliable statistics for the tenacity and diffusion of these and similarly

charmed titles, but a rough rule of thumb might be the number of times they have been cited or twisted in headlines, stand-up routines or political speeches—such as Mrs Thatcher's declaration that 'The Lady's Not for Turning!'. Hard to believe that she or her speechwriters are actually fans of Christopher Fry's *The Lady's Not for Burning*; easier to suspect that there is something in the turn of his title which has made it stick like a burr to the synapses of generations.

That bright elusive 'something', Gilbert Adair has suggested in his essay 'On Titles',\* is a quality of ambiguity, which gives *The Lady's Not for Burning* a 'weird compacted force' that makes it the peer of six other exceptionally haunting play titles: *The Importance of Being Earnest, The Playboy of the Western World, Six Characters in Search of an Author, A Streetcar Named Desire, The Trojan War Will Not Take Place and—in Adair's view, the most beautiful title in the English language—Mourning Becomes Electra.<sup>†</sup> Adair's is a persuasive enough account of the play-titles in question, but it isn't much help with those titles which seem to have become memorable almost despite themselves: <i>Out of Africa* is about as bland as a set of words can be, but I saw it used and punned on for dozens of newspaper headlines in the 1980s, when its closest rival was the not especially witty or

K. Dick, his titles were fabulous: *The Man in the High Castle, Do Androids Dream of Electric Sheep?* (filmed as *Blade Runner*, a different kind of good title), *A Scanner Darkly, The Three Stigmata of Palmer Eldritch*... My personal favourite: *Flow My Tears, the Policeman Said*, quite probably the only SF title to allude to John Dowland (1563-1626). For a complete list of Dick's titles, see his biography, Divine Invasions (by Lawrence Sutin, London: Paladin, 1991).

<sup>\*</sup> There's probably already a book on Beckett's titles, but let's just have a swift revision session: he begins in bawdy with 'Whoroscope' and *More Pricks Than Kicks*, occasionally relapses (*Krapp's Last Tape*), passes through proper names (*Murphy*, *Watt*, *Molloy*, *Malone Dies*) to *The Unnamable*, and ends up with eerie phrases, non-words and bad puns: *The Lost Ones*, *Lessness*, *Worstward Ho*, *Stirrings Still*, *Ends and Odds*. His most chilling title: *How It Is* (in the French, a pun: *Comment C'Est*: 'Commencer': 'To begin'). His most wholly unexpected title: *Ohio Impromptu*.

<sup>†</sup> Yes, I know it's from Shakespeare. So was *Music, Ho!*, by Constant Lambent.

<sup>\*</sup> Surfing the Zeitgeist (London: Faber and Faber, 1997), pp. 88-91; this collection was originally to be called Variations Without a Theme.

<sup>&</sup>lt;sup>†</sup> A phrase of which I hear a distant echo in the title of Michael Ondaatje's Coming Through Slaughter, which I find so spellbinding that I don't want to risk reading the novel in case the contents don't live up to it.

remarkable paradox *Back to the Future*. (Earlier cinematic and literarycinematic contenders: *A Bridge Too Far*; *Mean Streets*; *Rebel Without a Cause*; *From Russia With Love* . . .)\*

Old-style methods of close reading might do a lot to unpack the reasons why a given title might tickle the ear, but I suspect that the only people who could hope to reduce this mysterious matter to more or less reliable and recyclable formulae are off making their millions in the advertising trade, and are too shrewd to share their secrets. You can sympathize with the authors cited in Mr Bernard's book who despaired of ever finding their own titles, and so farmed out the job to others; and you might suspect that a lot of authors have privately wished they could adopt the radical policy hatched by Enoch Soames who planned to issue a book of poems with no title at all: 'Rothenstein', Max Beerbohm reports, 'objected that the absence of title might

be bad for the sale of a book. 'If,' he urged, 'I went into a bookseller's and said simply "Have you got?" or "Have you a copy of?" how would they know what I wanted?"\*

Rothenstein's point is well taken. To the best of my knowledge, the only established author ever to have issued a book with no title was e. e. cummings, who in 1930 published a sixty-three-page volume which bibliographies list as '[Untitled]" with the house of Covici-Friede. It did not set the market on fire, and one major copyright library I visited did not possess a single volume, as though to slap cummings down for his temerity. Instead of dreaming of such perverse escape routes, the suffering author should simply knuckle down to the task with a will, reflecting that every ounce of sweat expended on a title may one day prove to be worth it: sometimes all that survives in general memory of an author's entire oeuvre is a title or two.\* And those readers who lead busy and careworn lives can take a certain kind of heart, as

<sup>\*</sup> This is neither the time nor the place to go into the vast subject of film titles, but there are a couple of oddities I can't bear to miss. Isn't it weird that the titles of a highly successful, intensely violent film of the seventies and a highly successful, intensely violent film of the nineties both contain the word 'dogs' and are both incomprehensible to the uninitiated? (Neither film 'explains' its cryptic title anywhere in its running time.) I refer, of course, to Sam Peckinpah's Straw Dogs and Quentin Tarantino's Reservoir Dogs. The first is a recondite allusion to the Chinese Taoist philosopher Lao Tse; the second is a private joke about a mishearing of the title of Louis Malle's film Au Revoir les enfants.

<sup>&</sup>lt;sup>†</sup> He mentions, for example, the case of Ann Beattie, who sends her untitled stories to the New Yorker, where her editor, Roger Angell, may sometimes reject it, but will always give the rejections a 'perfect' name in his accompanying letter.

See below, p. 230 and pp. 265-72.

<sup>\*</sup> Seven Men, p. 9.

<sup>†</sup> See Richard S. Kennedy, *Dreams in the Mirror: A Biography of E. E. Cummings*, pp. 316-17. Many of cummings's titles pose headaches for the librarian or bibliographer—& and ½, among others—and even the ones that can be spelled are pretty rum: *Is* 5, *CIOPW*, *ViVa*, *Eimi*, *I x I*, and

<sup>&</sup>lt;sup>‡</sup> I'm sure, for example, that thousands of people are still enjoying the works of Thomas Heywood (?1574-1641), but I'm not aware of ever having seen or read so much as a single scene from his plays, and at present feel only the feeblest inclination to put that right before I die. And yet Heywood does occupy a small chink of my grey matter, and many others', because he achieved the durable titles A Woman Killed With Kindness and The Fair Maid of the West.

well: even if you, Overworked Reader, have never found the leisure to read The Decline and Fall of the Roman Empire or yourself with the reflection that you have at least read—and, in the last second or so, just re-read—a minute but essential Don Quixote or Faust or the Commedia, you can console part of those books.

### Notes

### Appendix K Storyboard Guidelines

### **Definition**

A storyboard is a series of rough sketches or photographs representing the key shots of a film or video, together with a written description of the speech, music, and sound effects for each shot. The drawings are framed like comic strips. Storyboards are valuable aids in the preproduction phase of video-making, but can also be products themselves, giving you practice manipulating camera techniques and combining audio and visual elements without actually producing a video.

### **Suggested Procedure**

- 1. Choose the format appropriate to your purposes:
  - A. This format is good for beginning producers who need to explicitly plan out details.

Special Instructions	Video	Audio
(camera shots)	(transition) cut	(speech, sound effects, music)
c.u.	(sketch of	
(number of seconds shot will last)	framed shot)	"Oh, no!"
3 seconds		

В.	This format does not require as much writing and assumes that you have
	enough experience to do some of the planning and revising in your head,
	rather than on paper. It is more suitable for an actual video production
	planning tool, rather than for a storyboard as a product in itself.

The camera cues are contained in the sketches, and audio instructions or scripting is written beneath each frame.

C. This format, creating your storyboard on a series of 5" by 8" index cards, has the advantage of allowing you to easily share your storyboarding project with a partner, and to experiment with different ordering of shots by arranging the separate cards in a variety of ways before deciding on an order.

Video	Audio				
Picture	written message that goes with picture				
Special instructions: — camera shots and movement — background audio					

- 2. Analyze your text into the key shots and outline them. Ask yourself the following questions:
  - What is the text about?
  - Who are the characters?
  - What do they do and say?
  - · Which characters are in the foreground, middle ground, and background?
  - · With whom or what are they in conflict?
  - Where does the conflict take place?
  - When are long, medium, and close-up shots necessary?
  - · What colours dominate each scene?
  - What types of sets, costumes, and make-up are required? (adapted from Hart, 27)
- 3. Begin to visualize the scene, sketching in the composition of each shot. Effective composition takes into account
  - the items that appear in the picture
  - how big each item appears, which is determined by the camera shots (extreme close-up or ECU, close-up or CU, medium close-up or MCU, medium shot or MS, medium long shot or MLS, long shot or LS, and extreme long shot or ELS). Generally, longer shots establish action taking place or surroundings, while closer shots are more detailed and convey emotional reactions.
  - the angle from which the main subject is viewed by the camera—low angle, looking up at the subject; high angle, looking down on the subject, and eye level, looking from the normal eye level
  - where the subjects appear in the picture. Keep in mind the "rule of thirds" or "golden mean" where the frame is divided into three equal parts horizontally and vertically and important visual elements, like characters' heads or horizons, should be placed one-third of the way from an edge of the frame. Also realize that most attention is given to a subject in the middle of a screen, the top half gets more attention than the bottom half, and edges and corners receive very little attention.

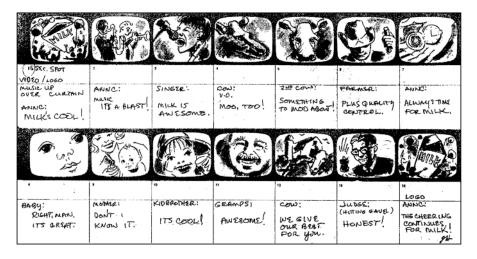
It is not important to be able to draw well—stick figures and scribbles can work effectively, as long as you convey the positioning, size, perspective, and movement.

- 4. Write the camera shots (in abbreviated form), movements (such as "zoom out" or "pan"), and transitions (such as "fade" or "cut to"), and the number of seconds each shot should last in the space for special instructions.
- 5. In the space for audio elements, write any sound effects, music, or speech (dialogue, monologue, or voice-over) that goes with each shot.
  - As you fill in your storyboard, you may wish to plan the audio before the video, especially if the audio elements are more important.
  - At all times, keep in mind the mood you want to convey. Also be sure to use a variety of camera shots to keep your viewer interested, and to reflect the different kinds of action or emotion.
- 6. Inspect each of your storyboard frames carefully, making sure that you have composed them to effectively portray the subject of your video. Also examine how they flow from one to another, and check that you have them in the best order. Edit written text for grammar, usage, punctuation, capitalization, and spelling if the storyboard is the final product.

### **Examples**

Examine the following examples to see the variety of drawing styles and formats possible.

• "Milk commercial" by John Hart



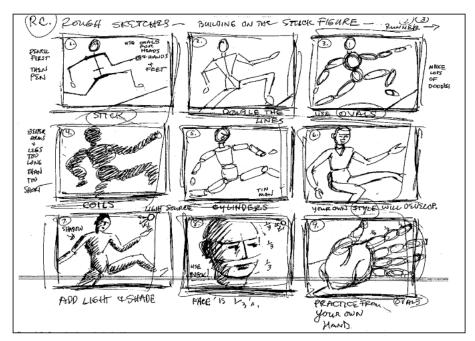
"Figure A-1 Milk commercial": Reproduced from *The Art of the Storyboard: Storyboarding for Film, TV, and Animation* by John Hart. Copyright 1999 Focal Press (an imprint of Butterworth-Heinemann). Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004)*, as extended on August 26, 2004.

### • "Psycho (1960)" by John Hart



"Figure 10-3 Psycho (1960)": Reproduced from The Art of the Storyboard: Storyboarding for Film, TV, and Animation by John Hart. Copyright 1999 Focal Press (an imprint of Butterworth-Heinemann). Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004), as extended on August 26, 2004.

### · "From stick figures to stacked figures" by John Hart



"Figure 6-2 From stick figures to stacked figures": Reproduced from *The Art of the Storyboard: Storyboarding for Film, TV, and Animation* by John Hart. Copyright 1999 Focal Press (an imprint of Butterworth-Heinemann). Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999–2004)*, as extended on August 26, 2004.

### Resources

- The Art of the Storyboard: Storyboarding for Film, TV, and Animation by John Hart
- Storyboards: Motion in Art 2nd edition by Mark Simon
- Storyboarding 101: A Crash Course in Professional Storyboarding by James O. Fraioli

### **Specific Learning Outcomes**

Creating a storyboard as a product in itself and as a way to interpret a text gives the opportunity to achieve the following specific learning outcomes:

- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.1.3 Use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.
- 2.1.4 Use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.
- 2.2.2 Respond personally and critically to perspectives and styles of a variety of Canadian and international texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotion, and behaviour.
- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.

- 3.2.5 Use knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, organize, and integrate ideas from extended texts; adjust reading and viewing rates according to purpose, content, and context.
- 3.3.1 Organize and reorganize information and ideas to clarify thinking and to achieve desired effect.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.
- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.2.5 Use appropriate strategies and devices to enhance the impact of presentations.
- 4.3.1 Analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects.
- 4.3.3 Know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources.
- 4.4.2 Select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response.
- 5.2.1 Demonstrate the value of diverse ideas and viewpoints to deepen understanding of texts, others, and self.

- 5.2.2 Identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others.
- 5.2.3 Analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

If you create a storyboard as a group project, you will also have the chance to achieve these specific learning outcomes:

- 3.1.1 Consider own and others' expertise to explore breadth and depth of knowledge, and focus inquiry or research based on parameters of task.
- 3.1.2 Formulate focused inquiry or research questions and refine them through reflection and discussion of topic, purpose, and context.
- 3.1.3 Collaborate with and support group members in adapting procedures to achieve inquiry or research goals.
- 3.1.4 Develop and select from a repertoire of inquiry and research strategies, and adjust plan according to changes in audience, purpose, and context.
- 5.1.1 Use language to demonstrate flexibility in working with others; encourage differing viewpoints to extend breadth and depth of individual and group thought.
- 5.1.2 Demonstrate commitment and flexibility in a group, monitor own and others' contributions, and build on others' strengths to achieve group goals.
- 5.1.3 Recognize how language choice, use, tone, and register may sustain or counter exploitative or discriminatory situations.
- 5.1.4 Evaluate the usefulness of group process to achieve particular goals or tasks.

Creating a storyboard as a planning step in the larger process of producing a video provides the opportunity to achieve the following additional specific learning outcomes:

- 1.1.5 Reflect on personal growth and successes in language learning and consider the role and importance of language learning when developing personal goals and plans.
- 3.3.4 Assess the effect of new understanding on self and others; evaluate the effect of inquiry or research plans and procedures on conclusions.

# Appendix L

# **Interviewing Guidelines**

#### **Definition**

In the widest sense, an interview is any situation where someone answers questions asked by someone else.

Interviews offer you the opportunity to demonstrate a wide variety of specific learning outcomes through the language arts of speaking and listening. The interview is a very useful form, and it can be a lot of fun as well.

The ability to conduct an effective interview is important in a variety of life and work situations. Whenever primary research is required, that is, whenever you need to get information and perspectives directly from people rather than from more secondary sources like books, newspapers, and television reports, you will need solid interview skills. As a reporter working on a story, you would need the straight facts. If you were a lawyer questioning a witness on the stand in a courtroom, you would need to elicit the information you want, without the information you don't want. Doctors need to be able to quickly gather vital information from patients who may not be comfortable talking to them. And talk show hosts need to encourage guests to speak as openly and interestingly as possible. All employers at some point or another must interview potential employees. Often the easiest, most direct way to get the information you need is to simply ask the right person the right questions.

Interviews, like most text forms, can range from very informal (e.g., asking a friend for information about an upcoming event) to very formal (e.g., asking a witness on the stand for an account of her whereabouts). You may need to adjust some of these guidelines to suit the formality of your particular interview project, but the basic procedure is similar for most interviews.

#### **Suggested Procedure**

#### Before the Interview

A successful interview depends to a great extent on the thoroughness of the preparation that went into it. The more prepared you are, the more comfortable your interviewee will feel, and the more you will hear.

- 1. Confirm the availability of the person you want to interview. Contact the person to make an appointment and to let him or her know the purpose of your interview. Also be sure to ask for permission to audiotape the interview.
- 2. Do the basic background research on your topic and on your interviewee. Think about why you want to interview this particular person. What can he or she tell you about your topic?

- 3. Brainstorm a list of questions you might like to ask. Read over the "Good Interview Questions" box on the following page.
- 4. Examine the questions:
  - · How many do you have?
  - What points are missing or weak?
  - What questions require careful wording?
  - Are they open-ended (i.e., can't be answered by a simple "yes" or "no")?
  - Are they short and addressing only one point?
- 5. Add, cut, or revise your list of questions as you see fit. Choose only those that are most important, particularly if your time will be limited. Arrange them into the order in which you think they may come up—typical arrangements are from general to specific or from specific to general.
- 6. Carefully formulate your opening question. Make it specific enough to give you useful information, but open enough to allow your guest to go about answering it at his or her own pace. Make it a logical place to begin.
- 7. Test out your questions and your interview technique on your response partner or someone else. If a question gets little response, you may want to drop it.
- 8. Check that you have a working tape recorder and tapes available. Test it out.
- 9. Read over the tips for interviewing in the next sections, "During the Interview" and "Additional Tips and Techniques."

#### **Good Interview Questions**

In an interview, you are trying to encourage your guest or interviewee to talk as freely and comfortably as possible, on the topic in which you are interested. To facilitate this, you need to ask certain kinds of questions and avoid asking certain kinds of questions.

- Ask open-ended questions, ones that cannot be answered with just a "ves" or a "no" answer.
- Ask questions that are clear and direct, and as objective as possible.
   Try not to lead your interviewee to answer in a particular way with the phrasing of your question.
- Balance questions that ask for factual information with questions that ask for opinions or perspectives.
- Your opening questions should be easy to answer and clearly related to
  the purpose of the interview. You should try to put your guest at ease,
  maybe even flatter her or him, and it doesn't hurt to show that you
  have done your research. Keep any questions about potentially
  sensitive topics until later in the interview, after you have established
  a rapport with your guest.
- Above all, ask questions to which you genuinely want to know the answers. If you are curious and truly interested, it will come through and your guest will be eager to answer you.

#### **During the Interview**

- 1. Arrive promptly for the interview appointment.
- 2. Remind your interviewee of your purpose for the interview, and test your recording equipment. Check again for permission to record the interview.
- 3. In addition to tape recording the interview, take notes of details of the setting of the interview and of the appearance, voice, and gestures of your guest. Look especially for details that give some insight into the person's character.
- 4. Ask your questions, keeping in mind these guidelines or tips:
  - · Ask brief questions one at a time. Resist making statements of your own.
  - Don't answer the question for the guest.
  - Be a good listener. Don't say "okay" or "right" after every response as this can be annoying, and it suggests that you're not really listening. Remember, good listeners maintain eye contact and show their attention through their body language (i.e., posture, facial expression, nod, react).

- Give your guest time to think and answer fully. Don't be too quick to cut in with your next question. Don't interrupt unless it is necessary due to time constrictions, and try to signal with a gesture before verbally interrupting.
- Do not simply follow your prepared questions. Build questions based on previous answers. Ask for examples or ask how one comment connects to others made before. If your guest veers off into an interesting but unplanned area, go with it. If your guest says something that connects to a text or texts that you've read on the topic, you can share a brief summary or excerpt of it, and ask for your guest's response to the text.
- · Don't say you understand something unless you do.
- Don't be afraid to ask simple questions.
- If your mind goes blank, which can happen no matter how experienced you are, there are ways to recover. Don't be afraid of a few moments of silence. Take a moment and recover your train of thought. Explain to the guest that you've blanked momentarily and need a second to regroup.
- 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 guest very much for the time and thought given.

(Senior 3 English Language Arts: A Foundation for Implementation, 4-240; McLaughlin, 132-143; Wilhelm and Friedemann, 82)

#### After the Interview

- 1. Send a thank-you note to the person you interviewed.
- 2. Read over your notes immediately, while the interview is fresh in your mind, so that you can flesh out the details of the setting and the interviewee's appearance and manner.
- 3. Date and label your tapes and notes for easy retrieval.
- 4. Reflect on the success of the interview. Note which tips and techniques you used, and which ones you should have used. Note any questions or gestures you used that didn't work, so that you don't repeat any mistakes.

#### **Additional Tips and Techniques**

In addition to the basic procedure outlined above, professional interviewers have developed various techniques, some of which work in some situations, others in other situations. Experienced interviewers draw on all the tricks of their trade as they respond to each individual situation, so the more techniques you have available, the better.

Other specific techniques you might want to practise include the following:

- *mirroring*: repeating or rewording an answer to encourage the subject to elaborate
- waiting: an expectant silence, with non-verbal cues that signal openness
- developing questions: "Why do you think this happened?" "Tell me more about . . ."
- *clarifying questions:* "But you said earlier that . . ." "Would this apply to . . .?" "Am I right in thinking . . .?"
- *affirming response:* "That is so interesting!"

#### **Achievement of Specific Learning Outcomes**

Conducting an interview provides you with the opportunity to demonstrate the following specific learning outcomes:

- 1.1.1 Weigh and assess the validity of a range of ideas, observations, opinions, and emotions to reconsider and/or affirm positions.
- 1.1.2 Invite diverse and challenging ideas and opinions through a variety of means to facilitate the re-examination of own ideas and positions.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.1.1 Analyze connections between personal experiences and prior knowledge of language and texts to develop interpretations of a variety of texts.
- 2.1.2 Apply a broad repertoire of appropriate comprehension strategies to monitor understanding and extend interpretations of a variety of texts.
- 2.1.3 Use textual cues and prominent organizational patterns to construct and confirm meaning and interpret texts.
- 2.2.1 Experience texts from a variety of genres and cultural traditions; examine and analyze various interpretations of texts to revise or extend understanding.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.

- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 3.1.1 Consider own and others' expertise to explore breadth and depth of knowledge, and focus inquiry or research based on parameters of task.
- 3.1.2 Formulate focused inquiry or research questions and refine them through reflection and discussion of topic, purpose, and context.
- 3.1.3 Collaborate with and support group members in adapting procedures to achieve inquiry or research goals.
- 3.1.4 Develop and select from a repertoire of inquiry and research strategies, and adjust plan according to changes in audience, purpose, and context.
- 3.2.1 Evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus.
- 3.2.2 Identify and discuss diverse information sources relevant to particular inquiry or research needs.
- 3.2.3 Evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources for inquiry or research.
- 3.2.4 Access information to accomplish a particular purpose within the topic parameters and time available.
- 3.3.2 Synthesize and record information, ideas, and perspectives from a variety of sources; document sources accurately.
- 3.3.3 Evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias.
- 3.3.4 Assess the effect of new understanding on self and others; evaluate the effect of inquiry or research plans and procedures on conclusions.
- 4.4.1 Demonstrate confidence and flexibility in meeting audience needs when presenting ideas and information; adjust presentation plan and pace according to purpose, topic, and audience feedback.
- 4.4.2 Select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response.
- 4.4.3 Demonstrate critical listening and viewing behaviours to make inferences about presentations.

- 5.1.1 Use language to demonstrate flexibility in working with others; encourage differing viewpoints to extend breadth and depth of individual and group thought.
- 5.1.3 Recognize how language choice, use, tone, and register may sustain or counter exploitative or discriminatory situations.
- 5.2.1 Demonstrate the value of diverse ideas and viewpoints to deepen understanding of texts, others, and self.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

# Notes

# Appendix M

#### **Feature Article Guidelines**

#### **Definition**

A feature article is a nonfiction piece in a periodical. It is not necessarily as current as a hard news report, and usually focuses more on human interest and feelings than on objective facts. Its purpose is both to inform and to entertain. Writer and teacher Randy Bomer says its purpose is "to inform readers about something they never realized could be so complex and interesting" (177). Bomer also describes the effect a well-written feature article can have on him as a reader:

After reading one of these articles, I feel less able to take things for granted. Everything seems more complicated, rich, interesting, difficult, and so, so precious. The world becomes both more strange and more familiar. In order to create this response in me, authors of feature articles have to see the world as an almost infinitely rich and generous place. When writers are living like nonfiction writers, they may examine the corners of their worlds for what has been invisible, trust that what they find there will prove interesting, and then go after it, get behind it, discover the world that lived there all along. (177)

#### **Factors to Consider**

#### Organization

Harry Noden, a teacher and writer, suggests several organizational structures to experiment with and combine when drafting a feature article (164-172). The following are options he gives for the lead, body, and conclusion of a feature.

Lead—The lead is the opening of the piece, where you need to catch the attention of the reader and draw him or her in to the story. The lead of a feature article can be what is called a "delayed" lead—the basic and essential information of the story (the 5 Ws) may not appear until after several paragraphs of description or narration that set the scene. Possible kinds of leads include the following:

- *The narrative lead* tells a brief story or anecdote that engages the reader in a personal way. It may be several paragraphs long.
- *The quotation lead* opens with a catchy quotation from an expert, a participant, or an observer in the story, giving a conversational tone to the article. Some writers caution against using the quotation lead "because a quotation is rarely as good as a lead that a writer has written with care and creativity" (Knowlton and Freeman, Chapter 4, 11).

- The question lead poses a provocative question portraying specific images to stimulate the curiosity of the reader, intriguing the reader to continue reading to discover the answer.
- *The statistical lead* surprises readers by offering the authority of impressive numbers and is especially effective if it translates impersonal numbers into concrete everyday applications. For example, rather than saying "25% of all Canadians," say "one out of every four of your friends."
- *The mystery lead* opens with the beginning of a story that poses a mystery or some unanswered questions.
- *The descriptive lead* paints specific images in poetic language that draws the reader in to the topic.
- *The imagine lead* asks the reader to imagine some possible consequences if action is or is not taken, some problem and/or solution, some place or time far from the reader's experience, and so on, actively involving the reader from the start.
- *The direct lead* is the more standard introduction of an academic essay, a technical article, or a business memo, and is the least effective option for a feature article. It directly states the main idea of the article and briefly summarizes the information that will be included.
- *The combination lead* combines any of the above techniques.

*Body*—The body of the piece is the middle section where you provide the information on your topic in detail. Noden suggests four main structures to combine and repeat in whatever sequence and length works for the content.

- *Narration and description* are often woven together to provide information in the form of a story in which readers can actively and imaginatively engage.
- *Quotations* can add variety as well as an authoritative and conversational tone to the information.
- *Exposition* develops and explains ideas using logical organizational patterns such as details and examples, proofs and reasons, comparison and contrast, process, illustration, cause and effect, and enumeration.

Conclusion—The conclusion or ending of the feature article should do three things: "(1) emphasize the point of your article, (2) provide a climax, and (3) help readers remember your piece" (Leo Fletcher as quoted in Noden, 171). Noden offers three ways to do this, and Knowlton and Freemen offer a fourth:

• *Look to the future*—This approach to ending your article suggests possible future happenings if the information on your topic is or is not acted upon.

- *Summary*—A summary revisits the main points of the article in such a way that your readers are given something to think about.
- *Quotation*—A profound and relevant quotation can also be used to bring your feature article to a close.
- *Full circle*—This approach brings the reader back to the beginning of the article, which now makes much more sense to the reader.

#### Fresh Perspective and Distinctive Voice

Because feature articles are not necessarily about news-breaking events or obviously relevant topics, the interest they generate lies more in the fresh perspective toward everyday people, objects, places, and happenings that they take. It is largely this fresh perspective, or "take" as journalist John Tierney calls it, that creates the distinctive voice that attracts and engages readers in topics that they didn't even know they were interested in. Tierney says that "the writer is more interesting than the person he or she is writing about" (2) and that people become writers because they have fresh ways of looking at things.

This fresh perspective often comes from connecting the topic with your own life and experience. Randy Bomer says, "When a piece of nonfiction has voice, we feel that the writer presenting us with information has learned it within a particular life history. The writer shows us how he [or she] understands this information within the framework of his [or her] own experience and values" (185).

#### **Suggested Procedure**

- 1. As always, when trying a new form, read many examples of the form. Read feature articles in your local paper and your favourite magazines, and rather than reading them for the interesting information about various topics, read them with an eye to how the pieces are crafted. Look carefully at the way the "Factors to Consider" are handled in each and determine which techniques are most effective in capturing and maintaining your interest.
- 2. Choose a topic. This can be something you are particularly interested in but that may be overlooked by the average person. Teacher and writer Randy Bomer says that feature article writers look "in corners of our lives for items previously unnoticed, fragments behind which universes might open up" (180).
- 3. Find an expert on your topic to interview. According to journalist John Tierney, "in reporting many feature articles, the most important element is the considerable amount of time you spend trying to find the one person who makes a good story" (in Zinsser, 4). Refer to **Appendix L** for interviewing guidelines.

- 4. Collect information on your topic. In addition to interviewing your key person/people, draw on your memory, any firsthand observation or experiences, books, videos, the Internet, and so on. Use a note making system that you are comfortable with (see *Writers INC* for information about note taking, sections 169–170 and 483 to 485 of the 1996 edition; pages 250–251 and pages 392 to 396 in the 2001 edition). Randy Bomer warns against relying too much on secondary sources, however—he advises to consult books, videos, the Internet, and so on only to answer questions that have arisen from your interviews and direct experience (183).
- 5. Reflect on the information you have gathered. Make connections between your data and your everyday life and other things you know about. Compare your topic to things in life that your readers might be more familiar with.
- 6. Discuss what you've learned with your response partner. This may help you to discover what John Tierney calls your "take" on the topic, which is the particular angle or perspective from which you are going to approach it. He says that telling friends about your story is "often a good way to figure out the take. As you tell your friends about a story, notice which details interest them and which direction you find yourself following" (8).
- 7. Draft your feature article, experimenting with the organization and perspective so that you achieve a close fit between ideas or content and the other writing variables of form and audience. Bomer suggests that you draft before you feel you "have enough" information gathered, so that you can focus on your writing more than your information (183). You can leave blank spaces for missing facts that can be filled in later.
- 8. Select appropriate headlines, illustrations, charts, and photographs to accompany your article.
- 9. Take the draft through your creative process: share it with your response partner and others, revise based on feedback, and repeat if necessary. Take special care to reference your sources and quotations (see *Writers INC* for information on documenting sources, sections 185 to 240 of the 1996 edition; pages 260 to 274 of the 2001 edition).
- 10. Finally, design an attractive layout, integrating your print text and your visual text. Carefully edit and proofread all print.

**Optional:** You may want to write a query letter to an appropriate magazine and, if you get a positive response, send your feature article to be considered for publication. Different magazines publish articles written on different subjects and in different styles. You may have had a particular magazine in mind as you wrote your article. If not, examine a variety of magazines to see which would most appreciate your feature article. See the inserts on the following pages for information about and examples of query letters.

### **Query Letters**

Query letters are used to interest editors in the articles of freelance writers. They are a kind of proposal, in which the planned article is briefly described. The following style sheet and examples can be used as a guide:

### **Query Letter: Style Sheet**

- Write a one or two-page single-spaced letter in business form, addressed to the editor of a magazine.
- First paragraph: Focus on engaging the editor's interest. Many query letters begin with the lead that will be used in the proposed article. Demonstrate that your article is engaging, important, and appropriate for the magazine's target audience.
- Second paragraph: Summarize the article, providing the names of people you intend to interview, some key facts, and/or an interesting anecdote. Describe the photographs or illustrations that will accompany the article.
- Third paragraph: Explain why you are the person to write this article. Talk about your accomplishments as a writer and your expertise in the subject.
- Finish with a direct request to write the article. Specify when you can be finished.

#### **Examples of Magazine Query**

(Date)

Dear Mr. Fitt:

"Fast and Healthy" is the tentative title of a piece I'd like to do on creating favorite munchies that replace fat and additives with healthy substitutes. I will include recipes and nutritional information for Big Mama Soyburgers, Mississippi Sly Chicken, French Favorites, Hot Apple Pies, and Me-Oh-My Chocolate Cake.

May I send you the completed 1500-word piece for your consideration? Sincerely,

I.E. Wright

(Date)

Dear Nancy:

*Life Lines* has done an outstanding job with the new social consciousness pieces. I thought last issue's "The Curse of Freedom" was very thought-provoking.

Along that line, I'd like to suggest "Equal Justice," which could start:

One frozen December night outside a small North Dakota town, two Hispanic farm boys—brothers—crouched behind a parked car in the yard of their neighbor, Lt. Donald D. Dutton, a narcotics detective on the local police force. When Lt. Dutton turned off his truck engine, got out, and took his first step toward the house, the boys opened fire with shotguns. The detective was dead before he hit the ground.

Inside the house was the victim's young wife, Sarah, 29; a son, David, 5; and a daughter, Jenny, 7.

Months of local and FBI investigation coast to coast failed to turn up a single clue. It was only after a girlfriend of the younger brother told a friend at school,

Lawson/(Date)/David/page 2

and that friend went to the police, that there was a solid lead in this case.

The brothers confessed to being hired assassins, employed by Sarah, who later testified she'd suffered ten years of physical, emotional, and sexual abuse by Lt. Dutton.

It's a riveting tale, which I'd present in 6,000 words, examining (1) why women don't leave their abusers, (2) steps friends and relatives can take to help, and (3) how we must change our laws and legal and judicial systems.

May I have an assignment? Is there any special slant you'd like?

I've enclosed three clippings of pieces I did for *News Today*, *Life Trends*, and *Women*. Sincerely,

77 D

Kay Benson

#### **Examples**

- "Soul Journey" by Michele Sponagle (Sequence 2 Texts section)
- "Azamgarh Journal: Back to Life in India, without Reincarnation" by Barry Bearak (below)—opening paragraphs

#### Azamgarh Journal: Back to Life in India, without Reincarnation

Lal Bihari, founder of the Association of Dead People, first learned he was deceased when he applied for a bank loan in 1975.

Proof of identity was required for the transaction. But when Mr. Bihari came here to Azamgarh, the district capital, he was told quite peremptorily that he could no longer be who he said he was. Official records now listed him as dead, something that had allowed his uncle to inherit Mr. Bihari's share of the family's ancestral farmland.

"Take a look for yourself," insisted the lekhpal, the low-level bureaucrat who kept the appropriate books, Mr. Bihari recalled. "It is all written here in the registry."

Death was a disconcerting change of circumstance, and Mr. Bihari was especially annoyed to hear of it from the lekhpal, a man he knew well and with whom he had recently had tea.

Indian bureaucrats often work in strange ways, when they work at all. If they had certified his demise, Mr. Bihari might need a lifetime to prove he was not dead.

Fortunately, his story has not turned out to be so dreary. His legal resurrection was accomplished in a mere 19 years, and in the process, Mr. Bihari, a poorly educated merchant, found his mission in life: championing the cause of the similarly expunged.

In July, a High Court judge became aghast after learning that there were dozens — and perhaps hundreds — of such cases of bogus mortality. He ordered the government of Uttar Pradesh to publish ads, seeking out the living dead, and then to revive them in the state's public records. The National Human Rights Commission has also convened hearings on the matter.

"As the bureaucrats once feared the devil, they now fear the Association of Dead People," said Mr. Bihari, 45, who clearly enjoys the stir caused by his tireless agitation.

It is still too early to make an accurate estimate of how many of the legally dead are biologically alive, but the known cases involve intra-family fraud, and the reason for the infighting is a severe shortage of land.

India's population now tops one billion, and as property has gotten subdivided repeatedly among ever more heirs, some farmers are now left to eke out a living with plots no bigger than a tennis court.

**Azamgarh Journal: Back to Life In India, without Reincarnation:** Reprinted from *The New York Times*. Copyright © 2001. The New York Times Company. Reproduced in accordance with the *Pan Canadian Schools /CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.

#### Resources

• Writers INC (sections 294 to 310 of the 1996 edition; pages 155 to 166 of the 2001 edition)

#### **Specific Learning Outcomes**

Writing a feature article provides the opportunity to achieve learning outcomes related to all of reading (General Learning Outcome 2), inquiry (General Learning Outcome 3), and writing (General Learning Outcome 4). If you also design the layout of the print and visual texts, you can more fully develop the knowledge, skills and strategies, and attitudes of various outcomes. Following are some of the specific learning outcomes that you can achieve by writing a feature article:

- 1.1.1 Weigh and assess the validity of a range of ideas, observations, opinions, and emotions to reconsider and/or affirm positions.
- 1.1.2 Invite diverse and challenging ideas and opinions through a variety of means to facilitate the re-examination of own ideas and positions.
- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.1.4 Explore how personal experiences influence the selection of particular texts and how texts influence perspectives.
- 1.2.1 Explain how new knowledge, ideas, experiences, and perspectives reshape knowledge, ideas, and beliefs.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.2.2 Respond personally and critically to perspectives and styles of a variety of Canadian and international texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotion, and behaviour.

- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.
- 3.1.1 Consider own and others' expertise to explore breadth and depth of knowledge, and focus inquiry or research based on parameters of task.
- 3.1.2 Formulate focused inquiry or research questions and refine them through reflection and discussion of topic, purpose, and context.
- 3.2.1 Evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus.
- 3.2.2 Identify and discuss diverse information sources relevant to particular inquiry or research needs.
- 3.2.3 Evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources for inquiry or research.
- 3.2.4 Access information to accomplish a particular purpose within the topic parameters and time available.
- 3.2.5 Use knowledge of text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, organize, and integrate ideas from extended texts; adjust reading and viewing rates according to purpose, content, and context.
- 3.3.1 Organize and reorganize information and ideas to clarify thinking and to achieve desired effect.
- 3.3.2 Synthesize and record information, ideas, and perspectives from a variety of sources; document sources accurately.
- 3.3.3 Evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias.
- 3.3.4 Assess the effect of new understanding on self and others; evaluate the effect of inquiry or research plans and procedures on conclusions.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.

- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.2.5 Use appropriate strategies and devices to enhance the impact of presentations.
- 4.3.1 Analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects.
- 4.3.3 Know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources.
- 4.4.2 Select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response.
- 5.2.1 Demonstrate the value of diverse ideas and viewpoints to deepen understanding of texts, others, and self.
- 5.2.2 Identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others.
- 5.2.3 Analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

# Appendix N Video Production Guidelines

In this course, you will not be expected to produce full-length feature films. If you have the necessary equipment available, however, you are encouraged to produce short, single-camera videos recorded on videotape or digitally to be viewed by a small audience.

#### **Possible Types of Video**

- Fiction—including adaptations based on a story, book, play, or article; music videos; original short fiction, including dramas, comedies, and mysteries; game shows featuring fictional characters; historical cooking shows; or animation.
- Nonfiction—including how-to demonstrations; advertisements; news reports; documentaries or docudramas; biographies; school yearbooks; or travel videos.
- Experimental or art videos—including abstract or imagistic responses to other works of poetry, music, or art; or portrayals of your feelings, ideas, or community.

#### **Suggested Procedure**

#### A. Pre-Production

- 1. Producing a video can be a lot of work, so if you can gather a "crew" or group of people to collaborate with you, you can share some of the activities. If this is not possible, keep your project simple and short.
- 2. Choose your idea. Make sure it is one that will hold your interest and that will allow you to achieve the learning outcomes you are aiming for. Also consider the limitations of the equipment you have available and any of the other resources you might need.
- 3. Determine the type of video most appropriate to your idea. Serious topics should be presented clearly and with respect, while humorous topics can be treated lightly or satirically.

At this point, you should fill out the "Video Program Proposal" found later in this appendix.

4. Research your topic. Look through your writer's notebook; read books, magazines, newspapers; listen to music and sound effects; visit possible locations or places related to your topic; interview experts; and look at photographs, maps, or Internet sites.

- 5. Get to know your video camera. Read the operating instructions carefully, practise handling it, and experiment with different shots, angles, movements, transitions, light sources, and audio recordings. If you will be field editing (see Step 9), experiment to see if the camera backs up when you pause so that you can avoid accidentally erasing footage. See **Appendix E** for descriptions of techniques with which to experiment.
- 6. Write the script—for narratives, create a simple plot with a clear beginning, middle, and end; engaging characters, providing stage directions for movements and gestures that reveal personality, and dialogue that conveys relationships, conflict, and background information in authentic and interesting ways; detailed descriptions of the setting where important, and of costumes and props. You should also include background music, sound effects, and any voice-overs.

(For further information, see Appendix T: Scriptwriting Guidelines.)

7. Create a storyboard. Step 6 can be omitted if your video is not complicated and your storyboard is detailed enough.

Your storyboard is an invaluable guide to actually shooting the video, but don't feel that you have to follow it exactly. Be flexible if a better idea occurs to you, or if a shot can't be done exactly as planned. Use the storyboard to keep yourself on track, and to step back and see the whole plan.

See **Appendix K** for Storyboard Guidelines.

#### **B.** Production

- 8. If working with a group of people, it is necessary to assign roles (director, camera operator, actors, set manager, etc.) and to set up a schedule for rehearsals and taping. If you are working alone, you may still need to schedule your tasks, depending on the availability of equipment, settings, and props required, the time of day, weather conditions, etc. Provide adequate time for rehearsals and the set-up of scenes and equipment, whether working with a crew or on your own.
- 9. Shoot the video. Depending on the editing method you choose, which in turn depends largely on the editing equipment you have available, you can
  - follow your storyboard closely, taping titles and credits, shooting shots in order, playing background music as required, and "field editing" as you go (i.e., closely monitoring your takes so that any bad takes can be rewound and retaken immediately)
  - shoot shots according to location, or availability of crew members, or time of day, if you will be able to re-order the shots in the editing process later

#### C. Post-Production

- 10. Edit the video.
  - a) If you field edited as you shot, the video is basically finished and ready to watch.
  - b) If you have a videotape recorder, you can do "tape-to-tape" editing where you copy the shots you want to use in the order you want from the camera to the recorder.
  - c) If you have an editing machine, you can not only choose the best shots from your raw footage and experiment with their order, but can add the soundtrack, narration, sound effects, special effects, and graphics at this stage.
- 11. Show your video to an audience and ask for feedback. (Don't forget the popcorn!)

#### Resources

- *The Young Producer's Video Book* by Donna Guthrie and Nancy Bentley (for a younger audience, but clear and comprehensive)
- Language Arts Survival Guide, MultiSource, pages 216 to 220

# **Specific Learning Outcomes**

Producing a video gives you the opportunity to achieve the following specific learning outcomes:

- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in media texts to accomplish particular purposes.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotions, and behaviour.
- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.
- 3.1.1 Consider own and others' expertise to explore breadth and depth of knowledge, and focus project based on parameters of task.

- 3.1.2 Formulate focused questions and refine them through reflection and discussion of topic, purpose, and context.
- 3.1.4 Develop and select from a repertoire of strategies, and adjust plan according to changes in audience, purpose, and context.
- 3.2.1 Evaluate and select ideas and information from prior knowledge of topic appropriate for audience, purpose, and personal perspective or focus.
- 3.2.2 Identify and discuss diverse information sources relevant to particular project needs.
- 3.2.3 Evaluate factors that affect the credibility, authenticity, accuracy, and bias of information sources for project.
- 3.2.4 Access information to accomplish a particular purpose within the topic parameters and time available.
- 3.3.1 Organize and reorganize information and ideas to clarify thinking and to achieve desired effect.
- 3.3.2 Synthesize and record information, ideas, and perspectives from a variety of sources; document sources accurately.
- 3.3.3 Evaluate information for completeness, accuracy, currency, historical context, relevance, balance of perspectives, and bias.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of choices relative to content, form, style, and presentation.
- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.2.5 Use appropriate strategies and devices to enhance the impact of presentations.

4.4.2 Select and use appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response.

If you worked with a group of people to produce your video, the following specific learning outcomes could also be achieved:

- 1.1.2 Invite diverse and challenging ideas and opinions through a variety of means to facilitate the re-examination of own ideas and positions.
- 3.1.3 Collaborate with and support group members in adapting procedures to achieve project goals.
- 5.1.1 Use language to demonstrate flexibility in working with others; encourage differing viewpoints to extend breadth and depth of individual and group thought.
- 5.1.2 Demonstrate commitment and flexibility in a group, monitor own and others' contributions, and build on others' strengths to achieve group goals.
- 5.1.4 Evaluate the usefulness of group process to achieve particular goals or tasks.

Video Program Proposal				
Submitted by		Date		
I	A. Type of video:  B. Topic:  C. Title (tentative):  D. Length (estimated):	minutes		
II	Rationale  A. Purpose(s):			
	B. Audience(s):			
III	Video Team  A. Full-time Members _			
	B. Other Assistants			
		continued		

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Video Program Proposal		
	Page 2	
IV Production	J	
A. % of Studio Production Time	%	
B. % of Production Time on Location		
Total Production Time	100%	
C. What locations will be used?		
D. Number of cameras required:		
V. Editing and Other Post-Production Activities		
A. Will editing be Field and/or Post-production?		
(Circle one or both. If both, explain.)		
B. Circle or list the other post-production activities you plan to do:		
Audio Dubbing		
Graphics		
Other:		
VI Questions and Problems		
A. List any questions you have about this proposed production:		
B. List any problems you foresee in carrying out this proposed production describe how you are going to solve each one:	on. Briefly	

# Notes

# **Appendix O**

# **Nobel Prize Acceptance Speeches**

American writers who have won the Nobel Prize for Literature include William Faulkner in 1949 and John Steinbeck in 1962. You may be familiar with these authors through works such as *The Sound and the Fury* and *As I Lay Dying* (Faulkner) and *Of Mice and Men, East of Eden*, and *The Grapes of Wrath* (Steinbeck).

Faulkner's and Steinbeck's acceptances are not so much lectures (as Toni Morrison's is—see Sequence 3B) as short speeches. Even so, they, like Morrison, feel a great responsibility around their literary work, to future writers, and to the importance of language.

# Speech of Acceptance, Nobel Prize for Literature

#### WILLIAM FAULKNER

I feel that this award was not made to me as a man but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle from which I might be listened to by the young men and women already dedicated to the same anguish and travail, among whom is already that one who will some day stand here where I am standing.

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only the question: when will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed—love and honour and pity and pride and compassion and sacrifice. Until he does so he labours under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and worst of all without pity or compassion. His griefs grieve on no universal bones leaving no scars. He writes not of the heart but of the glands.

Until he reclaims these things he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure; that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice,

still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honour and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

# Acceptance Speech

# JOHN STEINBECK

I thank the Swedish Academy for finding my work worthy of this highest honor.

In my heart there may be doubt that I deserve the Nobel award over other men of letters whom I hold in respect and reverence—but there is no question of my pleasure and pride in having it for myself.

It is customary for the recipient of this award to offer personal or scholarly comment on the nature and the direction of literature. At this particular time, however, I think it would be well to consider the high duties and the responsibilities of the makers of literature.

Such is the prestige of the Nobel award and of this place where I stand that I am impelled, not to squeak like a grateful and apologetic mouse, but to roar like a lion out of pride in my profession and in the great and good men who have practiced it through the ages.

Literature was not promulgated by a pale and emasculated critical priesthood singing their litanies in empty churches— nor is it a game for the cloistered elect, the tinhorn mendicants of low calorie despair.

Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed.

The skalds, the bards, the writers are not separate and exclusive. From the beginning, their functions, their duties, their responsibilities have been decreed by our species.

Humanity has been passing through a gray and desolate time of confusion. My great predecessor, William Faulkner, speaking here, referred to it as a tragedy of universal fear so long sustained that there were no longer problems of the spirit, so that only the human heart in conflict with itself seemed worth writing about.

Faulkner, more than most men, was aware of human strength as well as of human weakness. He knew that the understanding and the resolution of fear are a large part of the writer's reason for being.

This is not new. The ancient commission of the writer has not changed. He is charged with exposing our many grievous faults and failures, with dredging up to the light our dark and dangerous dreams for the purpose of improvement.

Furthermore, the writer is delegated to declare and to celebrate man's proven capacity for greatness of heart and spirit—for gallantry in defeat—for courage, compassion and love. In the endless war against weakness and despair, these are the bright rally—flags of hope and of emulation.

I hold that a writer who does not passionately believe in the perfectibility of man, has no dedication nor any membership in literature.

The present universal fear has been the result of a forward surge in our knowledge and manipulation of certain dangerous factors in the physical world.

It is true that other phases of understanding have not yet caught up with this great step, but there is no reason to presume that they cannot or will not draw abreast. Indeed it is a part of the writer's responsibility to make sure that they do.

With humanity's long proud history of standing firm against natural enemies, sometimes in the face of almost certain defeat and extinction, we would be cowardly and stupid to leave the field on the eve of our greatest potential victory.

Understandably, I have been reading the life of Alfred Nobel—a solitary man, the books say, a thoughtful man. He perfected the release of explosive forces, capable of creative good or of destructive evil, but lacking choice, ungoverned by conscience or judgment.

Nobel saw some of the cruel and bloody misuses of his inventions. He may even have foreseen the end result of his probing—access to ultimate violence—to final destruction. Some say that he became cynical, but I do not believe this. I think he strove to invent a control, a safety valve. I think he found it finally only in the human mind and the human spirit. To me, his thinking is clearly indicated in the categories of these awards.

They are offered for increased and continuing knowledge of man and of his world—for understanding and communication, which are the functions of literature. And they are offered for demonstrations of the capacity for peace—the culmination of all the others.

Less than fifty years after his death, the door of nature was unlocked and we were offered the dreadful burden of choice.

We have usurped many of the powers we once ascribed to God.

Fearful and unprepared, we have assumed lordship over the life or death of the whole world—of all living things.

The danger and the glory and the choice rest finally in man. The test of his perfectibility is at hand.

Having taken Godlike power, we must seek in ourselves for the responsibility and the wisdom we once prayed some deity might have.

Man himself has become our greatest hazard and our only hope.

So that today, St. John the apostle may well be paraphrased: In the end is the Word, and the Word is Man—and the Word is with Men.

# Notes

# Appendix P

# Reading Shakespeare

Some students are not very familiar with the language that William Shakespeare used to write his plays and poetry, and so feel that they are not able to read his works well. But, like most things in life, reading Shakespeare takes little more than practice. To get you started on your practice, though, here are a few tips on ways to read Shakespeare's work and a mini-glossary of words that he uses often.

# Tips for Reading Shakespeare

- Read for the general meaning, the main action and tone or feeling, rather than worry too much about individual words and sentences that may be unfamiliar.
- If at all possible, experience as many performances of the play as you can so that you can see the different ways the words can be interpreted. These could be live performances put on by local theatres, videotapes or film performances (several versions of *Hamlet* are listed below), or audio tapes (audio versions may be available through the public libraries, bookstores, or local schools).

Versions of Shakespeare's *Hamlet* on Video

1948 starring Laurence Olivier as Hamlet 1969 starring Nicol Williamson as Hamlet 1990 starring Mel Gibson as Hamlet 1996 starring Kenneth Branagh as Hamlet 2000 starring Ethan Hawke as Hamlet

- Read aloud to appreciate the sound of the words and to get a feel for the tone. Memorize a short speech if you like (reciting it will really impress people).
- Choose a short section, and plan how you would perform or direct or storyboard it. Create a prompt script (see **Appendix G**) for the section.
- Imaginatively put yourself into the play by taking on a character's role and writing journal entries or letters, imagining interviews with talk show hosts, talking back in some way to the other characters or to Shakespeare.
- Use all of your regular comprehension strategies: connecting, making mental images, questioning, determining important ideas, synthesizing, and monitoring and fixing up wrong turns.

#### **Mini-Glossary**

The following words are used frequently in Shakespeare's works but are used very infrequently now. Look them over and get a feel for the language—you may be familiar with many of them if you have read the King James version of the Bible, which was written at the same time.

#### Old pronoun forms:

## Old verb forms:

thou = you	art = are
thee = you	hast = have
thy = your	dost = do
thine = your	doth = does
	find'st = finds
	turn'st = turns
	wilt = will

Frequent Shakespearean expressions, not used much today:

```
alack = an expression of regret or surprise
```

alas = an expression of regret, sorrow, pity, or concern

nay = no

ay = yes

hark = listen, pay attention

yond = old form of yonder, over there within sight

Words with letters left out:

(Notice any patterns.)

'em = them

o'er = over

th' = the

t = it

'tis = it is

'twas = it was

'twere = it were

# Appendix Q Examples of Fables

Included here are several short animal fables by Aesop, complete with morals. Some are very well-known, others not so well-known. Enjoy!

### THE DOG AND THE SHADOW

IT happened that a Dog had got a piece of meat and was carrying it home in his mouth to eat it in peace. Now on his way home he had to cross a plank lying across a running brook. As he crossed, he looked down and say his own shadow reflected in the water beneath. Thinking it was another dog with another piece of meat, he made up his mind to have that also. So he made a snap at the shadow in the water, but as he opened his mouth the piece of meat fell out, dropped into the water and was never seen more.

"BEWARE LEST YOU LOSE THE SUBSTANCE BY GRASPING AT THE SHADOW."

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# THE TOWN MOUSE AND THE COUNTRY MOUSE

Now you must know that a Town Mouse once upon a time went on a visit to his cousin in the country. He was rough and ready, this cousin, but he loved his town friend and made him heartily welcome. Beans and bacon, cheese and bread, were all he had to offer, but he offered them freely. The Town Mouse rather turned up his long nose at this country fare, and said: "I cannot understand, Cousin, how you can put up with such poor food as this, but of course you cannot expect anything better in the country; come you with me and I will show you how to live. When you have been in town a week you will wonder how you could ever have stood a country life." No sooner said than done: the two mice set off for the town and arrived at the Town Mouse's residence late at night. "You will want some refreshment after our long journey," said the polite Town Mouse, and took his friend into the grand dining-room. There they found the remains of a fine feast, and soon the two mice were eating up jellies and cakes and all that was nice. Suddenly they heard growling and barking. "What is that?" said the Country Mouse. "It is only the dogs of the house," answered the other. "Only!" said the Country Mouse. "I do not like that music at my dinner." Just at that moment the door flew open, in came two huge mastiffs, and the two mice had to scamper down and run off. "Good-bye, Cousin," said the Country Mouse, "What! going so soon?" said the other. "Yes," he replied;

"BETTER BEANS AND BACON IN PEACE THAN CAKES AND ALE IN FEAR."

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## THE FOX AND THE CROW

A Fox once saw a Crow fly off with a piece of cheese in its beak and settle on a branch of a tree. "That's for me, as I am a Fox," said Master Reynard, and he walked up to the foot of the tree. "Good-day, Mistress Crow," he cried. "How well you are looking to-day: how glossy your feathers; how bright your eye. I feel sure your voice must surpass that of other birds, just as your figure does; let me hear but one song from you that I may greet you as the Queen of Birds." The Crow lifted up her head and began to caw her best, but the moment she opened her mouth the piece of cheese fell to the ground, only to be snapped up by Master Fox. "That will do," said he. "That was all I wanted. In exchange for your cheese I will give you a piece of advice for the future—

"DO NOT TRUST FLATTERERS."

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# THE ANT AND THE GRASSHOPPER

In a field one summer's day a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

"Why not come and chat with me," said the Grasshopper, "instead of toiling and moiling in that way?"

"I am helping to lay up food for the winter," said the Ant, "and recommend you to do the same."

"Why bother about winter?" said the Grasshopper; "we have got plenty of food at present." But the Ant went on its way and continued its toil. When the winter came the Grasshopper had no food, and found itself dying of hunger, while it saw the ants distributing every day corn and grain from the stores they had collected in the summer. Then the Grasshopper knew:

"IT IS BEST TO PREPARE FOR THE DAYS OF NECESSITY."

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# THE FOX, THE COCK, AND THE DOG

ONE moonlight night a Fox was prowling about a farmer's hencoop, and saw a Cock roosting high up beyond his reach. "Good news, good news!" he cried.

"Why, what is that?" said the Cock.

"King Lion has declared a universal truce. No beast may hurt a bird hence forth, but all shall dwell together in brotherly friendship."

"Why, that is good news," said the Cock; "and there I see some one coming, with whom we can share the good tidings." And so saying he craned his neck forward and looked afar off.

"What is it you see?" said the Fox.

"It is only my master's Dog that is coming towards us. What, going so soon?" he continued, as the Fox began to turn away as soon as he had heard the news. "Will you not stop and congratulate the Dog on the reign of universal peace?"

"I would gladly do so," said the Fox, "but I fear he may not have heard of King Lion's decree."

"CUNNING OFTEN OUTWITS ITSELF."

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# THE HARE AND THE TORTOISE

The Hare was once boasting of his speed before the other animals. "I have never yet been beaten," said he, "when I put forth my full speed. I challenge any one here to race with me."

The Tortoise said quietly, "I accept your challenge."

"That is a good joke," said the Hare; "I could dance round you all the way."

"Keep your boasting till you've beaten," answered the Tortoise. "Shall we race?"

So a course was fixed and a start was made. The Hare darted almost out of sight at once, but soon stopped and, to show his contempt for the Tortoise, lay down to have a nap. The tortoise plodded on and plodded on, and when the Hare awoke from his nap, he saw the Tortoise just near the winning-post and could not run up in time to save the race. Then said the Tortoise:

"PLODDING WINS THE RACE."

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# Notes

# Appendix R

# **Examples of Multigenre Papers**

- "Distorting the Mirror," is an example produced by the teacher-researcher Kim Haines Korn, describing a student's response to an assignment. Teacher-student conferences are set in italics, group discussions in class are set as dialogue, the assignment is set in brackets, and the student writing is set in bold with revised versions underlined.
- "What Am I Doing Teaching?" is by the teacher Cathy Ellis. Notice that it includes forms such as a letter, a dialogue, and written portraits.
- "A Jarrett in Your Text" by James Michael Jarrett is a much more elaborate example in which Jarrett explores his name. Don't worry if you find it difficult to read with its references to literary theorists such as Derrida and its difficult vocabulary—just examine the variety of forms such as lists, recipes, diagrams, photos, quotations, and so on, as well as its playful exploration of his name and signature.

# Distorting the Mirror

In my high school english class we never did nothing. The teacher would tell us to just talk. Just socialize. We didn't do anything. She might give us a vocabulary paper with 10 words. That is how we got our grade. We were all like, 'Why don't we ever do anything in here?' I mean, we didn't like it because what can you talk about for a whole year? That much excitement doesn't go on in high school.

At our high school reunion we will want to know how many people got killed. We'll go to see who is still living.

I'll always have a trade to fall back on.

I want a chance for me to say something and have people actually listen.

The teacher is always right.

The audience can't really say anything because they don't really know about you. They probably know as much as you do.

*Tiffany:* I notice that a lot of guys like cartoons.

Latisha: They love it man.

*Tiffany:* My cousins are like 22 years old and they jump up at 8:00 in the morning. Oh. X-man is coming on. They turn on the TV and I am like, let me get out of here because I don't watch cartoons.

*Kim:* I never thought about it being only a male thing.

*Tiffany:* Yeah, they play video games until they get about 50. No, I don't like cartoons or games.

Latisha: I agree with you. I don't like them.

*Romeo:* Come on girls. I like them.

*Tiffany:* You would think as guys got older they would grow out of stuff like that.

Romeo: Are you kidding? We never grow up.

*Tiffany:* OK you go to the mall shopping and there they are in the video store. I gotta buy me a cartridge, I gotta buy a cartridge for the game. I am not going to spend no \$60 on a game. I could buy me a pair of tennis shoes.

These are my ideas, so they can't be wrong.

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To me, something on paper is hard to get. It has always been hard for me to comprehend something right off of paper. I need to hear it and if someone is talking to me I will pick it right up.

[Radical Revision entails not only an extension and refinement of your ideas but also a shift in the paper's style, content, or format.]

I wrote my paper the way I wanted it the first time.

[This assignment is meant to challenge you by causing you to look at something familiar in a radically different way and to give you a chance to experiment with different types of writing.]

Just tell me what you want and I will do it.

[Consider changing genres, perspectives, voice, emphasis, form.]

When I was younger I had a very bad attitude. My attitude was bad because I never listened to anyone. I never did what anyone told me to do without being nasty about it. I always snapped when someone tried to tell me what was good for me (even though it was good for me), I was always stubborn. I gave all my teachers, counselors, and deans a hard time by being very nasty towards them and by telling them they don't tell me what to do. I don't care if they called my mother and told her what I did and on one occasion I told one of my teachers to go to hell.

When my baby was younger she had a very bad attitude. I don't know where she inherited that attitude from because she didn't get it from me or her father. I sometimes wonder if Tiffany picked up that bad habit from her older cousin who often babysat her when I went to work. She sometimes lets her attitude overpower her and portrayed like she was a demon. As a mother I often feared about my daughter's well being where ever she was. Tiffany was a child who always spoke negatively towards others no matter who they were or what kind of authority they had. I found myself making many visits to her school dealing with incidents involving her attitude. I often wondered how everybody that knew her put up with her attitude. I could barely put up with her attitude but I said that I had to cope with it because I was the only person who was going to try to change her and make her a better person.

The things that made the difference in my attitude was my mother constantly talking to me about it and realizing that I was getting older and should be getting wiser and that I really had no reason to have a bad attitude with people.

We often had long conversations regarding her attitude but
Tiffany never paid me any attention because she really didn't want to
hear what I had to say because she felt that she already knew what I
was going to tell her. Tiffany never realized that she couldn't live her
life with such a bad attitude until she got older. She started listening to

me when she noticed that everything I tried to tell her was true and that I was not trying to be mean to her.

The radical revision is really what had me pissed off because I said, "Why does it matter to think about it from someone else's point-of-view because I always seem to think that my point of view is right. But I realized after I wrote this paper that I was wrong. I was proud to know that I could write a paper from my mother's point of view.

The topic about my mother and myself is the writing that I found to have the greatest importance to me because in this paper I reflected back on my childhood and it helped me see how much I have changed as a person. I noticed what kind of problems I caused in my mother's life.

All the comments on my paper were things I hadn't really thought about before. Every comment that they make I will like read my paper and I think that could fit in right here or I can come back and look at it all again.

With these assignments I say to myself, "Why do we have to keep doing this revision?" But when you read the first paper and read the last paper it is like a big difference. Everybody commented and it opened up my thinking towards other things that I included in my paper. I really saw a difference as I wrote through the papers. Now I jot ideas down on paper and scratch it out and write it again. It is like you first can think of something but that is not the way it goes on the paper. I wrote it over like five times because it just didn't sound right ... You can't always read your own paper and say just anything because you got in your mind that it is right.

When I state something I can't just state it. I have to go on. Maybe instead of just writing something and bringing it to class I could ask my own self the questions others might ask. Like, what does this really mean — to me — to them.

# What Am I Doing Teaching?

I want a purpose and teaching gives it to me. All the inequality, unfairness in the world — I can make a stab at it in teaching, I can even it out a little.

I remember being placed in a reading group in first grade. My group was group two. We sat at an ordinary wooden table with ordinary wooden chairs. Group one sat at a pastel yellow table with pastel yellow chairs. They read better than we. They were treated better than we. They were given the special picture of Santa Claus to color at Christmas time while the rest of us read. I didn't like them very much and yet I terribly wanted to sit at that yellow table. I asked the teacher once why none of the rest of us got to sit at the yellow table or got to play games like they did or color special pictures. It's funny but I remember thinking she was embarrassed. She looked like I did when I'd been caught doing something wrong. When she answered she sounded as if she were angry with me. She said that they worked harder. They earned their privileges. I didn't understand. I thought I worked hard, but I was afraid to ask any more.

In later years, during high school, I and a group of friends were turned away from a high school dance because we arrived late. We stood back and watched while another group, a couple of cheer-leaders and their friends, were admitted after we were turned away. That night I wrote a letter to the editor of our local newspaper complaining of favoritism in our schools. I made a couple of copies, and friends and I passed them around school to obtain signatures. At the end of the day we had over one hundred signatures and the threat that if we returned to school with the letter the following day, it would be confiscated and we would be sent home. The principal wanted each of those signing the letter sent to the office in the way of a warning. There was some talk of suspending the instigators from school. The school board instructed the administration to leave us all alone. And yet I wonder if we would have been dealt with the same if my father had not been the editor of the paper.

Dear Trevor, Richard, and Pacer,

The reason I decided to teach, the reason I continue to teach is for children like you. Children who never seem to have a fair break, for whom school is just one more put down, while the other children continue to get the awards, the honors. I want to even up the score — for you and for my whole childhood which was not nearly so devastating as yours (however, at times I felt it was).

I think at least a moment of childhood should be grand for everyone —and learning should be the most exciting part. I want the learning to be that moment for you. Because maybe then you'll be able to make that moment last forever — or at least recall it whenever in need. If that happens, then maybe I've compensated just a little for the unfairness of childhood, the inequalities of life.

Sincerely,
MRS. Ellis

A portrait of Trevor: when he received his first award for completing his work for the week. A look of surprise, followed by a shy smile. Pug nose looking more in place rather than an out-of-place feature on an adult face. Sauntering up to pick out his prize. Trying not to lose all of his Mr. Cool.

A portrait of Pacer: when he completed his math page correctly and independently, his whole face was a smile, no longer trying to give an impression of Mr. Tough Guy; totally unaware; a candid photograph.

An important moment. The classroom in the morning before the bell. Children waiting for me at the door. Smiles. Rush of words prefaced by "Teacher!" The door opens — a room that begins only to exist at this moment each day — warm little bodies file in. Desks open and shut. Security settles in. All's the same. More remarks to teacher. I'm busy. Children follow me. I hang up yesterday's pictures, writing. Children madly search to find theirs. "That's mine teacher. See?" Friends. A good feeling. The whistle blows from outside. Stragglers come in. Order presents itself. All in their seats. Lunch count. It's begun.

A bad moment. A writing assignment for my 6th grade English class. I explain, "It's not much I'm asking of you, just a paragraph or story paragraph, so to speak. Tell me about a good moment you've had. Everyone has had some good moments. Try to include some color and sound words. Make me see the moment."

"Does it have to be something good?"

"Surely you can think of one good moment."

"No, nothing good ever happens to me." Subdued laughter from the class. Several other voices join in:

"Nothing good ever happens to us."

"All right then, pick a bad moment, but write something." I feel myself fighting the desperation in my voice. I hear a chorus of "Do we have to?" Defiant faces, turning around, talking to each other. I'm hurt, I'm angry.

"All right, I'll give you a choice. You can write the paragraph I suggested or copy from a dictionary. Which has more meaning for you?"

Half a dozen children or more move out of their desks, smirks on their faces, and shuffle over to the shelves for dictionaries. Good God, they're even drawing the illustrations. One shows me hers for my approval. Wants to know if she can do more dictionary work for extra credit. She's serious. I don't believe it.

Last night I dreamed I hit one of them. The solid feel of flesh smacking flesh. It felt good. It scares me. I've got to get out of here. So after a year of attempting to reach the twelve to thirteen year olds, I returned to my first grade classroom. It was like another good moment—going home.

A first grade language assignment. Sun shines in through our windows, lighting up the playing fields, reflecting on the bars and jungle gym, drying up yesterday's mud puddles.

"Let's write about what you like to do in the sun." A blizzard of hands in the air.

"I got one teacher, I got one." Decisions. I choose a hand, a face:

"I like to lay in the sun." I write it down on the chart. Giggles in the background as I draw a little stick figure of Donny lying under the sun.

More hands. More choices. A bombardment of words, ideas. Soon the chart is covered with sentences, pictures, holding a special meaning for each child. A scramble for pencils, crayons, paper. A vying for position — each child looking for his story or his friend's.

It seems I've no sooner sat down than papers are waving in my face.

"Look, teacher, look at mine."

"Read it teacher." Or better yet, "I can read it teacher. Listen. I watch the clouds. See, that's me and there's the clouds." Such a smile. He just grasped a tiny part of the world.

Dialogue.

Vickie: "Sure they all love you. But little kids drive me crazy. At least fourth graders can take care of themselves."

Me: "So can first graders, and they have much more potential. It hasn't been squelched by previous education. They're moldable and full of creativity."

Vickie: "And running noses and colds. You can have them."

Me: "Thanks. I'll take them."

Portrait of me by a colleague.

Cathy is a very idealistic person. She thinks she might save the world from the classroom. The first grade classroom at that. She feels she has a sensitivity maintained by the very few that allows her to understand and reach children in a way others couldn't. And because of this ability of hers she feels she will reach her children in such a way that they might literally save the world.

Basically, Cathy lacks realism. She forgets her children grow up, they change. Trevor, Pacer, and Richard might make some headway in the first grade, but they will revert to their basic natures by adolescence. They need firmness a great deal more than they need Cathy's pampering. But she'll continue with her idealistic ways because that is the only way she can teach and the only reason that she does teach.

Finally I reach the point where I must answer the question, "What am I doing teaching?" My first thought was to share this title with my fellow teachers. Somehow I knew we could all have a chuckle over it. Why? Because the title says so much and so little. What am I doing teaching? How often does a teacher ask herself that? I'm trying to find a purpose — satisfaction — make my life worthwhile.

So I chose teaching. I wanted to contribute. First I wanted older children — old enough to be intellectually stimulating, but young enough to be innovative. Middle school age. I found the primary children were a little more of both — at least for me and for my personality.

I don't like discipline. I resented being on the receiving end as a child and I detest being on the giving end as an adult. But with the younger children, even though they may require discipline, I find I needn't distort my personality to work with them. I can be myself. I need that to find satisfaction.

But satisfaction isn't altogether purpose. Purpose comes from achieving a lasting impression, one that makes you a bit immortal.

First grade reeks with purpose. In nine months' time the printed word gains meaning. Non-readers become readers. Children unable to express themselves on paper without adult assistance transform into mini-authors. Numbers have gained meaning and their world has become more comprehensible. The children feel a little better about themselves because of me. They know someone cares for them—their first grade teacher — and they remember. Over the years they come back to visit — and a piece of my spirit travels in each of them.

Pre-writing and first grade are much the same: a creative flow, a build up of the creative process, a period of productivity when confidences are built and ideas planted. Only after this period of time has been exhausted in thought and activity is the writer ready to evaluate and revise his work. And only after a full year in first grade is the child ready and able to handle criticism. Only after a beginning successful year is he able to say, "OK, that was wrong. There is more where that came from." All the more reason to stress the beginning years—to emphasize the positive, the creative. First grade builds a well to draw from and success demands that it be full. That's the essence of a first grade teacher: she opens the first doors of the mind. My reason for teaching: I want to open that door for all my children, and maybe just a little wider for those children forgotten in the foreground.

# A Jarrett in Your Text

# James Michael Jarrett

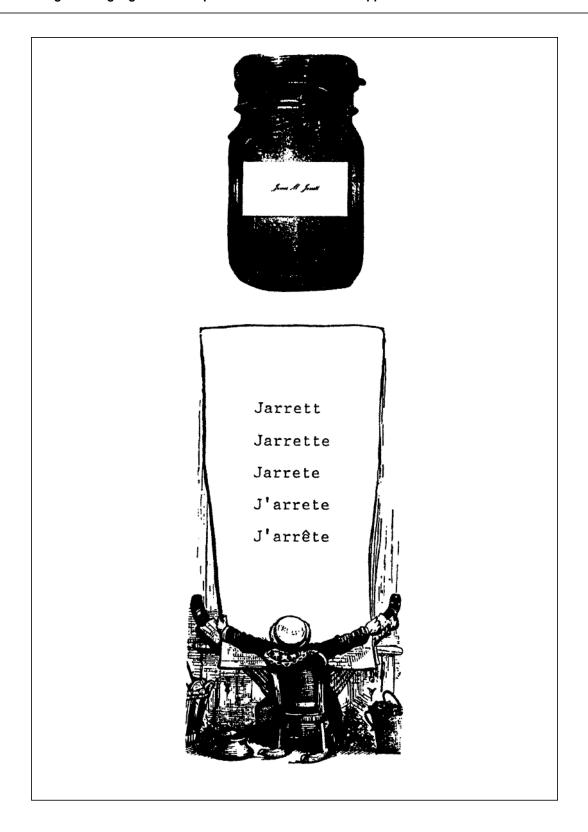
For me, Francis Ponge is someone first of all who has known that, in order to know what goes on in the name and the thing, one has to get busy with one's own, let oneself be occupied by it....

— (Signsponge, 26)

The text — this text almost mad in its need to obey the law of my (im)possible signature — always begins at a stopping (stoppering or corking) place. It represents the end of false starts for the one who inscribes it. Like the mason jars that lined my Grandmother Jarrett's pantry — full of pole beans, okra, corn, tomatoes, bread 'n' butter pickles, and all kinds of preserves (peach, pear, watermelon rind, blackberry, and muscadine, to name only five) — it silently marks the work (it is the trace) of canning. (In the South, "puttin' up stuff in cans is to put up stuff in jars.) And like mason jars, signed and dated, covered and sealed with paraffin (like tomes or tombs "sealed unto the day of redemption"), which wait standing with their strong, well-formed legs locked at attention, the text as jar — a cornucopia — exists to become part of a feast.

But you will notice (for you have opened my jar, are feasting now), the text-jar is not used up. It fills itself as fast as it is emptied. To emphasize

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this point, consider the following biblical passage which describes Elijah the prophet's visit to the drought stricken town of zarephath and to a widow whom God promised would provide sustenance:

[Elijah] arose and went to Zarephath. And when he came to the gate of the city, indeed a widow was there gathering sticks. And he called to her and said, "Please bring me a little water in a cup, that I may drink." And as she was going to get it, he called to her and said, "Please bring me a morsel of bread in your hand." Then she said, "As the LORD your God lives, I do not have bread, only a handful of flour in a bin, and a little oil in a jar; and see, I am gathering a couple of sticks that I may go in and prepare it for myself and my son, that we may eat it, and die." And Elijah said to her, "Do not fear; go and do as you have said, but make me a small cake from it first, and bring it to me; and afterward make some for yourself and your son. For thus says the LORD God of Israel: 'The bin of flour shall not be used up, nor shall the jar of oil run dry, until the day the LORD sends rain on the earth." So she went away and did according to the word of Elijah; and she and he and her household ate for many days. The bin of flour was not used up, nor did the jar of oil run dry, according to the word of the LORD which He spoke by Elijah. (I Kings 17:10-16)

Clearly the jar of Zarephath forms this passage's cynosure. It is a hedge against the wasteland. Because of its fecundity (always enjoyed "out of season" and removed from the place of generation), death becomes pregnant. The oil that flows out of its mouth or orifice (associated with the anointing or sanctifying work of God and his prophet) produces new life.

"Can it!"

But I am way ahead of myself, so I stop.

I stop to start. I "close (a finger hole of a wind instrument) or press down (a violin string, etc.) to produce a desired tone" (*Webster's New World Dictionary*, "stop"). But my stopping will not be noted, or rather notated, in this particular manner again. Instead, it is sufficient to see that every punctuation mark, every white space, the breaking off of every letter to make another heralds (like a band of angels) a stopping, marks my signature.



Michael Jarrett

My model for this experiment in composition is Derrida's *Signsponge*. Hence, I use my "own signation to investigate [to invaginate] a field of study," a field of study. To make my intentions transparent (so they will be perfectly clear) and straightforward, merely observe that I ret ("to impute, ascribe, or attribute" — OED) to composition an essentially jar-like function. This essay, therefore, tests sound principles of canning. It is itself a recipe for making the most heavenly (literally Godlike) jams and jars, and it follows this recipe:

JAMES MICHAEL JARRETT JAM (straightforward version)

1 signature

(James Michael Karrett)

1 literary object (genre of satire or Menippea)

1 pinch of content

Write an introduction using the generative principle of signature and add a pinch of content; cook until moderately thick; write the recipe. Remark the proper name's generative principle by exposing the grid of common nouns produced by exploring etymological and associative (homonyms, anagrams, and such) possibilities of the signature. Copiously elaborate the terms of the grid into a text by straining the Menippea (the literary object) through the grid. Season and serve as a specific example of an inexhaustible, general compositional principle.

The above recipe (which both goes before and follows the essay) also follows the following recipe for "Muscadine Jam," which Mrs. S.R. Dull (who signs her Foreword as Henriette Stanley Dull) recorded in her book *Southern Cooking* — a text "gleaned from over forty years of ... experience" and written in response to "the need for an authoritative source of information on the preparation of foodstuffs the 'Southern Way":

Muscadine Jam

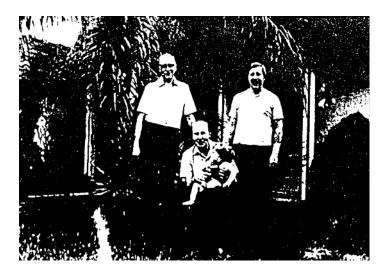
5 lbs fruit 3 lbs sugar

Pulp grapes and put pulp to cook in small quantity of water; cook until broken. Put through coarse strainer to remove seed. To the hulls put sufficient water to boil until tender. Mix the two together, add sugar and cook slowly, stirring often to prevent scorching. Season with any spices liked. (p. 333)



Inexplicably, Mrs. Dull omits any reference to the jars that traditionally hold jam. Many reasons could be suggested, but several possibilities seem especially promising:

- (1) The jars are present, but because they constitute the received container of jam making, they are invisible.
- (2) The jars are absent. Dull "the first lady of cooking in Georgia" can only conceive of jars in Tennessee (or they are absent to spite Wallace Stevens).
- (3) The jars are both absent and present, and the absent/present opposition is jammed by the jars (as texts or marks). Mrs. Dull's omission typifies logocentrism's habit of establishing dualisms, that is, of privileging content over form, inside over outside, and presence over absence.





My signature, though, explicitly demonstrates the interpenetration, or at least the interdependence, of jams and jars.

My papa Jarrett was named James — James Lloyd. But when I think of my first name, the memory usually recalled is not an image of Papa, but of the hand-tinted photograph that hung over the bed I slept in when visiting my grandparents. This photograph, which both comforted and frightened me as a child, portrayed my uncle James — who dies of leukemia when he was three



CARROT JARRETT

years old. My father — Richard Eugene, the only surviving son and oldest of three children — never saw his brother, so, of course, neither did I.

On December 10, 1953, my parents named me James Michael Jarrett. They decided that I would be called Michael (a law broken by telephone solicitors and teachers on the first day of school). However, when I sign my signature, I sign it as James M. Jarrett, because my father said that was best. Thus, in the signing of my name, Michael all but erases itself, and James — the mark of the ghost-like, absent child — appears. I mark his absence, his never appearing, as his mark in turn marks mine.

James, the Hellenistic version of Jacob (Iakobos), means supplanter (supplement) or literally "heel-catcher." A man always in a tight spot, Jacob usually improvised a way to get out of sticky situations. For instance, at his birth, foreshadowing the Olympic games (now held in gyms), Jacob ham-strung his older twin Esau. Nevertheless, God loved Jacob and hated Esau (Romans 9:13). God thought Jacob had the potential to become a real gem.

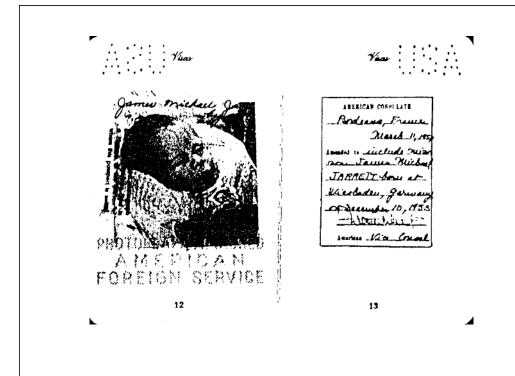
When I was in Junior High School, people called me Micajarrett, one word, said real fast. And I loved it, for its rhythm and for its association with mica.

No mineral matched mica. Its thin, somewhat flexible, crystalline layers (called isinglass), which could be separated into transparent planes with one's fingernail, fascinated me. I looked at the freckles it made in granite. I searched for it in the red, Georgia clay. And I marveled at the tops of electric fuses — little windows of mica resistant to heat and electricity. If Jacob was God's gem, mica was mine.

Mica, actually Michael, asks the question, "Who is like God?" I know the answer well, Its emphatic "nobody" — an answer that certainly demonstrates its asker's unwillingness to elicit the banter of light conversation — booms like Pavarotti singing through an expensive microphone. But herein lies a problem: who asks the question of Michael, and to whom is the question addressed? What questions are raised in my signature, and what shall I make of this apocalyptic scene?

Gently but firmly tap on Jarrett, and it will easily open up, making its contents available. Cut it in half with a jarrit ("a wooden javelin, about five feet long, used in games by Persian, Turkish, and Arabian horsemen" — OED), and it will reveal two parts as distinct as a jaret (a "variété de prune" — Litré). It will neatly divide into a common noun — "jar" — and an uncommon verb — "ret." But before I investigate this (reveal its contents to you), notice my Mother's maiden name — "Jordan." Its origin is uncertain, but

the suggestion has been made that *Jordan* is short for *Jordan-bottle*, and meant originally a bottle of water brought from the Jordan by crusaders or pilgrims; that it was thence transferred to 'a pot or vessel used by physicians and alchemists', and thence to the chamber utensil.





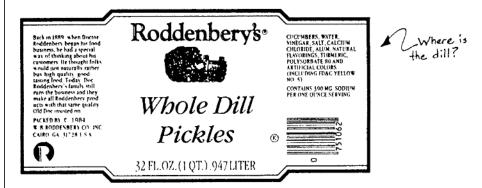
But the earlier steps of this conjecture apparently rest upon nothing but the later form of the word (which may actually be a corruption of something else), and the external probabilities of such an origin. (OED)

Thus, "jordan" involves a complex series of displacements, until finally patriarchal law (the law of Dick Jarrett and the OED) puts a lid on the whole subject, screws meaning down, and declares that, henceforth jordan shall be

- (1) a kind of pot or vessel formerly used by physicians and alchemists,
- (2) a chamber-pot,
- (3) applied derisively to a person (OED),
- (4) or, in a word, a jarrett.

Jarrett supplements jordan. The alchemist's vessel of healing/poison becomes a piss-pot. The little jar relegates the jordan to "The Lady's Dressing Room," declares it unclean — a pharmakos — or at very best a "frail China Jar [ready to] receive a Flaw" (Rape of the Lock, Canto II). But undeniably a trace or whiff of jordan remains, for, after all, a jarrett is a jordan as we have seen, and as I shall point out again.

I married Pamela Gail Dill. She now signs her name Pamela Gail Jarrett. Did I take her name? Was it freely given? Did I erase her name? Does it palimpsestically remain? What is the nature of the idiomatic law by which dill (a plant of the carrot family) disappears into the abyss of a pickle jar only to emblazon itself upon the label or signature of the jar? In what way do the three boys she bore resemble (remark) a pickle jar, which at once carries the signature of both mother and father? These are questions I shall only pose, preserve (for later) by placing them into this text-jar, this jahr's text.



As I noted earlier, Jarrett — to measure out, sound out, or partly open its principle of generation — yields a "jar" and a "ret." *Jar*, whose noun form rates three separate entries in the OED (a kind of jar in its own rite), suggests: (1) a harsh, inharmonious, grating sound or combination of sounds, which by extension signifies dissension, discord, dispute, and want of harmony, (2) a vessel without spout or handle (or having two handles) usually more or less cylindrical in form, and hence, a measure of volume, and (3) something (like a door) "on the turn, partly open." Ret, a verb, signifies the actions of: (1) accusing, charging, reckoning, imputing, and ascribing, (2) soaking (especially flax or hem;) in water and exposing to moisture, in order to soften or season, and (3) rotting (e.g. hay spoiled by water). Ret is also an obsolete form ("3 sin. pres. indic.") or "read." Jarrett, I ret, equals (among other things) a rotten, slightly opened jar. A jarrett is a jordan — a truly jarring fact.

In French, the definition of jarret is expressed as: (1) "bend of the knee, popliteal space, ham (in man); hough, hock (of horse, etc)," (2) "Knuckle (of veal); shin (of beef)," and (3) "unevenness, bulge, break of outline (in curve of arch, etc.)" or "an elbow, knee-joint (of pipe)" (Heath's Standard French and English Dictionary). Phrases employing my signature are as follows:

*Plier le jarret*, to bend the knee.

Avoir du jarret, to be strong in the leg.

Couper les jarrets à quelqu'un, to take the wind out of someone's sails. S'avancer le jarret tendu, (i) (of courtier, etc.) to advance making a leg, (ii) (of fencer, etc.) to advance on his toes.

Couper les jarrets à un cheval, to hamstring a horse.

Also, note that jarrettes are socks or half-hose. The verb *jarreter* refers to the act of putting on one's garters or stockings or to stripping a tree of its side branches.

Obviously, then, I find myself attracted to Menippean satire because my signature makes the genre possible. I say this, rather write this, because as I study the menippea, it seems purely fanciful (i.e., scientific) to think that my signature — myself as subject — can remain outside the text (establishing an inside and outside of the text). Therefore I insert my signature into the genre (or jar) called menippea, but in so doing, I lose my identity, my title of ownership over the text. I let james michael jarrett — a chain of common nouns —"become a moment or a part of the [menippean] text" (Signsponge, 56).

On the simplest level this means that I like satire for its jars. For example, Petronius' character, Seleucus, asked:

What are men anyway but balloons on legs, a lot of blown-up bladders." Flies, that's what we are. No, not even flies. Flies have something inside. But a man's a bubble, all air, nothing else. (*Satyricon*, trans. Arrowsmith, 50)

People, to Seleucus, were empty jars, and whatever Petronius' position on this issue was, one thing is clear. The satyricon concerned itself with what was later called the Cartesian jar/jelly split. Swift worked the same image when he wrote:

in most corporeal beings, which have fallen under my cognizance, the outside hath been infinitely preferable to the in; whereof I have been farther convinced from some late experiments. Last week I saw a woman flayed, and you will hardly believe how much it altered her person for the worse.

Yesterday I ordered the carcass of a beau to be stripped in my presence, when we were all amazed to find so many unsuspected faults under one suit of clothes. Then I laid open his brain, his heart, and his spleen; but I plainly perceived at every operation, that the farther we proceeded, we found the defects increase upon us in number and bulk. (A Tale of a Tub, Section IX)

This often cited passage presents a jarrish or jordanean episteme. It forcefully argues that people are jelly jars — tubs. It implies that *A Tale of a Tub* should be renamed *A Tale of a Jarrett*.

The menippea features tons of other famous jars. Here are a few examples. Rabelais organized the whole of *Gargantua and Pantagruel* around "the Holy Bottle of Bacbuc." Sir Thomas Brown wrote a piece entitled *Urne Buriall*. Voltaire wrote *CANdide*. Sterne has Mr. Shandy call his servant-girl, Susannah's mind "a leaky vessel" (Vol. IV, ch. 14). And Carlyle, following Swift's lead, wrote *Sartor Resartus* or the *Canner Recanned* or the *Jarrer Rejarred*....

Or look at it another way. The menippea is a kind of jazz; (jazz is a kind of menippea, forming a body of work that aurally satirizes mainstream, Caucasian music, art and culture). When it really cooks — lets out all the stops and hams it up — the result is a high quality jam. This jam, what Duke Ellington called "such sweet thunder," jars ("cuts") established (generic) ways of playing tunes, because it foregrounds the solo or group improvisation. Stated succinctly, jazz and the menippea follow the law of the signature (a hymen making the fold of ensembles and solos); classical music and literature (e.g., romance and tragedy) follow

*Jazziz:* You've been viewed as something of a musical satirist, something along the lines of Brecht and Weill. I've even seen references to Swift and Aristophanes. Are you a satirist?

Bley1: No, I used to be, and I'm not anymore. I'm terribly serious.

Jazziz: So you're not satirizing anyone?

Bley: No!

Jazziz: No more barbs?

*Bley:* Well they all think I still am. And that's o.k., if they want to think that—if that makes it more acceptable.

Jazziz: What kind of music does your new sextet demonstrate a love for?

Bley: It's music that helps you get through the day — or the night. And not music that's educational, or interesting, or modern or any of that. Deep down it's trying to make people feel better, trying to be music that puts people into a very back of the brain mood — like way back without your thought processes. I don't know what that's called.

the law of the preestablished score.

<sup>&</sup>lt;sup>1</sup> Carla Bley, a jazz musician interviewed by Jarrett for *Jazziz* magazine.

What, then, of this essay? Does it follow the law of the subject (the idiom) or the law of the object (the recipe)? Hopefully, by miming the motions of signation, it folds the two laws together. If this is the case. perhaps a new recipe for essaying is called for, one that can be written only after all cooking, canning, and jamming is done.



TURN BACK

I literary object (genre of satire or menippea)

1 signature

JAMES MICHAEL JARRETT JAM (Revised Unstandard Version)

# Notes

# Appendix S

# Children's Literature/Picture Book Guidelines

#### **Definition**

The term "children's literature" refers to any text written with children as the intended audience, ranging from picture books to chapter books.

#### **Possible Formats**

- picture book (pictures are essential to the meaning)
- illustrated book (pictures enhance the meaning, act in ornamental way)
- short chapter book (short simple novel, usually for fairly independent readers in Grades 1-3)
- "Choose Your Own Adventure" (chapter book where the plot branches at various points, and the reader chooses which branch to follow)
- novelty book—pop-up, lift-the-flap, etc.

#### **Factors to Consider**

Many of the factors to consider are similar to those in writing short fiction (see **Appendix I**) or poetry (see **Appendix F**) for older readers. So you should read over those appendices as well as this one. Here, the considerations that are more particular to children's literature are discussed.

#### **Broad Genres**

Children's books, like books aimed at older audiences, can be fiction, nonfiction, and poetry.

- 1. Fiction—Both original stories and retold folktales and fairy tales are very popular genres in all of the formats listed above. In addition, many of the narrative techniques used in fiction are also effective in nonfiction and poetry.
- 2. Nonfiction—Types of nonfiction picture and chapter books include the following (Dils, 47-48):
  - biographies of famous people
  - how-to/activity books on topics such as cooking, magic, crafts, and science projects. These are usually illustrated and organized into a step-by-step structure.
  - science books on popular topics such as dinosaurs, insects, machines, the weather, and the environment
  - "behind the scenes" books focusing on everyday objects and how they are produced
  - holiday books discussing origins, traditions, and folklore of holidays and "how-to" sections for related crafts, games, or songs

- history books on particular events or topics
- action books on sports, usually including action photographs
- museum books such as the *Eyewitness* series, which include detailed photographs and artwork as well as concise text to explain a particular subject
- 3. Poetry—Collections of short poems as well as picture books of longer narrative poems are very popular. In addition, story books are often told using the poetic techniques of rhythm and rhyme to add extra appeal, especially for younger readers who delight in the sounds of language.

## **Subject Matter**

As indicated above, the subject matter of books for children can vary a great deal. Children are naturally curious and will take an interest in any number of things. Generally, however, children most enjoy books about children and their particular problems, routines, and issues. Try to keep up with the times by including diverse characters and family structures or by writing about topics such as the environment—this will make your book popular with adults such as teachers and librarians. At the same time, resist the temptation to hammer across an obvious moral or lesson for children—aim to entertain and/or inform without preaching.

#### Audience

Children's books, especially picture books, have a unique set of target audiences because in addition to appealing to the children they are written for, they also have to appeal to the adults—parents, guardians, teachers, librarians—who will be purchasing and reading them to the children. Adult readers need to be able to read and reread a children's book with enthusiasm and enjoyment, so try for a fresh approach to topics that adults can appreciate.

#### Plot

Typically children's books, if they tell a story, follow a fairly basic plot told in chronological order. Subplots are not usually included and flashbacks, if used, are clearly separated from the main narrative. The story should be told in action and dialogue rather than lengthy descriptions. In picture books, key elements of the action can be told through the illustrations. The ending should include a clear resolution where the main character develops or grows in some way and achieves her or his goal or another, perhaps unexpected, goal.

## Style—Vocabulary and Readability

Rather than worry about the readability of individual words, focus more on the clarity of the sentence structures, paragraphs, and story line. Keep sentences short where possible, and chunk longer ones into short clauses or phrases. Paragraphs should be shorter than in texts written for adults, and be sure to balance dialogue with action and description so that enough white space is included on each page to make it inviting to a younger reader. As explained in the "Plot" section above, the storyline should be straightforward, and it doesn't hurt to repeat key actions throughout.

Difficult, more "adult" words can be used as long as a context is provided so that young readers or listeners can infer the meaning. Repeating the words in different contexts will ensure that readers catch on. Choose words for the playfulness of their sounds as well as their meaning, as children love word play.

## Point of View (in narrative texts)

Third person narration works very well in books for both very young children and older children. First person narration also works well in books for older children, as it can add an intimacy and humour that third person does not have. Whether first or third person, the point of view is usually limited to the main character.

#### Illustrations

Although the writer of the words is not always the same person as the illustrator, the writer needs to be able to visualize possible illustrations, and the illustrator needs to base the pictures on the words. The writer should not limit the illustrator by including all kinds of visual details in the words, but should instead focus on other sensory imagery—sounds, smells, tastes, and feelings of texture and temperature.

Lesson 3 of Sequence 1 and the "Additional Techniques Used in Picture Books" chart from the Forms section of Sequence 1 outline some visual techniques used in children's books' pictures to illustrate and enhance the meanings of the print text.

## **Suggested Procedure**

Like the process of writing short fiction and poetry, the process of creating children's literature can be very individual to particular writers and illustrators and to particular works. So, use this suggested procedure in a general way, and feel free to modify it whenever you like. The creative process is usually more recursive than linear, so you can do the steps in whatever order works, and go back to do more of one after you've moved on to another.

Depending on the genre you are writing, you should blend the suggested procedure below with that provided for poetry (**Appendix F**) or fiction (**Appendix I**) or feature articles (**Appendix M**).

- 1. Read a wide variety of examples of all kinds of children's literature. Look at how each book handles the "Factors to Consider" discussed above.
- 2. Experiment with matching your genre with your format. Are you writing an original story, a traditional story, a collection of poetry, or an informational book? Should it be a picture book, where the illustrations are essential to the meaning, or will occasional decorative illustrations be enough? Is your text long enough to be a chapter book? a "choose your own adventure" book?
- 3. Consider your audience—what age are you targeting? What subjects are suitable for and interesting to this age group? What visual appeal can you add? Should you use rhyme? Should your characters be animals or some other kind of creatures?
- 4. Generally, the verbal part of picture or illustrated books is drafted first, although picture books with few words should certainly be sketched. Even when drafting the words, the writer should have in mind a visualization to ensure that the print text is illustratable.
  - While drafting the print text, experiment with characters, plot, style, and so on.
- 5. If writing a picture or illustrated book, either while drafting the words or after completing a draft, "page" the book, i.e., decide what words go on what pages. The best way to do this is to create a "dummy" picture book. Read the insert below for guidelines on how to do this.

# How to Make a Picture Book Dummy

If you think that your picture book will run around thirty-two pages, take eight pages of typing paper and fold them in half so that they look like a book. You may staple them to hold them together if you like.

You now have a blank book of thirty-two pages. You may want to make several of these to allow for the variations which are explained below.

Decide whether your story would best start on a right-hand page (meaning the reader will read the material on the right-hand page, and then flip the page to the next spread) or whether it would better start on an actual two-page spread. While starting on the right-hand side gives you an extra page for your story, a spread can entice the reader with two pages of art.

If you've decided to begin your book on the right-hand page, write the words *title page* on the front of the dummy. On the next page (the first left-hand page), write *copyright/dedication*. Then take a typed version of your story and cut it into sections where you think the page breaks will occur.

Next, begin positioning your story throughout the rest of the pages. Remember to think about the pacing, the visual rhythm of the story and the overall length. Play around with positioning the story until you feel you have it right. You may need to cut up another copy of your story and start again. You may also decide to stop before going any further and revise your story.

(continued)

If you've decided to begin your book on a two-page spread (the story will begin on the left-hand page), write the words *title page* on the first page of your dummy, *copyright* on the second page and *dedication* on the third. Then follow the same pattern as above, positioning the typed version of your story throughout as it feels appropriate.

After you've done this a few times, you may have changed your mind about whether you want your story to start on a right-hand page or a spread. Go back and rework it if you need to. You may also have discovered that your story is actually closer to twenty-four pages, rather than thirty-two. If that is the case, then remake a dummy with six pages of typing paper instead of eight. If necessary you can leave the last page of your book blank.

When you are finished with your dummy, review it thinking about these considerations:

- Is there enough action to illustrate on the spread you've chosen?
- Is there too much action to illustrate? (With some exceptions, you'll want to introduce one basic action or image per page or two-page spread.)
- Is there a variety of scenes or a variety of different actions of interest throughout the book?
- Does every page move the story forward, both in terms of the plot and in terms of the visual action?
- Will your story flow well with the art you envision?
- Are you writing a story or just writing captions?

Once you feel you have the dummy just right, go back to your story and indicate which words will go on which pages like this:

Page one: Title page

Page two: Copyright/dedication page

Page three: Once upon a time there was a very lonely bunny.

And so on.

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6. As with all texts, take your draft or dummy copy through a process of sharing with a reader, in this case one who is the age of your target audience, and revising based on audience response and feedback. Continue this process until you are satisfied that you have created the best draft possible.

In narrative texts, check especially to see if you have enough dialogue and action by scripting your story, or trying to visualize it on stage (Shepard). Do this by splitting the text into parts for the characters and a narrator. The narrator should not speak for more than a short paragraph or two at a time. If that is not the case, you should see if you can convert some of the narration into speeches for the characters. Also make sure the action is described clearly in ways that you can visualize being performed on a stage.

- 7. Edit and proofread your print text carefully.
- 8. If a picture or illustrated book, create the visual text or arrange for an illustrator to do so.
- 9. Finally, bind your finished book in an attractive way.

# **Examples**

Tuesday by David Wiesner

Where the Wild Things Are by Maurice Sendak

"The Spider's Web" by Dennis Lee (poem in Lesson 2 of Sequence 1)

#### Resource

• You Can Write Children's Books by Tracey E. Dils

## Specific Learning Outcomes

Creating a children's book, especially if it is illustrated, can provide you with the opportunity to achieve the following specific learning outcomes:

- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating and responding to texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.
- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotion, and behaviour.
- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.

- 3.2.1 Evaluate and select ideas and information from prior knowledge of inquiry or research topic appropriate for audience, purpose, and personal perspective or focus.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.
- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.3.1 Analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects.
- 4.3.3 Know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources.
- 4.4.2 Select and adjust appropriate voice and visual production factors that take into account audience knowledge, attitudes, and response.
- 5.1.3 Recognize how language choice, use, tone, and register may sustain or counter exploitative or discriminatory situations.
- 5.2.2 Identify and analyze ways in which cultural, societal, and historical factors influence texts and how texts, in turn, influence understanding of self and others.
- 5.2.3 Analyze ways in which languages and texts reflect and influence the values and behaviours of people and diverse communities.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

# Notes

# Appendix T Scriptwriting Guidelines

A **script**, as outlined here, is a story that includes dialogue, setting, and actions, and is written to be acted out. More detailed definitions and descriptions are given below in the "Possible Formats" section. Scripts can also be written for pragmatic forms such as advertisements and for aesthetic forms such as those described below.

## **Possible Formats and Examples**

Each of these is conventionally written in a particular format. An example of each is indicated in each description to provide a model for you to follow. Pay attention to the placement and font style of stage and sound directions, indications of settings and camera angles, and the names of speakers.

• *Monologue*—a speech by one character, either within a script or as a script in itself.

Examples: "Meanwhile, Goodbye" by Marianne Ackerman, and "A Brave Girl" by Colleen Curran (at the end of this appendix)

• *One-act play*—a short (usually less than sixty minutes) drama for stage, usually set in one place and continuous time, presenting a straightforward story, a "slice of life," or a character piece.

Example: "Men and Angels" by Lynn Kirk (at the end of this appendix)

• *Stage play*—a drama written to be performed on stage, usually of two or three acts, running approximately two hours (or a bit longer). Changes in story time or setting usually occur over the intermission(s) between acts.

Example: Departures & Arrivals (Sequence 1)

• *Film/Video script*—a script to be produced on film or video containing the dialogue and action for the actors, the time and place of each scene, and suggestions about the mood of each scene. Essential camera shot directions are also included.

Example: excerpt from *Back to the Future* (at the end of this appendix)

• *Telescript*—A script to be produced for television, which is a more restrictive medium with set time frames including a two to four minute "teaser" or opening, a "tag" or brief segment at the end wrapping things up, and usually four acts for a one-hour drama, or two or three acts for a half-hour situation comedy.

Example: excerpt from *Murder*, *She Wrote* (at the end of this appendix)

• *Radio drama*—a script to be produced for radio, which requires that the story, characterization, setting, and action must all be portrayed through dialogue, sound imagery, and possibly voice-over narration. This form is challenging to write but less complicated and less expensive to produce than a stage play or film.

Example: excerpt from *The Confrontation* (at the end of this appendix)

# **Key Distinctions Among Forms**

• Stage versus Film/Television

Although scripts written for the stage and for film or television have much in common, there are also some key differences. All forms must quickly engage an audience's attention and hold it—feature films must hold it for the entire film, while stage plays must hold it over the intermission(s) and television shows over the commercial breaks.

All communicate visually and aurally with action, dialogue, and settings—interior thoughts of characters or attitudes of narrators are not usually directly communicated. (There are exceptions such as techniques like soliloquies or asides on the stage where the character speaks to the audience rather than to other characters, or voice-over narration in film.) Stage plays are limited in their visual techniques—sets are usually limited to one or two to avoid the distraction of set changes, and all visual actions, gestures, expressions, and images must be visible from a distance. Films or videos can more easily accommodate a variety of indoor and outdoor sets and can move from one to another more easily and frequently. In addition, close-ups of characters' faces or particular images are possible on film, but not on stage.

At the same time, the audience is more limited in its choices of what to look at and where to focus attention in a film—the camera chooses the shot, the angle, and the distance. When viewing a stage play, on the other hand, the audience can choose what characters and actions to focus attention on. In writing for the stage, then, you must be more careful to keep all characters on stage engaged in the action and dialogue.

· Radio Drama versus Other Drama

The most obvious distinction between radio drama and film or stage drama is the absence of any visual communication and the dependence on sound. Dialogue becomes more important to push forward the action, and sound effects must be chosen carefully to cue both action and setting. As a result, narration is used more often to set up scenes, recap action, and provide transitions. It is not always necessary or preferred, however; you can use effective sound effects and subtle dialogue to provide the necessary cues.

The reliance on sound and the imagination of the listener also, however, means that the settings and actions are virtually unlimited since they do not have to be physically created. Also, the cost of producing a radio drama is much less than that of producing a film or stage play.

# Telescripts versus Filmscripts

The key differences between telescripts and film is the strict time limitations which affect your structuring of the drama. Teleplays are written for a particular time slot—for example, a half-hour situation comedy or a two-hour made-for-television movie—and must include regular breaks for commercials. These commercial breaks give the opportunity to build suspense, and you will generally write in a "mini-climax" before each break to ensure viewers stick around.

Also, television tends to begin with a "teaser" with lots of action and suspense to hook the audience so it won't switch to another station. Screenplays, on the other hand, can take more time to set up the characters and the situation in detail at the beginning. According to screenwriter William Goldman, "in a movie, and only at the beginning of a movie, we have time. Not a lot, but some" (110). You still need to capture the attention of the audience, but not so immediately as in television.

### **Factors to Consider**

Many of the following factors are similar to those considered in writing fiction (see **Appendix I: Short Fiction Guidelines** for more in-depth descriptions), so here we will emphasize their particular importance in scriptwriting.

#### 1. Character

As outlined in **Appendix I**, characters can be developed through physical description, action, dialogue, names, and symbolic objects. The main difference in scriptwriting, as stated above, is that the interior thoughts of characters are not used except in the somewhat artificial techniques of soliloquies and voice-overs. You can have a voice-over narrator or have a character speak directly to the audience or camera, but the strength of drama is that it shows rather than tells, and you should work with that strength.

In drama it is particularly important to find a way to visually portray the complexity of your main characters, by showing the different ways they act in different situations, their good and bad characteristics, and any contrasting qualities they have. This can be done through idiosyncratic gestures or rituals, associations with particular objects, and interactions with other characters. For example, in the film *Affliction*, the main character, Wade, is often caught licking salt off of his hand. This becomes significant later when his father does the same thing, indicating that Wade is more like his father than the audience was previously led to believe.

# 2. Dialogue

It is clear by now that authentic dialogue is even more important in scriptwriting than in fiction writing, as it bears more of the burden for revealing characters through not only speech styles, but also as a way of expressing inner thoughts; foreshadowing or causing action; and deepening the theme through pointing out patterns of imagery or even commenting on the theme directly.

You need to use clear and relatively simple language in drama because your audience has just the present moment to catch things—the audience can't go back and reread to catch something missed the first time through. You must also be able to create distinctive dialogue for each character so that each is easily recognizable, especially in radio dramas.

You also need to use only as much dialogue as is necessary to move the plot forward, to reveal aspects of character not otherwise shown, to set the mood, or to give necessary background information. Be careful not to duplicate information already provided visually with dialogue, stating the obvious (for example, "Here comes Jane!" when the character Jane walks in).

Dialogue should be connected—characters should respond to the previous lines of dialogue. This connection can be achieved through repeating a word or line, or using interruption with one character interrupting and completing the line of another. Dialogue should also reflect how people speak—contractions are generally used ("I don't" rather than "I do not") and the conventions of grammar, word usage, and sentence structure are not adhered to as strictly as in written language. Dialogue should be crisp with every line serving a purpose and moving quickly. For this movement, each speech should be fairly short, although stage drama tends to include longer speeches than would be used in film or television.

Of course, all of these guidelines can be broken to make a point, to reveal character, or to shift directions. For example, if you want to show a character who is stiff and proper, that character could very well speak in complete, grammatically correct sentences without contractions.

Finally, put special effort into creating a strong last line of dialogue for your audience to go away with.

#### 3. Structure

Structure in scriptwriting tends to be more fixed around conflict, action, and plot than in fiction, although you can certainly play around with the rules. Generally, however, a script for drama has a beginning, a middle, and an end. The beginning establishes the characters and the conflicts of the story. The middle follows the characters' attempts to resolve the conflict, with obstacles and complications building to a crisis and eventually a climax, the most dramatic moment in the drama where the conflict is either resolved or not once and for all. The ending can be positive, negative, or ambiguous—the one you choose reveals your point of view or worldview on the theme or idea of the story.

Scenes are chosen and ordered carefully to build toward the climax. As with fiction, flashbacks to an earlier time can be used, but they should be kept brief. Shifts in time can be signalled with a variety of techniques—musical transitions, soft focus camera techniques in film, using a different area of the set in stage plays, and so on.

As with fiction, it is generally better to begin as far into the situation or conflict as possible. What is often called the "point of attack" is the first action that changes everything and starts the action moving toward the climax, and it can be effective to have these two incidents (point of attack and climax) occur in the same place or with the same characters to add unity. Similarly, you may want the ending to echo the beginning in some way—both could have voice-overs, the main character could be repeating an action but with much more knowledge at the end, etc.

### 4. Conflict

The structure of your script revolves around the element of conflict. Just as structures of scripts tend to be a bit more formulaic than those of short fiction, so does the element of conflict tend to be played up a bit more. This is not to say that you can't write a screenplay or stage play which emphasizes character over conflict, but it would need to be done well to appeal to a general audience.

The complexity of your main conflict will depend on the proposed length of your script, but it should be in some way difficult to resolve, and the characters must stand to lose something if it is not resolved.

The central conflict of your drama consists of the goal of your main character(s) and the obstacles faced to reach that goal. Your characters need to have concrete needs or desires and the obstacles need to be powerful and difficult to overcome. To help to focus the conflict and make it visual and concrete, you can center it around a prop or object.

Conflicts or obstacles can be internal, or psychological factors within the character; external, in the form of outside environmental circumstances; or human, in the form of another character with opposing goals. You can combine any or all of these types.

## 5. Setting

Since drama is so visual and external, as opposed to fiction which can be very introspective, setting cannot be ignored. As mentioned before, sets on stage and sets on film are very different. On stage you are limited to usually one or two sets, and you have the option of representing the world of the play very realistically with detailed recreations of a place, or more symbolically, with a few key props used to suggest the world your audience imagines. In film, sets are usually detailed and realistic, and you can include a variety of indoor and outdoor locations. In radio drama, you must carefully choose sound effects to identify the setting whenever possible, and avoid artificial-sounding dialogue that is only there to set the time and place (for example, "I'm glad to be home on this blustery evening").

In any case, your setting should be an essential part of your drama. You should choose a setting that complicates the conflicts of your characters. For example, if your character's main problem is relating to other people, setting the drama in a small town forces that character to relate more directly to others than would be necessary in a big impersonal city.

#### 6. Patterns/Connections

In drama you need to be less subtle and more frequent in your techniques for setting up patterns of imagery or using symbolism to hint at ideas or themes than you would in fiction because again, the audience must catch on at the present time—the option of rereading what is missed the first time is not available.

Again, dialogue can be used to point out significant details, but you can also use recurring musical themes, purposeful lighting arrangements, props used symbolically, and repeated settings or actions or gestures at key moments. When repeating something, it is often effective to include a slight variation. You may also like to try an overall metaphor to provide dramatic tension or a structure for your action. One possibility is a game, as in Carol Shields' play *Thirteen Hands*, which revolves around a bridge club.

# **Suggested Procedure**

As in the other guidelines presented in these appendices, note that the procedure below is only suggested and that your writing process may be quite different. Some writers start with characters, others with plot, others with theme. Do what works best for you.

- 1. As always, before beginning to write in an unfamiliar form, read, view, and/or listen to a wide variety of examples, looking at how the examples treat the factors described above. Stage plays and screenplays are available in book form at bookstores and libraries, and screenplays are available online. Radio drama scripts are not as available in print, but you can listen to examples on stations such as CBC, which regularly play radio dramas. Go to see stage plays whenever possible, and view many films and television shows in the genres that interest you.
- 2. Look through your writer's notebook for interesting characters, situations, ideas, or scraps of dialogue to develop. You may try starting from an incident you've experienced or heard about, or you may start from a source such as a history text or newspaper or magazine article that piques your interest. Or, you may want to adapt a short story or narrative poem to a script form.
- 3. Identify the characters with concrete goals, their situations, obstacles, and possible outcomes. Develop each in notes. Also note sets, props, sounds, and costumes necessary to develop characters and action.
- 4. Outline the essential linking scenes that build up to the final outcomes.
- 5. Choose the form you'd like to try and review the particular format used for that form.
- 6. Begin to draft, scene by scene, from your outline, although be open to possible movements away from it. Consider all the factors and experiment with them.
  - Ensure dialogue uses active verbs.
  - Visualize the action as you write and include all essential stage directions and/or sound cues.
  - Ensure each scene has conflict and an outcome that ties into the main conflict. Put your characters under pressure.
  - Use props to focus the conflict and make it concrete.
- 7. Once you have a completed draft, read it over checking the following:
  - pace—Do you alternate intense dramatic scenes with low-key scenes?
  - opening—Does it give the right impression of the characters? Does it set up the conflict? Does it establish the genre?
  - action—Write a summary description of each scene without quoting dialogue. If there's not enough action, revise to include more movement.

- ending—Is it a responsible resolution, following consistently from the entire action and showing some growth of character? Does it reveal you philosophical perspective?
- setting—Is the setting significant to the action and/or does it reveal something about the characters?
- 8. Some possible sparks leading to revision follow:
  - Try a new title.
  - · Change the names of the lead characters.
  - Change the opening and closing sequences.
  - Change the ages of the characters to alter the intensity of the conflicts.
  - Flip the genders of your characters to give the story a new feel.
  - Set your story in a different century to change the genre.
  - · Eliminate unnecessary scenes or sequences of scenes.
  - Change aspects of your key characters—occupation, level of education, appearance, etc.

(from Lerch, 173-4)

- 9. Use your responses to the questions above and your experiments to focus your revision. Write another draft or drafts until you have done your best.
- 10. Share your current draft with your response partner and any other friend or family member familiar with the form. If two or more people point out a particular problem, you should probably look at ways to revise it.
- 11. Rewrite or retype at least one more draft, taking into account the comments of your readers.
- 12. Repeat the previous steps as often as you feel necessary (or have time for) until you're satisfied with your script.
- 13. Do a careful edit, marking your draft, checking word choice, typographical formatting, authenticity and consistency of dialogue, and so on.
- 14. Rewrite or retype your final copy.
- 15. Proofread your final copy for inadvertent errors.
- 16. Consider submitting your script to a local drama club, radio station, or film production company. Or, if you have the resources, put together a crew and actors and produce your stage play, radio drama, or video yourself.

#### Resources

#### General

• The Complete Book of Scriptwriting by J. Michael Straczynski

## Stage Plays

- Writers INC (sections 331 to 336 in the 1996 edition; pages 174 to 178 in the 2001 edition)
- · Writing Your First Play 2nd edition by Roger A. Hall
- The Art & Craft of Playwriting by Jeffrey Hatcher
- Writing Incredibly Short Plays, Poems, Stories by James H. Norton and Francis Gretton

# Screenplays and Teleplays

- Screenplay: The Foundations of Screenwriting by Syd Field
- The Elements of Screenwriting: A Guide for Film and Television Writing by Irwin R. Blacker
- Adventures in the Screen Trade: A Personal View of Hollywood and Screenwriting by William Goldman
- Telling It: Writing for Canadian Film and Television by Anne Frank (ed.)
- 500 Ways to Beat the Hollywood Script Reader: Writing the Screenplay the Reader Will Recommend by Jennifer Lerch

# **Specific Learning Outcomes**

The writing of a script, taken through all of the stages of creation from prewriting to editing, gives good opportunity to achieve the following specific learning outcomes:

- 1.1.3 Vary language uses and forms of expression to discover how they influence ideas and enhance the power of communication.
- 1.2.2 Explore the strengths and limitations of various viewpoints on an issue or topic and identify aspects for further consideration; evaluate implications of particular perspectives when generating texts.
- 1.2.3 Consider ways in which interrelationships of ideas provide insight when generating and responding to texts.
- 1.2.4 Extend breadth and depth of understanding by considering various experiences, perspectives, and sources of knowledge when generating and responding to texts.
- 2.2.3 Analyze how language and stylistic choices in oral, print, and other media texts communicate intended meaning and create effect.
- 2.3.1 Evaluate the effect of forms and genres on content and purpose.

- 2.3.2 Analyze how various techniques and elements are used in oral, print, and other media texts to accomplish particular purposes.
- 2.3.3 Analyze the impact of vocabulary and idiom in texts; identify how word choice and idiom vary and are used in language communities.
- 2.3.4 Experiment with and use language, visuals, and sounds to influence thought, emotions, and behaviour.
- 2.3.5 Create original texts to communicate ideas and enhance understanding of forms and techniques.
- 4.1.1 Generate, evaluate, and select ideas to focus and clarify a topic and perspective appropriate for audience, purpose, and context.
- 4.1.2 Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3 Evaluate the potential impact of various organizational structures, techniques, and transitions in oral, written, and visual texts to achieve specific purposes for particular audiences and to ensure unity and coherence.
- 4.2.1 Appraise and discuss the effectiveness of own and others' choices relative to content, form, style, and presentation.
- 4.2.2 Evaluate and revise drafts to ensure appropriate content and language use and to enhance precision, unity, and coherence.
- 4.2.3 Select text features to enhance legibility and artistry for particular audiences, purposes, and contexts.
- 4.2.4 Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, effect, and originality.
- 4.2.5 Use appropriate strategies and devices to enhance the impact of presentation.
- 4.3.1 Analyze and edit texts for appropriate word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Know and apply Canadian spelling conventions for a broad repertoire of words and monitor for correctness; recognize and use creative spellings for special effects.
- 4.3.3 Know and apply capitalization and punctuation conventions to clarify intended meaning, referring to appropriate style manuals and other resources.
- 5.1.3 Recognize how language choice, use, tone, and register may sustain or counter exploitative or discriminatory situations.
- 5.2.4 Use language and texts to celebrate important occasions and accomplishments and to extend and strengthen a sense of community.

# Meanwhile, Goodbye

### Marianne Ackerman

Full monologue. First performed at Theatre d'Aujourd'hui in January 1996 in a project celebrating Quebec women playwrights. Produced by Playwrights' Workshop Montreal and Centre des Auteurs Dramatiques. Directed by Paula de Vasconcelos, and performed by Clare Shapiro.

So, the house is empty. For the first time in 19 years, I don't wake up to you: the agonizing whine of your alarm clock, secret sounds of you in the bathroom, stealing my lipstick instead of a kiss goodbye. Stealing away. The clomp, clomp of army boots, down the stairs and out the door.

You grew up and left, as it was meant to be. A perfectly fine house painted twelve shades of white, you left our house for the greens, blues and oranges of a draughty firetrap three blocks away? ... Fine.

I did it too. September 2nd, 1971 at precisely your age, I walked out the door on a middle aged woman who sneered at socialism and clung to religion. Left home for literature and sex and wine with meals. You, poor girl, were raised without rural roots and religion, so you had nothing to spring you out of the nest, except contempt for the decor. So, you left for aesthetic reasons. That's good ... Still, I bet you're going to get awful sick of green walls. I know, I know, it's not the walls ...

By the way, your father called last night. I told him you're moving out. He thinks that's great. Yes, I said, she did it bit by bit over the last month, one suitcase at a time, stayed away overnight once, twice, then for about a week.

Lately, she's been so busy she hasn't had time to come over for supper, or even call. So I guess it's official ... He said, "Don't worry, she'll be back when she has children of her own." Thanks a lot ... He's right though. Eventually, when there's something you want, some bit you forgot to take, didn't realize you'd need, you'll come here to rummage through those boxes you told me to throw out. You might want to ask me something. Or tell me ...

At least that's what happened to me. My mother —

It took me years to decipher the clues. And I'm still digging. Three days after I went off to university, she moved — into my old room — a six-foot-tall Chinese exchange student who claimed to be Catholic. Thanksgiving, I had to sleep on the couch, sit beside him at the supper table, listen to riveting information about life in Communist China — worse than socialism, I'd have thought.

Actually, I didn't really care, then. I was too caught up in first year university, the wine with meals, etcetera. But later, after you were born, I had a lot of time to think ... That was a pretty cruel thing to do: the minute I left, fill up my old bed with a foreigner. I imagined the two of them sitting at the kitchen table, drinking cup after cup of instant coffee, talking politics and religion. Just like mum and I used to do — talk all night. When the sun came up, I'd go to bed and she'd get on with the day. Only now that you've gone do I realize why she rented out my room. Filled up the empty bed. I'd be tempted to rent out yours too, if you hadn't taken it with you.

I would do anything to get rid of this feeling. Anything.

That's only part of the truth. There are times when the quiet of these white walls reaches out and hugs me and I feel the most delicious rush. I am once more the person I was the day before you started walking around my womb. Not young. Young is turmoil and hunger. I'm just me, standing on the fulcrum of a teeter totter, left foot-right foot perfectly balanced. Ready to fall, or fly.

You know, I wasn't always your mother. Surely you've seen the snapshots. Who was I, before we met? A little older than you, not much. A farm girl with a permanent address in Paris, a student at the Sorbonne. Totally unique, like thousands of others, over in Europe hoping to find herself. Find something. Inspiration about how to live. After a year, I was filled with an overwhelming desire to run away from all those rude Europeans, give up the search and come home. That was my plan. You have to have a plan, I always do. Then I met your father.

There has never been animosity, or hardly even a cross word between your father and I. Only an ocean, a real ocean. You were the metaphor, an invisible abstraction, not a child, a fork in the road. We sat in Paris cafés, two innocents, talking about life with a capital L. He said, "You can never be a writer and a mother. Couples don't work."

I thought, "You're wrong, at least half wrong."

I said, "Okay, goodbye."

Or something like that, it seemed to take much longer ...

So I came home, you were born. And there you have it, a mystery revealed, giving birth to a hundred other mysteries. Was I wise and brave? Or terribly selfish? Or just plain Irish? You tell me. I'm sure you will. Ask your father. Now, back to me.

Ah, yes. This is the part where the "mother" is supposed to "say something important" about the true nature of love, something the daughter who is here but not here can take away, and so can everybody else. So, get to the point.

The point is: you little witch, you took my black vest. You ... little angel ... you grew up and flew away.

If I had it to do all over again, I would change nothing. Because if one thing changed, say a train was missed, or a ship didn't sail, you would probably be somebody else. Oh, no.

My advice is: always have a plan. Be ready to change it at the drop of a hat.

Apropos love, most of what I know, I've learned from you. Hold out for love. Submit to love. Stay home and baby-sit love, watch it sleeping. And when you hear love's army boots going down your stairs, stay snugly covered up in bed, leave the door open. Love will return. Wearing the black vest.

Meanwhile, anything could happen. Meanwhile, goodbye.

# Notes

# A Brave Girl\*

# Colleen Curran for Susan

Full monologue. First performed at Theatre d'Aujourd'hui in January 1996 in a project celebrating Quebec women playwrights. Produced by Playwrights' Workshop Montreal and Centre des Auteurs Dramatiques. Directed by Paula de Vasconcelos, and performed by Penny Mancuso.

I've never been good at heroics. And I never wanted to be. When I watched movies I always sided with the character who was rescued. Never the one riding in on the horse or the brave frontier woman figuring out how long the water and ammunition would last.

I've never been a Take Charge person. I'm an Anything for the Quiet Life girl.

A couple of years ago, at work, they made us take a one-day St. John's Ambulance course. They bring in that big rubber doll and you have to breathe life into it? And resuscitate it pulmonarily? I didn't want the responsibility. But I told myself this is important, you should know this. Because it could happen in a restaurant, some day. Somebody at the next table starts choking and all I have to do is what they showed me and out whirls whatever it was obstructing their throat. It's simple, they said. I knew I'd better learn it because it was a work day and I was being paid and what if it does happen in a restaurant I'm at and I do nothing? And then I get arrested; because of that Good Samaritan Law that makes you help people? Some grieving relative prosecutes me, saying "YOU KNEW THE HEIMLICH MANOEUVRE. YOU TOOK A COURSE AND YOU DID NOTHING?" I passed the CPR course and hoped I'd never have to use it.

Three weeks later at a dinner party my friend's sister starts choking. And his sister's one of these spindly, sparrow-like Audrey Hepburn women, she's so petite you don't know how the wind doesn't blow her away? Her brother gets frantic: "Does anyone know the Heimlich Manoeuvre?" And

my cousin points at me: "She does, she took it last month!" He screams at me: "Then help her, save her, DO SOMETHING!" and I know I have to, there's no escape. I have to try because I KNOW, I'm trained at this. And no one else is offering. I try to go through the steps in my head but all I can remember is the instructor's warnings of all the things that can go wrong, how you can break their ribs if you're not careful and this woman is so tiny. I think I'm gonna crush her in half, I mean she'll be alive but she'll be in a full body cast! I know I have to help her, I've gotta jump into that brink, I can't be a coward, I must, I gotta, I — and then she stops choking. I didn't have to do anything. I was saved.

And another time I was even more useless? I got to my friend's country house and it turns out THEY HAVE A BAT. "It was flying around last night." (*Whispers*.) "It's up there above the window."

"Where's your husband? Where are some men with tennis rackets?"
"Golfing. We can do it now, get it when it suspects nothing." (*Pause*.)
Don't you think getting rid of a bat is something you do before your guest arrives? Later, when it was all over, her husband asked me, "Why didn't you get a hammer and a nail and you know, spike it?" and I said, "Because I'm a Girl, that's why."

Well, she gets up on a chair and is trying to ease the sleeping bat into a catcher's mitt with a spatula when it wakes up! It goes "eep, eep, eep" and escapes inside the curtains. We can see its creepy little body profiled there. My friend says, "Don't freak out, OK.? Don't freak out, we're gonna get this thing." And the way to do that is to take the curtains and their curtain rod off the window, with the bat still in them, and I am dying, three million deaths, I am so scared, my arms are jelly and I'm not holding it right. But we get the curtains down and we're heading toward the door so we can throw it all out there to let it fly away free BUT the bat gets out and it's flying around my friend's head! But she can't see it doing that! She goes, "What? What!" And I scream, "It's Out! It's Free!"

You know how they tell you that bats have all this radar and don't come at you, that they'll always veer away. Well, they're wrong! This one has no radar... It lands in her hair ... and she's trying to get it out and it bites her! On the ear! She got bit by a BAT and it was my fault. All I kept saying was I'm so sorry, I'm so sorry! She says, "Just shut up, OK.?" I have to help her because this time we can't miss! We have to kill the bat now. I'm thinking, yes for revenge! But it's not that, it's because it might have

rabies. And it's got to be tested because she might have to go for two weeks of rabies shots in the stomach. The bat's hiding in a corner by now and even though my friend's in shock, she kills it with a chair. Then she says, "Get a freezer bag" and I find one of those big, clear ones for freezing tomatoes when you get too many in the garden? She puts the bat in the freezer bag and seals it in with the Zip Lock top and we drive to Emergency. She made me sit there with it on my lap. Until they took it off to some lab for tests. And it didn't have rabies even though it was a pretty old bat, they said.

So you can see I'm not very good at being courageous. It's not natural to me. I never said I was a brave girl.

I used to think if I ever had children and they were in danger, I'd be brave. That mothering instinct. That lioness thing they say happens. But only then.

So when IT happened ... when that day came ...

Pause.

I guess I'm still here because he didn't hate me. He talked to me all those times but I don't think he knew my name. I was just some secretary in the office.

Everyone else said he was crazy because he made all these threats, but never one big or bad enough to get him fired or arrested. Nobody could do anything about him unless he made good on his promises to make them all pay. Finally they suspended him, with salary, but that made him madder and more oppressed. The department gave us a specially designed self-defence course, in where to hide and which button to push for help if "someone" came in "displaying a threatening manner." They denied it later. They said the "someone" they meant wasn't him. Because they were sure he'd never get past security. He'd never get to our offices unsupervised.

But that morning, that Friday, when he came in, when he looked right through us, and walked down the corridor, it was too late to use our self-defence training to hide behind our desks or the filing cabinet. And it wasn't necessary, we weren't the ones he wanted, not yet. We watched him march into the third office, and close the door, that's when we heard this thwack sound like a board being smashed on a desk. And then the

director moaning. There was another secretary in the main office with me, and he just walked out, really fast. They asked me later why didn't I follow him? Well, he never suggested it. But the escalator was right there. I could have gotten away. Someone said I didn't run because I wasn't afraid of him, that I was always on his side and too sympathetic. Because I'd listened to him all those times.

I couldn't run away because I knew whose office he might go to next. He rhymed off this list once. I knew he might be going in order because he'd already shot the first one on it. Suddenly I was running down the hall to warn the next person. I was screaming, "He's got a gun! He's got a gun!" But people were smiling at me. They thought I was crazy or in some play, I don't know.

I didn't know how they didn't hear the gunshots, too. But there was all this construction going on upstairs, maybe they thought it was that.

I got to the next office and said, "Lock your door. He's coming, he's shooting people," and he said, "Stay in here with me." For a second all I thought was: I hope this door's thick. I could have stayed safe behind that door. I had a chance to change my mind but I knew she could be next so I ran out. I didn't want her to be alone. If I were alone, I'd want someone to help me.

I was flying down another corridor toward her office but suddenly HE was behind me. He'd shot two other people by then but his face was so calm and expressionless, it didn't make any sense. And there he was right behind me and I ran ahead, screaming at her office: "Run! Get Out! Get Away!" like I didn't think he could hear me yelling at her, too. He was walking very slow, but somehow he was shoulder to shoulder with me. That's when she came out of her office and she screamed and then he started shooting at her as she ran back in and she was covering herself and rolling against the wall. There was a lot of blood and that's when I don't know I shoved him away I think and I shut the door. He didn't try to get back in. He went off to try and kill someone else. I tried to drag the desk over against the door to keep him out but it was too heavy. She was bleeding. He'd shot her in the leg and the arm and I yelled to her to sit down or lie down or something and she said I can't. I'll dirty the chair. It was this beautiful chair they'd just had done with tapestry. And I said, "Never mind the chair." And then I thought, that's for sure, forget the chair, he might be coming back.

Her office is connected to another office that leads to the inside stairs so we took them, all seven floors. When we got down to the street I saw the *Urgences Santé* trucks and the street barricaded by the police and all the TV news cars.

And all I thought was Someone was listening to me, someone called the cops.

As the *Urgences Santé* were putting her in the ambulance, she said, "I forgot my purse."

I said, "I can't go back up there ..."

And I didn't. Never again. I haven't been back. They gave me some compensation ... I can't go back there.

You know from what I told you, I'm not good at this sort of thing. He killed people. I didn't stop him from doing that. He shot her. And I made her go down seven flights of stairs instead of using the escalator because I was afraid he'd find us if we were out in the open. They said I must have panicked, making her do that. And that if it ever happens again ... like there's going to be a next time! They weren't there! Everybody knows what you should have done, later.

Some people made a big deal of what I did, that I was a hero. I did what I had to do. That's all. It's just something you do. It's something anybody would do. The anybody that time happened to be me.

I never thought I was being brave or heroic. Maybe I didn't think I was in danger because I wasn't on his list.

I was nothing to him, just a girl in the office. Someone he looked right through.

# Notes

# Men and Angels

Lynn Kirk

## MEN AND ANGELS WAS ORIGINALLY

written as an exercise for a drama class I was taking for my English degree at the University of Regina. The assignment was, as I recall, to "write a short stage play where the set serves as a metaphor for the action." I thought of the way in which so many seemingly "free" people lead caged lives, afraid to break out and take control of their destinies. In this play the jail cell with its wide-open door symbolizes that, although both characters are in prisons of their own making, the key to a full and liberated life lies in their own hands. A Saskatchewan Playwright Centre workshop helped to shape this final draft of *Men and Angels*. The play won an Honorable Mention in the 1987 Saskatchewan Drama Association Playwriting Competition.

Lynn Kirk lives in Regina where she writes short fiction and drama for all media. Her radio play *Woman of Merit* won a CBC Literary Competition award for comedy-drama and was produced on "Morningside."

#### **CHARACTERS**

PENNY: An attractive, somewhat brassy woman in her mid-thirties. She wears tight, colourful clothes, perhaps high heels. She has a good-natured, matter-of-fact air.

JASE: A young man in his late twenties. He wears tailored slacks and an expensive sports shirt. He is an ordinary, nice-looking fellow, but needs a shave and looks ill. He has a bad hangover.

#### SET DESCRIPTION

Interior, police station/office in the fictitious village of Maisend. One portion of the stage is occupied by a barred cell in which bed, table, chair with jacket on it, toilet, sink or wash stand, and mirror are plainly revealed. The main room has a door leading outside, a desk with telephone, chairs, closet with cleaning supplies, and file cabinets. The walls hold a mirror, calendar, large map, posters, notices. In the cell Jase sleeps on the bed. It is important that the cell door, once opened, stays open, but that Jase doesn't leave the cell until his final dismissal. Penny undertakes cleanup duties such as sweeping, dusting, polishing, throughout much of the play.

Men and Angels: Reprinted from Eureka! Seven One-Act Plays for Secondary Schools by Jacquie Lewis (ed.). Copyright © 1996 Coteau Books. Reproduced in accordance with the Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004), as extended on August 26, 2004.

#### SCENE ONE

Penny enters wearing a shoulder-bag, carrying a tray with covered plate, coffee pot, mug, orange juice and cutlery. She slides her bag off, takes a key from a drawer, then walks to the cell. She sniffs the air and whistles to herself.

**PENNY:** Whew! What a snootful! (*she unlocks the cell door and props it open with a chair*) Okay mister. Wakey-wakey! Greet the dawn! (JASE *groans*) C'mon now. Get it while it's hot.

**JASE:** Go away!

**PENNY:** Nope. Hit the deck.

He struggles upright.

**JASE:** Oh, God. I'm dying.

**PENNY:** Sorry to tell ya ... you're not. C'mon now. A little juice, little coffee, few scrambled eggs ... (sets the tray on the table) C'mon. You'll feel better.

**JASE:** Y'got some Aspirin? Bromo maybe?

**PENNY:** I'll take a look. (*rummages in her purse, finds a small bottle*) Aspirin. You're in luck.

**JASE:** Oh, yeah. (JASE struggles to the basin, splashes water on his face, looks in mirror over sink, examines tongue) Oh, God.

**PENNY:** C'mon. Eat some breakfast.

**JASE:** Where am I?

**PENNY:** You're in jail.

**JASE:** Yeah, yeah. But where.

PENNY: Maisend.

**JASE:** *Mais-*end? You're kidding!

**PENNY:** Would I kid about a thing like that?

**JASE:** Oh, God. (pause) How'd I get here? Car?

**PENNY:** Beats me. I didn't see an extra car around.

**JASE:** It's ... Thursday, right?

**PENNY:** Nope. Saturday. (consults calendar) The twenty-first.

**JASE:** Twenty-first? (pause) Oh, God. (pours Aspirins into his hand, tosses them down with his orange juice)

**PENNY:** Saturday's how come I'm here. Herb ... he's the cop ... he coaches kids' baseball Saturdays.

JASE begins to poke at the food. PENNY starts cleaning.

**JASE:** He your husband?

**PENNY:** Haw! Naw, my brother. Baby brother.

**JASE:** You a policewoman or something?

**PENNY:** Something. I'm the cleaning lady. You make a break for it, I drop you with my broom.

JASE: Do you know ... uh, Miss ...

**PENNY:** Penny.

**JASE:** Okay, Penny. Do you know if ... Herb, is it? If he got in touch with anyone for me?

**PENNY:** Must of. Said a lawyer's coming to bail you out.

JASE: Yeah. Okay.

**PENNY:** You don't sound surprised. (*pause*) This isn't a new scene with you, eh?

**JASE:** Look, lady, just sweep the floor.

**PENNY:** Okay! ... damn touchy ... try to be nice ...

**JASE:** Look, I'm sorry, okay? It's the head, you know?

**PENNY:** Yeah, I know. Feel any better?

**JASE:** Some. Good coffee.

**PENNY:** I have a knack.

**JASE:** Good eggs too. Not too dry.

**PENNY:** I like to cook. It's sort of a business *and* a pleasure, you know?

**JASE:** You do all the cooking for the ... uh, visitors here?

**PENNY:** Hardly a full-time job. You're the first one since ... hmm ... April, I guess.

**JASE:** Ah. April. " ... the cruellest month ..."

**PENNY:** April? No, April's usually pretty good around here. Meadowlarks, a nice rain ... Now, you take *February* — that's cruel!

**JASE:** I wasn't talking about the weather. It's more ... how it makes you feel inside. "April is the cruellest month, mixing memory with desire ..."

**PENNY:** That poetry?

**JASE:** Ooh, yes. Yes, indeedy.

**PENNY:** Doesn't rhyme. (*pause*) You didn't write it, did you?

JASE: Huh! Afraid not.

**PENNY:** Sounds like you wish you did.

**JASE:** Yeah, well ... if wishes were horses ....

**PENNY:** Then beggars would ride! My ma used to say that. (*pause*, *remembering*) I used to think about it when I was a kid, daydreaming, you know. Dozens of pretty horses racing around the track, with wishes hanging on them ... instead of numbers. Coloured signs that said "money," or "happiness," or "beauty," (*pause*) "Love." Just grab a wish and jump on!

**JASE:** So which one would you grab?

**PENNY:** (*snaps back to present*) Good grief, who knows? Long time ago.

**JASE:** People don't stop wishing.

**PENNY:** Yeah, well, now I wish on stars. Star light, star bright. That's how you spend your nights in Maisend.

**JASE:** So then, nights in Maisend ... what do you wish?

**PENNY:** I wish that Kevin Costner develops a big craving for small town jail cleaners. And just as he's pounding on my door I win the six-forty-nine ... a big one, ten or twelve million.

JASE: Reasonable. Reasonable. Go on.

**PENNY:** And then for my third wish ... Lord, listen to me! What do you care anyway? You don't know me from Adam's off ox.

**JASE:** I love to hear people's fantasies. They fascinate me. So the third wish?

**PENNY:** Oh, I dunno. (*wanders to the mirror, adjusts her hair absently*) Hmm. What do I wish? ... To be somewheres else, maybe. Doin' something different. New name, for sure.

**JASE:** People always want to change their names. What's wrong with "Penny?"

**PENNY:** Sounds like a kid, doesn't it? People hear "Penny" they expect some cute little teenybopper. A cheerleader, maybe. Gimme a P, gimme an E!

**JASE:** Is it a nickname?

**PENNY:** Yeah. But the real one's worse.

**JASE:** What?

**PENNY:** Ugh. Penelope. (*she says it like "antelope"*) Can you believe it? I hate that damned name!

**JASE:** (says it her way) Penelope. Sounds like an over-ripe melon.

**PENNY:** I know. My mother saw it in a book. Just my luck ... Penelope!

**JASE:** There was a famous lady once, spelled it the same but said it different. (*pronounces it in the classical manner*) Penelope. She was a queen.

Henceforth in the play, "Penelope" is pronounced classically.

**PENNY:** Penelope? Hoity-toity! (savours it) Penelope. That's kinda nice.

**JASE:** She was a good woman. "Immortals will fashion among earthly men a gracious song in honour of faithful Penelope."

**PENNY:** Whoosh! That's so nice. (pause) You a preacher, maybe?

**JASE:** God, no. I just remember that. Homer said it.

**PENNY:** Homer? Well ... it's nice anyway. Faithful Penelope. (*suddenly embarrassed*) So. What do they call you when you're at home?

**JASE:** Jase. That's a nickname too. My name's Jason Cavalier.

**PENNY:** Hey! Just like the beer! (*she sings the jingle*) "You gotta have a Cava, a Golden Cavalier!"

**JASE:** (*sighs*) That's me.

**PENNY:** What d'ya mean, that's you?

**JASE:** What I mean is ... that's my company. Cavalier Beer.

**PENNY:** Naw. C'mon. Serious. You're not kiddin' me?

JASE: Nope.

**PENNY:** You mean you *own* that company?

**JASE:** More or less.

**PENNY:** I'll be damned. Welcome to the jails of the Rich and Famous! (*pause*) You sure don't *look* like a big wheel. You should have a three-piece suit, and a paunch, and a ... pocket watch or somethin'.

**JASE:** You don't look like the cleaning lady. You should have stringy grey hair and ... varicose veins.

They both laugh, which causes him to groan and hold his head again.

**PENNY:** You know, I don't get it. You should be in your penthouse right now, waiting for the butler to bring you a hair of the dog.

**JASE:** Hate to disappoint you. No penthouse, no butler. (*pause*) But speaking of, uh, hair of the dog, I don't suppose ...

**PENNY:** Get real.

**JASE:** It couldn't hurt to ask.

**PENNY:** So. Mr. Executive. You get like this often?

**JASE:** Just what the hell is *that* supposed to mean?

**PENNY:** Ah, look. I'm sorry. Herb says I'm nosier than Pinocchio.

JASE snorts.

**PENNY:** Well. Do you?

**JASE:** Herb's right. Frankly, it's none of your business. (*pause*) But no. I wouldn't say ... often.

**PENNY:** But jeez. You wake up who knows where, in jail even ...

**JASE:** ... and someone makes a phone call, and our people take care of things, and that's that.

**PENNY:** Really? That's that.

**JASE:** I feel like hell for a couple of days. That's it.

**PENNY:** It's a funny way to run a business.

**JASE:** Penelope my faithful, I don't *have* to run the business. At least not yet. Uncle Percy, *he* of the pocket watch, has run it just fine for fifteen fruitful years.

**PENNY:** Well, first you say it's *your* company, then it's your uncle ... what do *I* know?

**JASE:** Good ole Percy's been chairman of the board since my father died. He holds my shares in trust 'til I'm thirty. There's the problem. In one more year I'm supposed to get fitted for that suit, wind up the watch, and get my act together.

**PENNY:** And you don't want to.

**JASE:** And I don't want to. (pause) I'm really not cut out for it.

**PENNY:** Oh. What are you cut out for?

**JASE:** What I'm doing now.

**PENNY:** (looks around at his surroundings) Wonderful.

JASE: C'mon. I don't mean getting swacked. (pause) I'm a writer.

**PENNY:** Hey, really? You mean like books and stuff? Stories?

**JASE:** Yeah, stories ... poetry mostly though.

**PENNY:** I *knew* there was somethin' about you. Jeez, a writer! (*pause*) You make a living off that?

**JASE:** Not yet ... a person has to get established. It takes a while to get your foot in the door.

**PENNY:** I guess you don't have to worry anyway.

**JASE:** That's not the point. I'm just starting to hit my stride. I've got some great stuff in here! (*taps his forehead, groans again*) But I need time ... quality time ... to myself. How can I develop anything when I have to peddle beer all day?

**PENNY:** So don't do it.

**JASE:** Do what?

**PENNY:** Don't peddle the beer. No one's gonna hold a gun to your head!

**JASE:** I don't think you've been listening. I *have* to do it. It's there in black and white, right in the old man's will. When I'm thirty, I take over. Period.

**PENNY:** Sounds like a funny will to me.

**JASE:** Yeah, well, he was a funny man. About as funny as a baby's crutch!

**PENNY:** Sounds like my old man. He beat you up?

**JASE:** No, no. That would require some ... involvement. (*pause*) He was an efficient man, my father. A self-*made* man, as he was so very fond of saying. Unlike lesser beings, he was always in perfect control. The venting of anger would be counter-productive.

**PENNY:** But he treated you bad.

**JASE:** He didn't treat me at all. (*pause*) I was his only son, Penny ... named for him and for *his* father. Jason Cavalier. The third. Once when I was around nine, and inconveniently home for Christmas, he introduced me to a guest as ... "My son Justin ... uh, Jason."

PENNY: Jesus.

**JASE:** I tried so hard, so hard. The bastard didn't even know my name! (*pause*) So ... as you can see, we didn't have a warm relationship.

**PENNY:** Was he cold to everyone? Your mother?

**JASE:** Mother. Ah, yes. Well, Mother found vodka to be an effective antifreeze. (*archly*) "A quart a day keeps the shivers away."

**PENNY:** Is she still ...?

**JASE:** Living? Depends on your point of view.

**PENNY:** So she doesn't help with the business or anything?

**JASE:** Lord, no. Just good old Uncle Percy until ... it's me. Hell!

PENNY notices a snagged fingernail, gets a file from her purse, and sits at the cell door to repair nail. JASE paces.

**PENNY:** So what are you supposed to do till you're thirty?

**JASE:** Prove myself. He said I'm supposed to prove myself!

**PENNY:** Why are you so upset?

**JASE:** Because I don't know what the hell it means! *This is me*. Why was that never good enough? *I* know who I am, what I am! I don't have to prove it!

**PENNY:** Calm down. Don't take it out on me.

**JASE:** Sorry. It's the head, you know?

**PENNY:** I know. Well, what d'ya have against the beer business anyway? A beer's saved *my* life more than once.

**JASE:** No, it's not that. It's just ... stuck behind that desk all day, facts and figures, lunch at the club, dinners with the same predictable couples ...

**PENNY:** Oh. You married?

**JASE:** (*leans on the bars again, looks through*) Not now. I'm free as a bird. Free as the wind.

**PENNY:** So I see.

**JASE:** (realizes his position, drops his hands) Yeah.

**PENNY:** You leave her, she leave you ... ? Jeez, here I go again. I guess it's just ... I'm interested in people, is all.

**JASE:** Let's say she developed other interests.

**PENNY:** Ah. She was runnin' around.

**JASE:** Well ... not at first.

**PENNY:** You?

**JASE:** A person needs ... something. *You* try living day in, day out, with someone who hates your guts!

**PENNY:** Aw, c'mon. People say "hate" pretty easy.

**JASE:** Hmm. Maybe hate's *not* it. Disgust? Betrayal? Whatever, a colossal disappointment *oozed* from each of her lovely pores.

**PENNY:** Maybe she expected too much, eh? My ma used to say, "Expect nothing. Then you'll never be disappointed."

**JASE:** Yes. Great expectations had Cecily. *And*, a wondrous knack for ignoring the nasty details. She knew the setup from the first — the will and all ... her people talked to my people at length before this "merger" was finalized. But she expected more and more. All the "establishment" things ... the black tie receptions, those eight-course dinners with Bitsy and Winny and ... dear, dear Muffey!

**PENNY:** Muffey! Hah! But Cecily ... that's a classy name.

**JASE:** I guess so. She's a classy lady. Aye, there's the rub.

**PENNY:** But there must of been some good times. You must of started out okay.

**JASE:** Yeah. The first couple of years *were* good ... fun, really. I got to show her off, and there was a lot to show. We travelled mostly, hit the sun spots ... Spain, Hawaii, Venezuela ... you know.

**PENNY:** Oh, you bet.

**JASE:** It wasn't just frivolous. I was writing. Well, I was gathering material. Storing it away. (*He taps his head again*) I thought we had a good life. Nice apartment in Toronto, fun friends, condo on Maui ...

**PENNY:** Jeez, what was her problem? Sounds like heaven to me. White beaches, music, sidewalk cafés ....

**JASE:** To quote the lady, she wanted a "civilized existence." She had expected to be Mrs. Jason Cavalier the Third, and by God she was going to be. Or else.

**PENNY:** But she was.

**JASE:** No-no-no. Still just Jase Cavalier. Missing was the big estate on the lake, for instance ... seats on the board of the museum, and the opera, and the National Gallery. She wanted position and power, and that takes the big bucks. So when someone made her a better offer, she took it.

**PENNY:** You didn't want any of those things?

**JASE:** Didn't want 'em, couldn't *have* 'em. Not yet. You can only buy so much on your expectations. The great bloody mausoleum she coveted for our "home" priced out at two-eight!

**PENNY:** Two ... eight?

**JASE:** Two million eight hundred thousand dollars.

**PENNY:** Million? Two *million*? Dollars? Are you saying a house is worth ... (*pause*) But what do I know? Maybe you could *afford* ...

**JASE:** Hardly. I'm living on an allowance ... like a kid, for God's sake. An *allowance* till I'm thirty!

**PENNY:** (*steps into the cell, lifts the jacket and examines its obvious quality*) Last allowance I got was fifty cents a week. How does yours stack up?

**JASE:** Why am I telling you any of this? You obviously don't give a sweet tweet!

**PENNY:** I'm just saying that my allowance got me to the Roxy for Saturday matinees. Didn't quite fly me to Spain.

JASE: Okay, okay, it's generous. Handsome, even.

**PENNY:** No kidding.

**JASE:** But not enough. Never enough for Cecily Wainwright Cavalier! The money's there, Penny, it's *coming*. Soon. (*pause*) And I was there. But she said she was wasting her best years. *Wasting*. She wouldn't wait.

**PENNY:** So good riddance. Good riddance to bad rubbish, that's what my ma would say.

**JASE:** Your "ma" was a bloody oracle, wasn't she! (sees that PENNY is deeply wounded — pause) Oh, hell. Sorry Penny. I'm just ....

**PENNY:** Oh, I know. It's the head, right? Must be handy to have a week-long binge to hang your bad manners on. Big city gentleman!

**JASE:** It was a rotten thing to say. I know you meant well. Please forgive me.

**PENNY:** You shouldn't badmouth people you don't even know. When it came to mothers, I guess she could hold her own against ... (*pointedly*) some others I could name!

**JASE:** I'm sure she was a fine woman.

**PENNY:** Fine? I don't know about fine. She worked hard. She did her best, I think, but ...

JASE: Go on.

**PENNY:** Oh, I don't know. (pause) She was such a mixture. Funny.

**JASE:** Funny how?

**PENNY:** Well, strong and weak, I guess you could say. (pause) I remember one time the new teacher ... it was a one-room school, you know ... the new teacher thought my brother George had lice, 'cause he was scratching his head all the time. (pause) We were poor, all right, and it showed, but ma kept us clean ... quite a trick in that shack with no runnin' water. (pause) Anyway, poor Georgie had eczema ... had it from a baby ... and there was no cortisone cream or like that in those days, believe me. So it got runny and itchy, and he had it bad in his hair. Tried to tell that dumb teacher, but she's goin' "Ooh! Lice!" (pause) So she grabs Georgie, and gets the basin and the tin of coal oil, and in front of the whole class she bends him over and pours coal oil all over his head. "Best thing to kill lice," she says. (pause) Stuff hit those sores on his head ... and he screamed ... and he screamed ... and he got away from her and just sort of jerked around the front of the room, running into the desks and the walls, holding his head and screaming ... like an animal. (pause) The next morning, Ma went two miles to Aunt Selma's to borrow a decent hat and some gloves, and then she came to the school. She walked down the centre aisle right in the middle of geography lesson. She stood real tall, holding her pocket book into her waist with both hands ... I hardly recognized her, she looked like a scared rabbit at home ... (pause) And she said, "Miss Perdue, I believe? I am Mrs. Maddon." Then she reached out, real calm, and jerked the bottom of the roll-down map of the world ... you know, with the pictures of chocolate bars on the edges? ... and it snapped up like a window blind and slapped around at the top like a whip cracking. (pause) Then she said, "I understand you have been improving my boy's hygiene." Hygiene, she said. "And I am here to tell you, Miss Perdue, that if you so much as raise an eyebrow to one of my children again, it will be the worse for you!" By God, I was proud of her that day!

**JASE:** So that's not a fine woman?

**PENNY:** Yeah, I guess. She did what she could for us kids. But ... she could never stand up to Pa. Sometimes I hated her so bad for that. 'Course, I know better now, being a woman myself, but still ...

**JASE:** Your father hard on her, eh?

**PENNY:** You know, in all his life I never heard him say one — not one — decent word to her. Did most of his talkin' with his fists.

**JASE:** He actually hit her?

**PENNY:** All the time. He knocked *us* around too, but mostly Ma. And she just took it, time after time. The worst time ... (*pause*) Never mind.

**JASE:** What? Tell me.

**PENNY:** You'd laugh. It sounds funny now.

JASE: No, I won't. Go on.

**PENNY:** (hesitates and then decides to take the plunge) He hit her with a frozen fish.

JASE snorts.

PENNY: See?

**JASE:** You took me by surprise. A fish?

**PENNY:** Yeah. He'd been ice fishing with a couple of buddies, gone two or three days. He came home in the middle of the night, mean drunk — no surprise. Got Ma up to make some food, but she wasn't moving fast enough or something, so he slammed her one with a seven-pound pickerel.

JASE: Dear God.

**PENNY:** Yeah. Like a big cold rock with a handle. He clubbed her with it over and over ... broke her jaw and her nose and her cheekbone. Never did heal right, neither.

**JASE:** I hope she pressed charges.

**PENNY:** Get serious. If she sent him up, he'd break more than her face when he came back!

JASE: She could have left.

**PENNY:** Left for where? With what? Take her five kids and her cardboard suitcase and check into the Ritz? *Real* life is mean, mister! Guess you didn't learn everything in your world travels!

**JASE:** I seem to be learning the hard way.

**PENNY:** (softening) Yeah, I guess ... your wife and all.

**JASE:** Well. Water under the bridge. (*pause*) You married?

**PENNY:** Yes and no.

**JASE:** You must know yes or no.

**PENNY:** I knew sixteen years ago, but I couldn't tell you now.

**JASE:** He take a walk?

**PENNY:** Yep. Wandering Wayne. Just strolled out one night and didn't come back. Left me with a three-year-old kid, a pregnant dog, and two months rent due on the trailer. And that is the story of my life.

**JASE:** But sixteen years? A lot goes on in sixteen years. What's happened since then?

**PENNY:** Well ... the trailer burned. All my stuff ... Wasn't up to much, I guess, but still ... (*pause*) My boy Ken, he went to work on the oil rigs a while back.

**JASE:** I see. Two notable events in sixteen years.

**PENNY:** (sardonically) The dog died.

**JASE:** That's not what I mean and you know it. All that time ... in *Maisend*?

**PENNY:** I keep busy.

**JASE:** Sure, cleaning an empty jail.

**PENNY:** No, I do lots of things. Herb there helped me set up in a big old house down the way, and when the drilling crews come through I give 'em room and board. That's good money!

**JASE:** But what about getting out, seeing people?

**PENNY:** I'm out lots. You heard of Mandy-Lou Jewelry? I'm top sales for this whole area. I do four, five jewellery parties a month. See these earrings? (*shows him*) This line's called "Golden Trap." Here's the pendant (*she lifts her necklace*) I model the stuff all the time 'cause it's good advertising ... if I do say so myself.

**JASE:** But that's what I mean! For Pete's sake, you're an attractive woman! What about fun, or ... or ... romance?

**PENNY:** Huh! Romance he says!

**JASE:** C'mon Penny, you don't look like a nun to me. You must have dates and lots *of* them ... a steady, maybe?

**PENNY:** (wanders over to the mirror, looks in as she talks) I've had my chances. Lots of chances. But ... I don't want to get too serious. Once bitten, twice shy, my Ma ... (she stops, laughs self-consciously)

**JASE:** I'm surprised you took the plunge in the first place, with your folks' example. Of course, *I* should talk.

**PENNY:** Guess I spent too many Saturdays at the Roxy. Things worked out lovely for Doris Day. Why not for me? (*pause*) Besides, I did my "Pillow Talk" a little early if you catch my drift. There were a couple of things that Doris forgot to tell me.

**JASE:** Trouble, eh?

**PENNY:** Yeah, that's what they called it. I should known better. I *did* know better. But you know, that Wayne was the first person who ever treated me like I was worth somethin'. I would done anything for him.

**JASE:** But you didn't have to *marry* him!

**PENNY:** Huh-ho! Listen to him! What you mean is, *he* didn't have to marry me. (*pause*) But he did. And he did try. We both did. Our first couple of years were all right too. Wayne worked pretty steady at Jensen's garage. But then Jensen had a stroke and closed the place ... and we were on the pogie, and things just started to fall apart. (*pause*) The responsibility got to him, I guess. We'd fight ... and I'd cry and he'd cry and Kenny'd cry ... Finally he just walked out ... crying. He slammed the door and pounded the side of the trailer a couple of times, like to broke his hand. I heard him yell, "Shit!" (*pause*) And that's the last time I ever heard his voice.

**JASE:** You could've had him traced ... for child support anyway.

**PENNY:** Hah! About two years later he sent a post card with big skyscrapers on the picture ... from Detroit. He said (*she folds her hands in front of her and recites*) "This city is big. They make cars here. Hope you are fine I am too. Hey to Kenny and Blue." Blue was the dog. And that's it. (*pause*) More water under the bridge.

**JASE:** Yes, it is. So why don't you get on with it? Grab one of those oil drillers and start over! For Pete's sake, you could have a life! A full life!

**PENNY:** (*pause*) I just always thought ... well ... maybe he's gonna come back, you know?

**JASE:** (pause) Oh, Penny. He's not coming, Penny.

**PENNY:** I know.

There is an uncomfortable silence, then both rally visibly.

**JASE:** Look, you're not ... how old are you, anyway?

**PENNY:** None of your ... (pause) ... thirty-six.

**JASE:** But see, that's young! You're in your prime! It's not too late, you can do anything you want! (PENNY *shrugs*) You know, people like you make me furious! Bloody doormats. You take all the crap life hands you, don't lift a finger to help yourself, and expect people to feel sorry for you!

**PENNY:** Wait a minute! I never said ...

**JASE:** (*interrupting*) Rotting away in this burg is not some kind of destiny! Take charge! What's stopping you? Saint Augustine said it. Men are like the angels, he said. Men, and angels, have *free will*!

**PENNY:** There you go with that fancy talk again.

**JASE:** Penny, listen. It just means that you have a choice in your life.

**PENNY:** Speak for yourself. I'm not a man and I'm not an angel.

**JASE:** But do you want to spend the rest of your existence cleaning the jail? Seeing the same twenty-three people week in, week out?

**PENNY:** I guess not, but ... I never really thought ...

JASE: Time's a-wastin', kid!

**PENNY:** You're talking crazy.

**JASE:** What was that third wish? "Someplace else, doin' something different, new name for sure?"

PENNY: (pause) Penelope.

**JASE:** Exactly. Penelope ... Maddon, moves to the city, where she makes and markets the world's best coffee. Or maybe she sells jewellery to the wives of visiting dignitaries. Or maybe she ...

**PENNY:** (*interrupting*) You're nuts, y'know that?

**JASE:** Not me, baby. Grab one of those horses. Quick, here they come! Make your move ... make a choice!

**PENNY:** I can't. I can't.

**JASE:** Give me strength. You are not your mother.

**PENNY:** But ... (*pause*) That's right. That's right. Maybe ... I've still got my looks.

JASE: You bet.

**PENNY:** I'm not afraid of hard work ... (pause) Maybe I could!

**JASE:** That a girl!

**PENNY:** (almost to herself) There's my cousin Patsy, got a suite right downtown, maybe she'd put me up while I look for something. I could take the jewellry, do it on the side ... (pause, she turns to JASE) What about you, Jase? Look what you could have goin' for ya! You're so smart, and you're rich! Talk about choices! Think what you've got stored up there. (reaches in and taps his forehead) You could be famous ... you wouldn't have to prove anything ever again. That's freedom for ya!

**JASE:** (going along with her) It might work, Penny. It just might work. Because a person can choose! A person must choose! Penny, we play our cards right, we could soar with the angels!

The phone rings. At the sound, both go still. The excitement of the moment is lost.

**PENNY:** Hello? (pause) Trouble? No ... everything's fine, why? (pause) Well, Herb, I can't help if I sound funny. What is it? (pause) Oh. You're kidding. Well. Okay then ... (pause) No, I'll do it. G'bye. (She replaces the phone, opens a drawer and pulls out a manila envelope, walks into the cell and puts the envelope on the table) Here's your stuff. That was Herb. (pause) That lawyer fellow's here. Talked to Judge Crawford ... on a Saturday yet! You don't even have to appear. (leaves the cell, swings the chair away from the cell door, and holds the door open for him) So you're free to go. Sounds right, doesn't it? Free to go?

JASE: Yeah, sure.

In silence he puts on his jacket, opens the envelope onto the table, pockets his wallet and spare change. He leaves the cell, strapping on his watch as he passes Penny and heads for the outer door.

**PENNY:** Like you said ... all the choices are there.

**JASE:** (doesn't look at her) That's right. (making a production of adjusting his watchband)

**PENNY:** I'm gonna watch for your books.

**JASE:** (*stops with his back to her*) Faithful Penelope. I wasn't quite truthful with you, you know.

**PENNY:** Oh Jase, please don't ...

**JASE:** (*interrupting as he turns to look at her*) St. Augustine and I parted company some time ago. I don't do this sometimes. I do this often. Very often.

**PENNY:** Please ...

**JASE:** You spread those wings, honey. *Someone* has to soar.

JASE exits. PENNY looks after him.

**PENNY:** (pause) Sure. If wishes were horses. (walks into the cell, pushes the chair against the table, catches her reflection in the mirror, takes a critical look) But you never know. (leaves the cell, closing the barred door behind her. She leans against this door for a second. Then she retrieves her purse and heads for the outer door) You just never know.

Exit.

# Notes

Rev. 2/28/85

"BACK TO THE FUTURE"

Pg. 1\*

Al INT BROWN'S GARAGE (1985) — DAY Al

CLOSE ON A TICKING CLOCK, showing 2 minutes to 8.

CAMERA MOVES, exploring, revealing MORE CLOCKS, of all varieties — cuckoo clocks, digital clocks, a grandfather clock. Felix the Cat with moving eyes... and all of them are ticking away in DEAD SYNC.

We continue exploring the garage, noting (in no particular order) a jet engine, a stack of unpaid bills addressed to "Dr. E. Brown" marked "OVERDUE," automotive tools, electronics parts, discarded Burger King wrappers, a video camera, an unmade army cot.

We go past a CLOCK RADIO - it lights up and comes on.

#### RADIO ANNOUNCER (VO)

...weather for Hill Valley and vicinity for today. Friday. October 25: partly cloudy with a chance of drizzles...

Now we come to a COFFEE MAKER with a built-in clock timer. It too turns on — only there is no coffee pot! Boiling coffee drips onto an already wet hot plate.

Another timer triggers a TV set — an A.M. NEWSCAST is in progress, and the ANCHORWOMAN talks against a slide: "Plutonium Theft?" with the yellow and purple radiation symbol.

#### ANCHORWOMAN (ON TV)

...Officials at the Pacific Nuclear Research Facility have denied the rumor that a case of missing plutonium was in fact stolen from their storehouse two weeks ago. A Libyan terrorist group had claimed responsibility for the alleged theft. Officials now attribute the discrepancy to a simple clerical error. The FBI, which is still investigating the matter, had no comment...

**Back to the Future:** Excerpt from the screenplay for the motion picture *Back to the Future* by Robert Zemeckis and Bob Gale. Copyright © 2001 Universal City Studios, Inc., Courtesy of Universal Publishing Rights, a Division of Universal Studios, Inc. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.

We pass a TOASTER attached to a timer. Two pieces of black toast sit on it, and as the timer clicks on, the ashen toast drops into the toaster... again. Clearly, we are seeing a morning routine for someone who hasn't been home for a while.

Rev. 11/7/84

Pg. 22-B.\*

17 EXT TWIN PINES MALL PARKING LOT — NIGHT

17

CAMERA PANS from the lit entrance sign, depicting 2 PINE TREES IN A ROW with "TWIN PINES MALL" in lettering below (along with a digital clock at 1:18) to pick up MARTY on his skateboard with WALKMAN AND VIDEO CAMERA. Marty skateboards around a corner of the mall and sees

AN OVERSIZED STEP-VAN with a drop down tailgate (like a ramp) all by itself on the vast, sodium-vapor-lit parking lot. It's beat up and has lettered on the side, "DR. E. BROWN ENTERPRISES — 24 HOUR SCIENTIFIC SERVICE."

A large DOG sits patiently beside it. The animal has a battery operated digital clock attached to its collar. There are a few boxes, some equipment, and a suitcase nearby.

MARTY skateboards over to the truck and the dog.

MARTY

Doc? Hello?

(to the dog, petting him)

Hiya, Einstein. Where's the Doc? Where's the Doc, boy?

We hear an ENGINE REV UP — the truck engine?

The rear truck doors suddenly open and a SLEEK STAINLESS STEEL DELOREAN drives down the drop down gate, onto the parking lot. It's been modified with coils and some wicked looking units on the rear engine.

Marty stares at it in amazement.

The DeLorean pulls up to him and stops. The gull wing driver's door opens and out steps DR. EMMETT BROWN, 65.

He's clad in a white radiation suit, hood off. His hair is wild, his eyes are full of life and energy.

#### BROWN

Good evening, Marty. Welcome to my latest experiment. This is the big one — the one I've been waiting for all my life.

Marty ogles the vehicle.

#### MARTY

It's a DeLorean — but what did you do to it? And what's with the Devo suit?

CONTINUED

# Notes

# MURDER, SHE WROTE "The Committee" Act One

FADE IN:

EXT. HOTEL — DAY

A prestigious hotel somewhere uptown.

INT. HOTEL — LOBBY

Start by a sign in the doorway that reads W.A.F.F.A. — WRITERS AND ARTISTS FOR THE FIRST AMENDMENT — FUND-RAISING PARTY 12-4 P.M. TUESDAY. FANS are lined up in front of several AUTHORS seated at a row of tables. We PAN ACROSS to the table where JESSICA FLETCHER sits as she finishes signing a book, then hands it to the FAN waiting in line. That fan moves aside to reveal another.

**FAN** 

Mrs. Fletcher, hi, I just wanted to say that I've been a big fan of yours ever since THE CORPSE DANCED AT MIDNIGHT.

**JESSICA** 

Well, thank you.

FAN

(re: the book)

Could you make it out to Doris?

JESSICA

Of course.

As Jessica signs, Jessica sees the organizer of the fund-raiser, MRS. PHIPPS, approaching.

**JESSICA** 

(to Phipps) How are we doing?

**PHIPPS** 

Great, we've almost reached our goal. Mrs. Fletcher, I know it's getting late, but we've got people lined up all the way outside. If there's any way you could —

**Murder, She Wrote:** Excerpt from the telescript "The Commitee" for *Murder, She Wrote* from *The Complete Book of Scriptwriting* by Michael Straczynski. Copyright © 1996 Writer's Digest Books. Reproduced in accordance with the *Pan Canadian Schools/CANCOPY Copyright Licence Agreement (1999-2004)*, as extended on August 26, 2004.

#### **JESSICA**

Certainly. Would another half hour be enough?

#### **PHIPPS**

That's perfect, thanks, you're a real lifesaver.

Phipps exits as Jessica hands the fan her book.

**FAN** 

Thank you.

She moves on as Jessica pours a glass of water, not seeing the next person in line until:

### WINSTON (os)

You always were willing to go the extra mile, Jessica.

She looks up to see WINSTON DEVERMORE standing before her. A handsome man in his late fifties or early sixties with a leonine head of hair and an elegant manner. Jessica is pleasantly astonished to see him. She rises, and they embrace, warmly, as good friends.

#### JESSICA

Winston?! Good heavens, where have you been? I haven't seen you in over a year!

#### WINSTON

I've been in France on business. Just got back. When I saw the notice in the paper about you being here today, I couldn't resist.

#### **JESSICA**

Well, I'm glad you didn't. It's been far too long.

### WINSTON

My very thought. So after you're finished here, how about dinner?

#### **JESSICA**

Sounds wonderful.

#### WINSTON

Great. I know this quiet little place uptown ... simple, rustic, nothing fancy.

And with a look that says she knows otherwise, we go to

#### EXT. RESTAURANT — THAT EVENING (STOCK)

Just as fancy as she'd expected: The trees outside are aglow with tiny white lights, valets stand at alert out front ... a carefully restored brick-and-wood monument to good taste and refinement.

#### WINSTON (vo)

— so after Susann and I went our separate ways, I decided I could use a little adventure.

#### INT. RESTAURANT — CONTINUOUS

Jessica and Winston sit at a table covered in white cloth and topped by candles, flickering against the exterior night.

#### WINSTON

Then I heard about this little mining operation in Zimbabwe. They'd been trying to find diamonds for two years, without success. They were hard workers, good people ... and they were running out of money fast. So I decided to take a chance. I invested nearly every cent I had, in exchange for a 50 percent ownership in the mine.

#### **JESSICA**

And? ...

#### WINSTON

And ... they hit the biggest lode anyone's found around there in twenty years.

#### **JESSICA**

That's wonderful, Winston. Congratulations. I'm not surprised, though. When we first met in Chicago, six years ago, I knew you were destined for great things.

#### WINSTON

Nonsense ....

#### **JESSICA**

It's true. To resign as CEO of a major corporation and start your whole life over again ... that takes courage. And I think the universe rewards that kind of courage.

# Notes

	SERENDIPITOUS RADIO THEATER <u>The Confrontation</u>	
SOUND: NIGH OWL SOUND: A CA DRIVEWAY, S' SOUND: A CA	R DOOR OPENS/CLOSES	
THEN WOOD	TURNING IN DOOR, DOOR OPENS/	
FRANK:	Welcome home, doc.	
GEORGE:	Frank?	
FRANK:	That's right. (BEAT) Nice little place you got here. Real nice.	
GEORGE:	What do you want?	
FRANK:	I think you know the answer to that. (WITH MEANING) How's Sally these days?	
GEORGE:	Now see here! Either you stay away from my daughter or I'll	
SOUND: A PI	STOL BEING COCKED	
FRANK:	Or you'll <u>what</u> ?	
GEORGE:	Put that gun away. If you think It'll do you any good, you're sadly mistaken.	
FRANK:	No way, doc. No, sir. At least, not (CONT'D)	
10	23 PICAS 75	

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Confrontation

FRANK: (CONT'D) just yet. First, me and Sally, we're

gonna have us a little fun. Just like old times,

y'know?

GEORGE: You lay your stinking hands on my daughter one

more time, and I'll kill you, I swear it!

FRANK: (LAUGHING) Right. You're gonna hurt me.

What are you gonna do, doc? You figure on

turning into a man overnight?

GEORGE: Why, you --

FRANK: Stay back! I'm warning you!

SOUND: A GUNSHOT
GEORGE: (A GASP)

SOUND: A BODY FALLING TO THE FLOOR

TRANSITION: A SHORT STAB, THEN DARK, MOODY

MUSIC

SOUND: A POLICE RADIO MURMURING IN THE

BACKGROUND UNDER

SOUND: SEVERAL PEOPLE MOVING AROUND,

MUTTERING, ALSO UNDER

OFFICER: Then after you arrived, what happened?

SALLY: Well, officer, I opened the door behind us and

there on the floor -- (SOBS) -- my father --

OFFICER: I know this isn't easy, ma'am, but we're going to

need this information if we're ever going to figure

out what happened. Now, did you notice if

anything was missing -- jewels, cash?

SALLY: No. Everything seems to be here.

10 23 PICAS 75

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