

**Grade 11
English Language Arts:
Literary Focus (30S)**

A Course for
Independent Study

GRADE 11
ENGLISH LANGUAGE ARTS:
LITERARY FOCUS (30S)

*A Course for
Independent Study*

2008

Manitoba Education, Citizenship and Youth

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Introduction

Welcome to *Grade 11 English Language Arts: Literary Focus: A Course for Independent Study*. 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 contains eight sequences of study. Each involves a variety of learning experiences and a lot of thought and work, but care has been taken to make the material and assignments engaging and fun. The inside margins of many pages contain icons and definitions of terms that may be unfamiliar to you. A list of the icons and what they represent is given at the end of this introduction.

Some of the course work involves at least one other person, referred to in the course material as your **response partner**. You could choose a friend, a family member, a teacher, or some 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 creative work and share responses to the texts of others. You will have opportunities to collaborate in oral performances as well. 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 in the Form section at the end of this introduction. Use this letter when you ask someone to be your response partner.

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

As you continue to 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 Distance Learning and Information Technologies Unit office to arrange a telephone conversation. This conversation will give you a chance to “meet” your tutor/marker and to have your questions and concerns answered. **Make this telephone contact before you begin Sequence 1.**

Have fun with the course!

Questions and Answers about *Grade 11 English Language Arts: Literary Focus*

Here are some answers to questions you may have before you begin this course or as you proceed with the course work.

1. *How is this course organized?*

The course contains the following sections:

- **Introduction:** The introduction (which you are reading now) gives an overview of the course and explains the course guidelines, course requirements, and important concepts and terminology.
- **Sequence 1: My Literary World:** In this sequence, you explore your experiences, ideas, opinions, and feelings about listening to, speaking, reading, writing, viewing, and representing texts for aesthetic purposes. You write a personal essay reflecting on your exploration (Assignment 1).
- **Sequence 2: Worlds around Me:** In this sequence, you begin work in your Writer’s Notebook. You are given a variety of strategies and exercises to help you generate ideas for creating original texts. At the end of the sequence you have a telephone conversation with your tutor/marker describing your work and your feelings about it (Assignment 2).

- **Sequence 3: Entering Other Worlds:** In this sequence, you begin work in your Response Journal and learn strategies for responding to fiction, oral performances, and drama. You create an adaptation based on an analysis of a group discussion (Assignment 3) and record a discussion with your response partner on audiotape (Assignment 4).
- **Sequence 4: Entering Still More Worlds:** In this sequence, you continue to work with your Response Journal and learn strategies for responding to film, poetry, and visual art. You write to your tutor/marker about your Response Journal, providing examples of your work and commentary about it (Assignment 5).
- **Sequence 5: Responding to Worlds of Money and Power:** In this sequence, you focus on the theme of money and power as it relates to one novel. You continue to work with both your Writer's Notebook and your Response Journal. You create a **reduction** of a novel (Assignment 6).
- **Sequence 6: Creating Worlds of Money and Power:** In this sequence, you continue to focus on the theme of money and power, but here you explore the theme to create an original text as part of a complete **process package** (option for Assignment 7).
- **Sequence 7: The World of Poetry:** In this sequence, you focus your studies on the genre of poetry and how it works. You respond to a variety of poems in your Response Journal, and you create your own poetry using your Writer's Notebook. You complete a **process package** of your original poetry (option for Assignment 7). You also perform an oral interpretation (Assignment 8).
- **Sequence 8: My Literary World on Display:** In this sequence, you display the work you have done in this course by creating a Portfolio (Assignment 9).

- **Appendices:** There are several appendices to this course, provided as resources for easy reference:
 - Appendix A: General and Specific Learning Outcomes
 - Appendix B: Personal Essay Guidelines
 - Appendix C: Guidelines for Writing Short Fiction
 - Appendix D: Storyboard Guidelines
 - Appendix E: Storytelling Guidelines
 - Appendix F: Scriptwriting Guidelines
 - Appendix G: Photo Essay Guidelines
 - Appendix H: Video Production Guidelines
 - Appendix I: Annotated Bibliography Guidelines
 - Appendix J: Biography of a Work
 - Appendix K: Response Sheets

The course introduction and each of the eight sequences are followed by a section that contains removable forms and/or texts for you to work with and include in your course materials.

2. *What is the difference between this course and the other two Grade 11 English Language Arts (Comprehensive Focus and Transactional Focus) courses?*

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

- The **Comprehensive Focus** course gives equal emphasis to working with texts for pragmatic (50%) and for aesthetic (50%) purposes.
- The **Transactional Focus** course gives more weight to experiencing texts for pragmatic purposes (70%) than for aesthetic (30%) purposes.
- Finally, the **Literary Focus** course places more emphasis on working with texts for aesthetic purposes (70%) than for pragmatic (30%) purposes.

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

3. *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 yet. You probably walk more automatically, thinking of things such as 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 listening, speaking, reading, writing, 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 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. You may, for example, 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 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 from the text, and so you value clarity — that is, you want a text to express ideas clearly and directly and to be organized and formatted in such a way that you can easily find what you need. You may, for example, read newspapers, view television commercials, or listen to radio programs to become more informed about current events, products, or issues so that you can make decisions. You may write a business letter, draw diagrams for science presentations, or give a speech to inform or persuade others or to analyze information to understand it better. In fact, you are reading this introduction for pragmatic purposes, to gain knowledge about the course or possibly to help you make a final decision about whether to take this course.

Again, as 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 listening to, speaking, reading, writing, 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.

4. *What is results-based learning?*

If you have completed other courses in Manitoba in recent years, you will be at least somewhat familiar with results-based education. Results-based education means that all your learning experiences in a course are aimed at achieving particular learning outcomes that have been identified for that course. This means, for example, that you are not assessed on how impressive a poem you create but on how well you demonstrate 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 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.

5. *What are general and specific learning outcomes?*

The learning experiences in this course will give you opportunities to achieve all the general learning outcomes (five in total) and the specific learning outcomes (56 in total) that have been identified for Grade 11 English Language Arts: Literary Focus students in Manitoba. (All the learning outcomes are presented in Appendix A.)

- **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 listening, speaking, reading, and writing, viewing, and representing experiences. The general learning outcomes that are targeted for each sequence are listed at the beginning of that sequence.

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

— explore thoughts, ideas, feelings, and experiences (General Learning Outcome 1)

— comprehend and respond personally and critically to oral, print, and other media texts (General Learning Outcome 2)

— manage ideas and information (General Learning Outcome 3)

— enhance the clarity and artistry of communication (General Learning Outcome 4)

— celebrate and build community (General Learning Outcome 5)

- **Specific learning outcomes** are statements that describe the knowledge, skills and strategies, and attitudes that students are expected to learn by the end of a particular course. The specific learning outcomes that are the target for a lesson are listed at the beginning of that lesson. They are applied to particular learning experiences.

Lesson 1 of Sequence 1 goes into detail about how to interpret the specific learning outcomes so that you know what is expected of you.

6. *How will I achieve the learning outcomes?*

You will achieve the general and specific learning outcomes by creating and responding to a variety of written, oral, and visual texts. You will listen, speak, read, write, 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 your work and assignments to your tutor/marker, and ask your tutor/marker questions whenever you are unsure about how to proceed.

7. *How will my work be assessed?*

Your tutor/marker will keep a record of your progress and achievement during the course. He or she will verify that you have completed your work for each lesson, and both you and your tutor/marker will assess your assignments as you complete them.

- **Lesson Work:** You are responsible for ensuring that you complete all work for each lesson and submit the required work to your tutor/marker. To help you do this, a checklist of all required work is provided at the end of each sequence. Your tutor/marker will verify that all required work is complete, using the same checklist, before assessing your assignments.
- **Assignments:** There are nine assignments in this course, including a final Portfolio in which you can demonstrate your highest achievement of the learning outcomes. You will use a five-point rating scale to conduct a self-assessment of each assignment before submitting it to your tutor/marker. Your tutor/marker will assess each assignment using the same rating scale and then return the assignments and assessments to you.

When you have completed all eight sequences, your tutor/marker will analyze the results of the nine assignments, and the work you completed to produce those assignments, to determine your best demonstrated level of achievement for each learning outcome. He or she will convert the results into percentages, average the percentages, and then provide a summative evaluation (final) grade.

The conversion is based on the following five-point rating scale:

Rating Scale	Percentage
0 Work does not show evidence of this specific learning outcome identified for Grade 11, 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 11; work is below the range of expectations for Grade 11.	25%
2 Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 11.	50%
3 Work meets the expectations identified in the specific learning outcome for Grade 11; work demonstrates the specific learning outcome.	75%
4 Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 11.	100%

8. *What is involved in preparing my final Portfolio?*

You need to save, label, and date all the work you do throughout the course for possible inclusion in your Portfolio. Sequence 8 guides you in assembling the material you choose to include. The more work you do throughout the course, the more you will have to choose from to demonstrate the learning you have accomplished (and the more you will enjoy the course). You will submit work to be checked by your tutor/marker at the end of every sequence, but all work will be returned to you. You 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.

At the end of Sequence 6, you will have a conference with your tutor/marker to ensure that you are clear about the process of compiling material for your Portfolio. At that time, you will be given the requirements of the Portfolio contents, as well as guidelines for beginning to select Portfolio pieces to include. Any pieces you include at that point can be replaced by other pieces as your work improves — you do not make the final selection until Sequence 8.

9. *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. Each lesson in the course takes the equivalent of approximately one class period, usually between one and two hours. This does not include all the time you spend on the course — as in a classroom setting, work that is not completed during a lesson period and some extra reading or viewing assignments need to be done on your own time, as “homework.” 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. Hopefully, you will find the assignments and learning experiences so engaging and stimulating that time will fly!

10. *Does this course allow for my special interests and needs?*

There is considerable room for personal choice in many of the learning experiences. In Sequence 2, for example, many of the lessons give you a choice of exercises to try. In Sequence 5, you choose one novel from three possibilities to read. You also have choices in most of the major assignments — for example, Assignment 7 is the process package of either your original text on the theme of “money and power” or your original poetry. Furthermore, each of those process packages involves personal choice — you choose the form or genre of the thematic text, and you choose the theme or subject and specific form of your poetry.

Generally, this course encourages you to explore your own interests. The appendices provide guidelines to creating texts in some basic, and some unusual, genres or forms so that you will have support when you experiment with forms not addressed explicitly in the lessons. In addition, Writer's Notebook suggestions are provided in each sequence to give you ideas for your creative work. While you are not required to complete all the suggestions, you are strongly encouraged to try as many as possible.

This course is your opportunity to give free rein to your creative impulses and to receive credit for your efforts. Any particularly successful or "breakthrough" original text you create can be included in your final Portfolio for assessment. Similarly, you are encouraged and expected to do some independent reading, viewing, and listening, and to respond to texts in your Response Journal. Again, you have the chance to receive credit for watching films, reading favourite authors, listening to singers you admire, and so on.

With this freedom of choice comes responsibility. You need to balance the variety of texts you work with and monitor this variety. Checklists and forms are provided to assist you in this monitoring, but it is ultimately up to you to ensure that you don't write only poetry or perform only stories, for example, throughout the course. Several specific learning outcomes refer to a "variety" or "range" of texts and strategies, and you need to make sure that the work you accomplish demonstrates your achievement of those learning outcomes.

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

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

- **English language arts** consist of the six language arts of listening, speaking, reading, writing, 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 viewing skills, 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, sculptures, paintings), drama, and mime.
- **Knowledge, skills and strategies, and attitudes** are embedded in each of the learning outcomes:
 - **knowledge** of facts, concepts, principles, and generalizations about specific content such as vocabulary, literary devices, and conventions of various forms and genres
 - **skills and strategies** in the use of the six language arts and of processes such as inquiry, group interaction, revision and editing, and reflection
 - **attitudes** toward the six language arts that include thinking strategically, considering others' ideas, appreciating language, reflecting on one's performance, and setting personal goals
- **Text** has a broad meaning in the context of English language arts, referring to all forms of communication: oral, print, and visual. Examples of texts include a movie, a conversation, a comic book, a musical performance, a poem, a sunset — anything that conveys some thought or emotion to the person who attends and responds to it.

- **Genres and forms** can be distinguished as follows:
 - **Genres:** The term “genre” is from a French word meaning “kind or type.” Basically, a genre of text is a type of text or a category for grouping similar texts. Basic genres include poetry, drama, fiction, and non-fiction, but these can be broken down (almost infinitely) to include a wide variety of sub-genres such as narrative poetry or comedy or mystery or documentary. These can be further subdivided into genres such 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 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.
 - **Forms:** The term “form” is often used interchangeably with “genre,” as in phrases such as “the short story form” or “poetic form,” although “form” 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 “genre” and “form” interchangeably without worrying about the subtle distinctions between them.

- **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 past 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 from texts 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 or read 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 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 the methods you use to understand more fully the texts you read, hear, and view. Comprehension strategies include
 - making inferences (or reasonable conclusions) about character traits and relationships
 - paraphrasing or saying something in your own words
 - connecting a text to your prior knowledge
 - judging the authenticity or believability of a text
 - visualizing images associated with a text
 - formulating questions about a text
 - reading at different ratesThe variety of comprehension strategies available to you will be discussed further in Sequence 3.
- **Cueing systems** are the different kinds of reading cues you use to make sense of texts you read, listen to, or view:
 - **syntactic cues** or knowledge of word order in sentences
 - **semantic cues** or knowledge of the meanings of words and word parts, particularly as they are used in the passages you read
 - **graphophonic cues** or knowledge about how the pronunciation of words is related to their visual appearance
 - **pragmatic cues** or knowledge of the social and cultural context of and the purpose of your reading
- **Techniques and elements** consist of a wide variety of methods that writers, artists, filmmakers, and storytellers use 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

In this course you examine such techniques and elements in texts and try some out in your original texts.

- **Access information and ideas:** In this course you learn ways to “access” or to “get at” information and ideas, ways involving inquiry processes such as interviewing, observing, reading, and collecting.

12. *What resources do I need for this course?*

To complete the work in this course, you need a variety of materials, texts, and human resources:

Materials

- a large package of looseleaf paper to complete daily work and to use in your Response Journal (see Sequence 3, Lesson 1)
- two three-ring binders, one for your Response Journal and one for your final Portfolio
- a notebook in a style of your choice for your Writer’s Notebook (see Sequence 2, Lesson 1)
- a storage box, accordion file, drawer, filing cabinet, or other storage container to store work to consider for your Portfolio
- a dictionary
- a thesaurus
- writing and drawing tools (pens, pencils, markers, crayons, pastels, and so on)
- blank paper in a variety of colours
- scissors
- a glue stick
- a blank audiotape
- tracing paper

- access to a tape recorder
- access to newspapers and magazines
- access to a television and VCR
- access to a telephone

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

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

- a camera
- a video camera
- a computer and word processor, 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 to your tutor/marker, in case they get lost in the mail.

Texts and Resources

The texts you need for this course may be ordered from

The Manitoba Text Book Bureau (MTBB)

Box 910

Souris, MB R0K 2C0

Toll-Free (in Manitoba): 1-866-771-7822

Fax: 204-483-5041

Website: www.mtbb.mb.ca

The MTBB stock number is provided for each text listed.

The texts and resources for this course are:

- **Required Text:** The following text may be ordered from the Manitoba Text Book Bureau (MTBB). As you will need this text throughout this course, be sure to order it before you begin the course work.

— Sebranek, Patrick, Verne Meyer, and Dave Kemper. *Writers INC: A Student Handbook for Writing and Learning*. Wilmington, MA: 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.

• **Suggested Reference Books:**

— *Gage Canadian Dictionary*. MTBB #71090

— *Gage Canadian Thesaurus*. MTBB #6203

• **Required Novel:** You will read **one** of the following novels in Sequence 5. These novels are likely available at local schools or libraries. They can also be purchased from the Manitoba Text Book Bureau (MTBB).

— Erdrich, Louise. *The Bingo Palace*. MTBB #8155

— Fitzgerald, F. Scott. *The Great Gatsby*. MTBB #21588

— Marlyn, John. *Under the Ribs of Death*. MTBB #21628

Note: See the introduction to Sequence 5 before you choose a novel.

• **Required Drama:** In Sequence 3, you will read the teleplay *Twelve Angry Men* by Reginald Rose. This book may be ordered from the Manitoba Text Book Bureau. MTBB #8885

• **Required Audio CD:** In Sequence 3, you will be required to listen to the following audio CD, which may be purchased from the Independent Study Option (ISO), Distance Learning Unit:

— a story performed by the storytelling group Earthstory, originally recorded on *North from Centre* (0093 30S 015) ISO

— a dramatic monologue, written and performed by Ian Ross, originally recorded on *Joe from Winnipeg* (0093 30S 015) ISO

- **Required Videotape:** In Sequence 4, you will view the film *Places Not Our Own*, produced by the National Film Board. This videotape may be purchased from the Independent Study Option (ISO), Distance Learning Unit. (VT-0379) ISO
- **Colour Prints:** A package of colour prints is included with this course. You will refer to these prints at various points in this course.
- **Resources:** Throughout this course, you will require
 - a **response partner** of your choice: 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, and viewing

13. *What's next?*

At this point, you may be having a difficult time processing all this information. Remember to write down any questions and concerns you have and to contact your tutor/marker, who will answer them for you.

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 your tutor/marker.



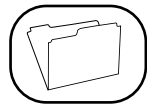
Think about this idea.



Complete the work in your Response Journal.



Make this entry in your Writer's Notebook.



Add to your Portfolio collection.



Reminder.



Put this sequence material in an envelope and mail it to your tutor/marker.



Telephone your tutor/marker.



Listening — prepare to be attentive.



Speaking — talk with someone.



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.



Contact interview subjects.



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



Complete the submission checklist.



Know your target student learning outcomes.



A checklist.

The suggested time allotment for Lesson 1 is 40 to 60 minutes



Lesson 1

Exploring My Literary World

In this lesson, you will examine your experience with and feelings about aesthetic texts to generate ideas for your personal essay assignment.

Specific Learning Outcomes

The targeted learning outcomes for this lesson are:

- 1.1.1 Connect your own ideas, observations, opinions, and emotions about creative texts to create your personal essay.
- 1.2.4 Extend your understanding by considering your own real experiences and observations of others' experiences, inquiry findings, and different realizations when generating your essay.
- 3.1.1 Consider your experiences and explore your imagination as sources for topics and ideas.
- 3.1.4 Begin to develop your own methods for gathering and finding ideas to generate your personal essay.

“Exploration Quadrants” Form

In Parts 1, 2, and 3 of this lesson, you will be focusing on specific learning outcome 1.1.1 and 3.1.1:

- 1.1.1 Connect your own ideas, observations, opinions, and emotions about creative texts to create your personal essay.
- 3.1.1 Consider your experiences and explore your imagination as sources for topics and ideas.

You will now use the elements of specific learning outcome 1.1.1 to organize your thinking on the topic of texts for aesthetic or literary purposes. Remove the “Exploration Quadrants” form from the Texts and Forms section of this sequence. Use this form to record notes as you go through the four quadrants, as outlined in Parts 1 to 4 of this lesson. This form will help you to examine your experiences with aesthetic texts which will lead you to the assignment for this sequence, a personal essay.

Part 1: Observations

Your observations for this assignment will focus on a day in your life. Keep track of or log your activities for a typical day, and note anything you do in any of the six language arts for mainly aesthetic purposes: What do you watch, read, or listen to for fun? What do you represent, write, or perform for others to enjoy, or simply for the pleasure of the process?

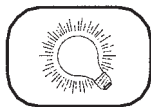
If, for some reason, such as long work hours or family responsibilities, you feel you are not enjoying most of the activities you typically would enjoy, you can instead imagine a day doing whatever you wanted. How much of that day would you spend reading? writing? looking at cloud formations in the sky? wandering through an art gallery? videotaping your own film? listening to music or to birds outside your window? playing “Let’s pretend” with children? telling stories to friends? And so on.

List the various activities and the time spent on each in the quadrant labelled “Observations” on your “Exploration Quadrants” form.

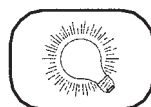
Suggested time
allotment:
approximately
10 to 15 minutes



Suggested time allotment: approximately 10 to 15 minutes



Suggested time allotment: approximately 10 to 15 minutes



Part 2: Emotions

In the “Emotions” quadrant of the form, jot down the feelings associated with the various activities listed in the “Observations” quadrant. How does watching a scary movie, reading a novel, or listening to a powerful piece of music make you feel? How does creating a song or a drawing or telling a joke make you feel? How does sharing either your own creations or your responses to creations of others make you feel? List these emotions on your form and draw lines connecting them to the activities with which you associate them.

Part 3: Ideas

Use your memories of past experiences with aesthetic texts as a source of ideas on this topic. Before filling in the “Ideas” quadrant of the form, freewrite for 15 minutes using the prompts that follow. A freewrite is simply writing non-stop, whatever comes to mind, without worrying about spelling, grammar, punctuation, or even making sense. Just write down your ideas quickly. If you get stuck, keep writing, repeating a prompt or your last word, until more ideas come to you.

You can use any of the following prompts or variations of them to explore your memories of experiences with aesthetic texts:

- I remember the book _____ because...
- I remember watching the movie _____ when...
- I remember the first time I heard _____ perform...
- I remember writing my first...
- I remember drawing/painting/sculpting/taping...

Once you have completed your freewrite, read it over and jot down the key memories in the “Ideas” quadrant of the form. Choose memories that you think may have led you to be the kind of listener, speaker, reader, writer, viewer, and representer that you are today.

Part 4: Opinions

In Part 4 of the lesson you will continue to focus on specific learning outcomes 1.1.1 and 3.1.1 and you will also have an opportunity to work on outcomes 1.2.4 and 3.1.4:

- 1.2.4 Extend your understanding by considering your own real experiences and observations of others' experiences, inquiry findings, and different realizations when generating your essay.
- 3.1.4 Begin to develop your own methods for gathering and finding ideas to generate your personal essay.

Review the notes you have made so far and use the particular texts, feelings, and memories listed on the form, as well as the relative amount of time you spend or would like to spend responding to and creating texts for aesthetic purposes to formulate some personal opinions about such learning activities.

Use the following questions to help you with this review:

- Is it worthwhile to respond to and create texts for aesthetic purposes? Why or why not?
- Are such activities important to a full and balanced life? Or, could a person live perfectly well speaking, listening, reading, writing, viewing, and representing for pragmatic purposes alone?
- Or, is it more a question of individual personality and taste — literary texts are important for some people and not others?

If so, what enables one person to appreciate the aesthetic value of texts while another does not appreciate it?

Spend some time freewriting on these questions, using the stem “I believe...” to develop your opinions, and then fill in the “Opinions” quadrant on the form with the opinions you feel particularly strongly about. Again, draw lines or arrows connecting the opinions to the texts, memories, activities, and feelings that support them.

Suggested time allotment:
approximately
10 to 15 minutes





Save your freewrites, one-day log (completed in Part 1), and “Exploration Quadrants” form to use in the following lessons. You will be required to submit all this material at the end of the sequence for your tutor/marker to check.

Notes

