



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

A Course for
Independent Study

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

A Course for Independent Study

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Introduction

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

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

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

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



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

As you read through this introduction, write down any questions or concerns. When you are finished reading this introduction and have your list of questions ready, **contact your tutor/marker** at the number provided by the Distance Learning 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 the Grade 12 English Language Arts: Transactional Focus Course

How is this course organized?

The course is organized in the following sections:

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

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

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

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

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

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

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

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

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

What are aesthetic and pragmatic purposes?

The differences between aesthetic and pragmatic purposes can be illustrated by looking at the differences between taking a walk for fun and walking to get somewhere. Walking for **aesthetic** purposes could include listening to the birds sing, checking out your neighbours' yard work, smelling the lilacs, and so on. Generally, you take your time and appreciate various aspects of the experience. You are fully conscious of how good it feels to stretch your muscles and breathe in the fresh air.

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

Like walking, the six language arts of reading, writing, listening, speaking, viewing, and representing can be done for different purposes. When you engage with a text for aesthetic purposes, you are expecting to take pleasure in being in the world of that text, and will take the time to appreciate various aspects of the craft and your overall experience of the text. You may value experiences that relate to your own, ones that challenge your way of thinking and feeling, and ones that have the power to take you into an imaginary world. For example, you may view a film, read a novel, or listen to a song in order to understand people and their feelings and experiences by “living with” them through their imagined life. You may create a sculpture, tell a joke, or write a poem in order to bring pleasure to others or to capture an experience, feeling, or vision.

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

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

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

What is outcome-based education?

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

What are general learning outcomes and specific learning outcomes?

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

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

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

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

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

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

How will I achieve these learning outcomes?

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

To accomplish the learning outcomes, you need to follow all lesson instructions carefully, complete all work in each lesson, submit your work and assignments to your tutor/marker, 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 your tutor/marker. To help you to do this, a checklist of all required work is provided at the end of each sequence. Your tutor/marker will verify that all of the required work is complete, using a similar checklist, before assessing your assignments.

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

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

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



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

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

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

How and when do I submit my work for assessment?

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

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

What is a Resource Binder?

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

What is a portfolio?

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

What is involved in preparing my final portfolio?

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

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

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

How much time will this course take?

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

What materials do I need for this course?

Materials

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

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





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

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

Required Texts

The following texts may be ordered from the Manitoba Text Book Bureau (MTBB). Be sure to order or arrange to borrow these texts before you begin.

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



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

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

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



Required Audiotape

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

Distance Learning and Information Technologies Unit
Manitoba Education and Youth
555 Main Street—Main Plaza
Winkler, Manitoba
R6W 1C4

Resources

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

What's next?

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

Good luck and good learning!

Helpful Graphics/Icons

Guide graphics are included in this course to help you identify specific tasks that you need to complete. They may also serve as reminders about equipment required and times to submit work to your tutor/marker.



Know your target student learning outcomes.



Think about this idea.



Complete the work in your Resource Binder.



Note.



Reminder.



Listening—prepare to be attentive.



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



Reading—set aside some time for reading.



Writing—use the writing process.



Viewing—take time to look at this.



Representing—use your hands and be creative.



Telephone your tutor/marker.



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



Submit this work to your tutor/marker for assessment.



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



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



A checklist.

Introduction

Form Letter

Dear _____

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

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

I do *not* expect you to

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

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

Sincerely,

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

Sequence 1
Influences and Self

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

Sequence 1

Influences and Self

Introduction

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

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

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

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

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

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

Outline of Sequence 1

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

Lesson 1: Exploring Who You Are

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

Lesson 2: Influences That Have Helped Shape Your Personality

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

Lesson 3: Exploring Your Listening Skills

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

Lesson 4: Listening for Content

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



Lesson 5: Organizing Your Ideas

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

Lesson 6: Biopics

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

Lesson 7: Assignment 1-1: Biopic

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



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

Notes



Lesson 1

Exploring Who You Are

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

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

Part A: Exploring Learning Outcomes

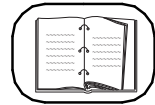
As you read in the **Introduction** to this course, this course is “outcome-based.” This means that you will be assessed according to how well you achieve the 56 specific learning outcomes set for this course. These learning outcomes are mapped out in **Appendix A** at the end of the course materials.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

Suggested time
allotment:
approximately
15 minutes

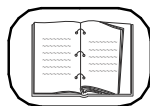
In this lesson, the focus is on exploring ideas, thoughts, feelings, and experiences on the topic of your personality. If you look at the first map in **Appendix A**, you will notice that General Learning Outcome 1 (in the centre of the map) is all about just that—exploring. Therefore, the two specific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

- | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1.1.1 You will consider the importance of a number of ideas and observations about personality to learn more about your own personality.</p> <p>1.1.2 You will evaluate the new (perhaps threatening and/or challenging) ideas or points of view of your learning partner to rethink or clarify your own ideas about your personality.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

1. In your Resource Binder, write approximately one-half page where you reflect on what these two learning outcomes are about, and what you expect to do in this part of the lesson. Is there anything about the SLOs that you don't understand? Do these expectations seem reasonable? What do the SLOs have to do with exploring ideas, thoughts, feelings, and experiences?
2. Also in your Resource Binder, write at least two questions you have about outcome-based education, general learning outcomes, and specific learning outcomes. Your tutor/marker will answer them when assessing this first sequence.



Suggested time
allotment:
approximately
1 hour 10 minutes



Part B: Exploring Ideas

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

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

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

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

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

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

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

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

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

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

Share your findings with your learning partner.

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





Suggested time
allotment:
approximately
1 hour 30 minutes



Prompts:

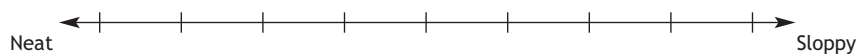
- List five activities you really like to do and five activities you do not like to do.
- Do you like to learn a new concept or idea alone, or with other people?
- How well do you work in a group?
- To whom are you closer to, your family or your friends? Explain.
- Who is the closest person to you? Explain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

Part C: Gathering and Recording Ideas

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

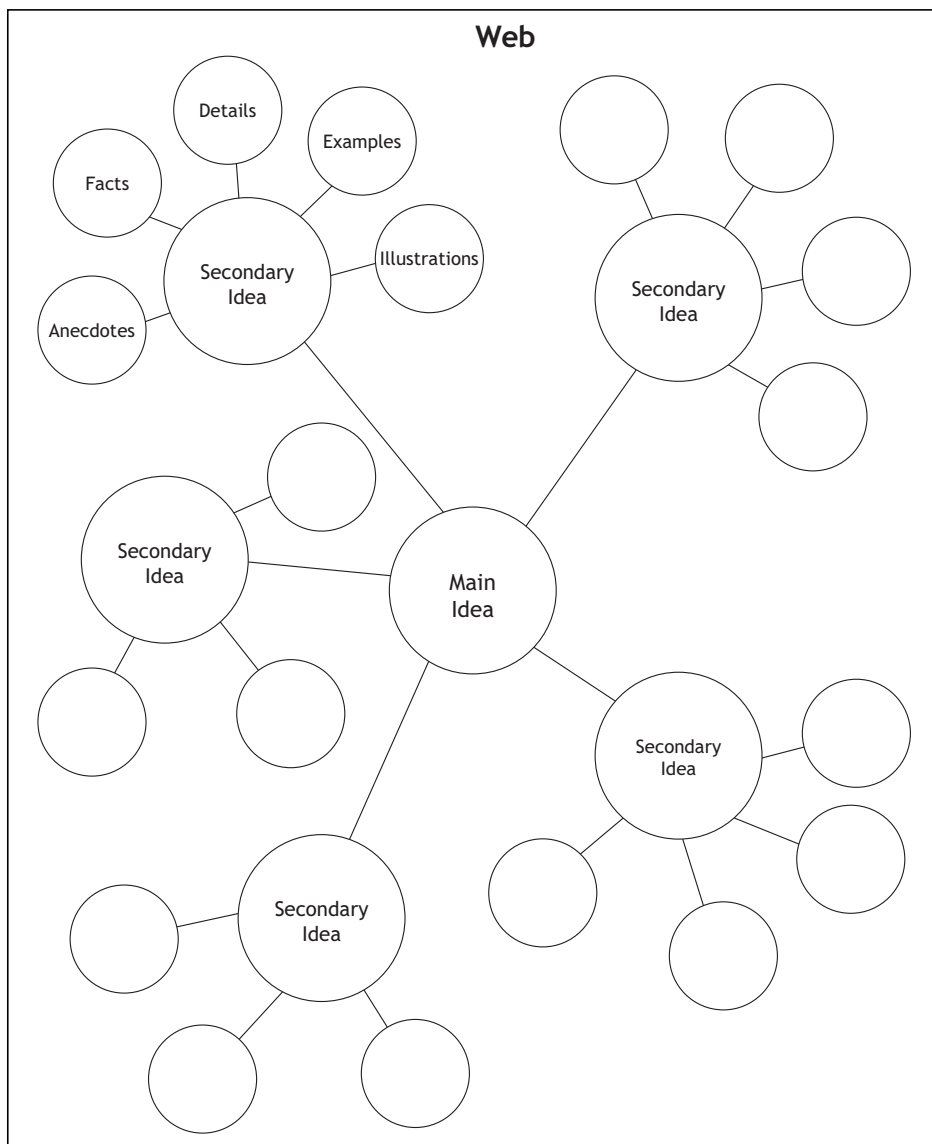
2.1.2 You will use comprehension strategies or tools, such as concept webbing and two-column note forms, to monitor (or check on) and develop understanding of print texts.

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



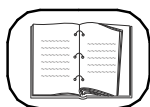
Most people can pretty easily plot themselves somewhere on this line. While you read this humorous essay, think about where you would place yourself on this continuum. Also while you read, you will practise using a tool to help you to monitor your understanding of what you are reading, and help you record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

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





- Remove **Neat People vs. Sloppy People** from the *Texts* section and the forms entitled **Web 1** and **Web 2** from the *Forms* section of this sequence.
- Put the Web forms in your Resource Binder.
- Read the essay.
- The descriptor “Sloppy People” has been inserted in the middle circle of Web 1. In the next circle, insert the character traits of sloppy people as you notice them while reading the article. In the third or outside circles, identify any specific examples. When you have completed the concept web for sloppy people, complete Web 2 in the same way, referring to neat people.



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

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

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

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

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

Two-Column Note Form	
Activity	Skills and/or Traits

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



Suggested time
allotment:
approximately
45 minutes



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

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

Part D: Sharing Your Ideas

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

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

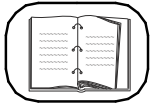
4. Compare your ideas about yourself with the ideas of your learning partner. Your learning partner may identify aspects of your personality that you have not included. Similarly, you may have identified aspects that your learning partner has not identified. These differences may provide you and your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

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



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

Suggested time
allotment:
approximately
15 minutes



Part E: Reflection

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

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

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

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

Notes



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