Grade 11
English Language Arts
Transactional Focus (30S)
A Course for Independent Study
GRADE 11
ENGLISH LANGUAGE ARTS:
TRANSACTIONAL FOCUS (30S)

A Course for
Independent Study

2007
Manitoba Education, Citizenship and Youth
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Introduction

Welcome to the Grade 11 English Language Arts: Transactional Focus course! This independent study course will help you to continue to develop the skills and knowledge you have already gained in previous English language arts courses. The purpose of this Introduction is to help you become familiar with the course. Make sure you read all of it.

This course contains six 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 guide graphics icons. A list of the guide graphics 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 learning 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 learning partner will respond to your creative work and share responses to the texts of others. (An ideal learning partner would be someone who is also taking this course.) A letter for you to give to potential learning partners is included in the Resources and Forms section at the end of this introduction. You can use this letter when you ask someone to be your learning partner. If you cannot identify someone to be your learning partner, contact your tutor/marker.

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

After you have completed Sequence 3 you will write a Progress Test. You will write this test under the supervision of a proctor.

- **If you are attending school**, ask your school’s Independent Study Option (ISO) Coordinator to add your name to the ISO examination eligibility list. Do this at least three weeks before the next scheduled examination week.

- **If you are not attending school**, check the “Examination Request Form” for options available to you. The “Examination Request Form” was mailed to you with this course. Fill in this form, and mail or fax it three weeks before you are ready to write the test. The address is:
  
  ISO Registration  
  555 Main Street  
  Winkler MB R6W 1C4  
  Fax: 204-325-1719  
  Phone: 1-800-465-9915

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 Independent Study Option office (telephone 1-800-465-9915) 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: Transactional 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, requirements, and important concepts and terminology.

- **Sequence 1: Getting Acquainted:** In this sequence, you explore your experiences, ideas, opinions, and feelings. You write a “zine,” which may be a new form of expression for you (Assignment 1-1: Your Finished Zine).

- **Sequence 2: Advertising:** In this sequence, you explore the world of advertising. You explore various aspects and elements of advertising and have an opportunity to “voice your opinion” in a comment letter (Assignment 2-1: Voice Your Opinion).

- **Sequence 3: From Fiction to Fact: Self-Directed Inquiry:** In this sequence, you read a novel of your choice and use it to stimulate or begin an inquiry into a topic or question you want answered. You share your inquiry findings in print form (Assignment 3-1: The Pamphlet) and via an oral presentation (Assignment 3-2: The Oral Report).

- **Sequence 4: Television:** In this sequence, you focus on the media and, in particular, television. You explore television in your geographic area (Assignment 4-1: Prime Time on Your Television Set) and produce an advertisement for a newspaper or magazine or an advertisement for a television information channel (Assignment 4-2: Full-Page Newspaper/Magazine/Television Advertisement).
• **Sequence 5: Messages in the Workplace:** In this sequence, you focus on workplace/business communication forms and complete two assignments for an organization you “adopt” for this sequence. You write and present a speech for the organization (Assignment 5-1: Formal Speech) and produce a business or workplace message (Assignment 5-2: Workplace Messages and Forms).

• **Sequence 6: Samples and Reflections (Portfolio):** In this sequence, you display the work you have done in this course by creating a portfolio (Assignment 6-1: Portfolio).

• **Appendix:** There is an appendix to this course for your reference:
  — General and Specific Student Learning Outcomes

Each sequence is followed by a Resources and Forms section, which includes removable forms and texts for you to work with and include in your work materials.

2. **What is the difference between this course and the other two Grade 11 English Language Arts (Comprehensive Focus and Literary 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 terms “pragmatic” and “aesthetic” are explained on the next page.)

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

• Finally, this course, the **Transactional Focus**, places more emphasis on working with texts for pragmatic purposes (70%) than for aesthetic (30%) purposes.
Each of these three courses is different from but equivalent to the others, and you can complete any or all of the three for credit.

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’ yardwork, 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, 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 expect to take pleasure in being in the world of that text, and will take the time to appreciate various aspects of the craft and overall experience of it.
You may value experiences that relate to your own, 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.

When 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 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: Transactional Focus* students in Manitoba. (All the learning outcomes are presented in the appendix.)

- **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, 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 the appendix, 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 grade or course. The specific learning outcomes that are the target for a lesson or an assignment are listed at the beginning of or throughout that lesson. They are customized to fit particular learning experiences.

It is important that you acquire a clear understanding of each of the specific learning outcomes and what is expected of you. To help you understand the specific learning outcomes, each outcome is explained in relation to the assignment you are completing.

If you have completed other courses in Manitoba recently you may be 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. Assessment is based on how well a specific learning outcome is achieved.

5. 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.

6. 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 and submitted your work required 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. You will submit some of your work to your tutor/marker. To help you do this, a checklist indicating all required work is provided at the end of each sequence. Your tutor/marker will verify that all required work is complete, using a similar checklist, before assessing your assignments. You will keep your lesson work in your Resource Binder.

• **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 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, along with the assignment(s) for that sequence. Your tutor/marker will review your Resource Binder pieces and return it to you along with the assessment of your work.

• **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.

• **Progress Test:** After Sequence 3, you will write a Progress Test. The test is four hours long, and you will write it in two two-hour sessions. The test will check your progress on certain specific learning outcomes—mainly outcomes you will work on in Sequences 1, 2, and 3.
Your tutor/marker will assess your achievement of each learning outcome on the assignments and test, using the following five-point rating scale:

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<td>Work does not show evidence of this specific learning outcome, or evidence of specific learning outcome is incomplete.</td>
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</tr>
<tr>
<td>Work does not meet the expectations identified in the specific learning outcome for <em>Grade 11 Transactional Focus</em> (work is below range of expectations for Grade 11).</td>
<td>1</td>
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<tr>
<td>Work demonstrates minimal expectations identified in the specific learning outcome for <em>Grade 11 Transactional Focus</em>.</td>
<td>2</td>
</tr>
<tr>
<td>Work meets expectations for <em>Grade 11 Transactional Focus</em> (work demonstrates the specific learning outcome).</td>
<td>3</td>
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<tr>
<td>Work demonstrates maximum expectations for <em>Grade 11 Transactional Focus</em>.</td>
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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 the specific learning outcomes that were targeted for the assignment(s) in that sequence or for the test.

When you have completed all six sequences and the Progress Test, your tutor/marker will analyze the results of the assignments, the test, the progress you have made in achieving specific learning outcomes throughout the course, and the portfolio to determine your summative or final grade in the course.
7. What is a portfolio and what is involved in preparing my final portfolio?

A portfolio is a collection of texts and artifacts used to demonstrate abilities and achievements. Visual artists have traditionally used portfolios to show examples of their work when looking for employment or exhibition opportunities. In recent years portfolios have been widely used in all levels of school and workplaces to show audiences such as teachers, parents, and potential employers the capabilities, accomplishments, and special talents of the portfolio creator.

You need to save, label, and date all the work you do throughout the course for possible inclusion in your portfolio. Sequence 6 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.

8. How much time will this course take?

This course is expected to take the same amount of instructional time as a course offered in a school classroom. 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!
9. *Does this course allow for my special interests and needs?*

There is considerable room for personal choice in many of the learning experiences. Generally, this course encourages you to explore your own interests. In Sequence 3, you select the novel you wish to read and explore further. In Sequence 5, you choose the case you wish to explore in depth.

With freedom of choice comes responsibility.

10. *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.

- **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, an advertisement, a musical performance, a sign or logo, 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 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 the following transactional forms: letter, proposal, report, essay, magazine article, editorial.

  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.
— **Forms:** The term “form” is often used interchangeably with “genre,” as in phrases such as “the short story form” or “essay 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 14-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 pragmatic texts, using your prior knowledge includes

— relating events or characters or images or situations 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 writers, filmmakers, businesses, companies, or organizations and their 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

• **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 ideas, points of view or perspectives of others, and events
  — 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 rates

• **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, visual artists, filmmakers, and speakers use for particular purposes. Such techniques and elements include
  — arranging and presenting ideas and information in a particular order for emphasis
— first-person point of view to create a sense of intimacy between the writer or speaker and the reader or listener
— high or low camera angles to show the relative importance of events and people
— repeating shapes or colours or ideas

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.

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

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

**Materials**

• a large package of loose-leaf paper to complete daily work and to use in your Resource Binder
• two three-ring binders, one for your Resource Binder and one for your final portfolio
• 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
• sticky notes to flag texts
• access to newspapers and magazines
• an audiotape and a tape recorder
• access to a television and VCR and/or DVD player
• access to a telephone
• a collection of junk mail

**Note:** If you do not have access to some of 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 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): 1-866-771-6822
Fax: 1-204-483-5041
Email: mtbb@merlin.mb.ca
Search and order online at <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, 2001 (MTBB #72090). You may also use the 1996 edition of this text. Throughout the course, we have given references for both the 1996 and 2001 editions.

• **Suggested Reference Books:**
  — *Gage Canadian Dictionary* (MTBB #7296)
  — *Gage Canadian Thesaurus* (MTBB #6206)

• **Required Novel:** You will read one of the following novels (or a novel of your choice, with the approval of your tutor/marker) in Sequence 3. These novels are likely available at local schools or libraries. They can also be purchased from the Manitoba Text Book Bureau.
  — Bradbury, R. *Fahrenheit 451* (MTBB #21587)
  — Callaghan, M. *Such Is My Beloved* (MTBB #21619)
  — Fitzgerald, F. Scott. *The Great Gatsby* (MTBB #21588)
  — Huxley, A. *Brave New World* (MTBB #21575)
  — Knowles, J. *A Separate Peace* (MTBB #21611)
  — Kogawa, J. *Obasan* (MTBB #21603)
  — Marlyn, J. *Under the Ribs of Death* (MTBB #21628)
  — Orwell, G. *Animal Farm* (MTBB #21570)
  — Shields, C. *The Stone Diaries* (MTBB #21615)
  — Sillitoe, A. *The Loneliness of the Long-Distance Runner* (MTBB #5880)
  — Waugh, E. *The Loved One* (MTBB #21594)

• **Required Audiotape and a Tape Recorder:** You will record an oral presentation and a speech on audiotape as well as a conversation with your learning partner. You could also record your presentation by using a computer and saving the file on a CD-ROM, which you could send to your tutor/marker. Other options include mini-cassette recorders and video cameras.
• **Resources**: Throughout this course, you will require
  — a learning partner of your choice: someone to respond to your texts, share responses about other texts, and collaborate with you in discussing issues and in responding to your texts
  — your tutor/marker
  — a local library from which you can borrow books and research topics

12. **What else do I need to consider?**

• Do I have a place where I can work without being interrupted?
• Can I form a small study group with other students in my school or community?
• Is there someone with library or research experience who can help me to access the Internet?
• Is there a local teacher, or some other person in my community who can help me?

Think about the conditions under which you work best, especially if you are taking this course on your own. Knowing how, where, and when you study best are important factors to consider when working through this course.

**Resource Binder**

Your **Resource Binder** should be the three-ring binder type. A three-ring binder will enable you to mail different sections of your work to your tutor/marker while you work on another part of the course.

The **first page** of your Resource Binder must contain the following information:

• name
• mailing address
• postal code
• beginning date
• completion date

The second page of your Resource Binder should be a Table of Contents. If you need a model “table of contents,” use the contents page for this course as a guide.

Be sure you date and record the name, sequence, and lesson number of each Resource Binder entry and assignment.

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.

Know your target student learning outcomes.

Think about this idea.

Complete the work in your Resource Binder.

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 (e.g., 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.

Use a tape recorder and an audiotape.

A checklist.
Notes
Introduction

Resources and Forms
Dear ______________________________:

I am beginning work on *Grade 11 English Language Arts: Transactional Focus: A Course for Independent Study*. Parts of this course require the assistance of a “learning partner.” I would like you to consider being my learning assistant—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 texts, and provide honest feedback as a fellow reader, listener, and viewer
- take an interest in my work and progress
- 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 other kinds of communication
- 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 11
ENGLISH LANGUAGE ARTS:
TRANSACTIONAL FOCUS (30S)

Sequence 1
Getting Acquainted
Sequence 1

Getting Acquainted

Introduction

In this first sequence of your Grade 11 English Language Arts: Transactional Focus course there are eight lessons. The lessons guide you in the development of your first assignment: a magazine about yourself, called a zine. The work you complete in each lesson will become part of Assignment 1-1: Your Finished Zine. Assignment 1-1 will provide a personalized introduction of you to your tutor/marker. This sequence will also give you an opportunity to explore a number of communication forms, including a review and an urban legend.

In this sequence you will be introduced to a basic writing process as you draft, revise, and edit your assignment. This process is a flexible one that you should use throughout this course.

Note: Specific learning outcomes are identified for each lesson, and each lesson focuses on a part of your zine. Remember, both you and your tutor/marker will evaluate your work to determine how well you demonstrate your proficiency on each of these specific learning outcomes within each lesson in this sequence. If you have not yet read the Introduction to the course, do so now.

Have a look at the “Assessment of Assignment 1-1: Your Finished Zine” form that you and your tutor/marker will use. You will find it in the Resources and Forms section at the end of this sequence. Examining that form and paying attention to the specific learning outcomes identified in each lesson will help you to focus your work in this sequence.
**General Learning Outcomes**

Sequence 1 focuses on the following general learning outcomes:

- **General Learning Outcome 1:** Students will listen, speak, read, write, view, and represent to explore thoughts, ideas, feelings, and experiences.

- **General Learning Outcome 2:** Students will listen, speak, read, write, view, and represent to comprehend and respond personally and critically to oral, print, and other media texts.

- **General Learning Outcome 3:** Students will listen, speak, read, write, view, and represent to manage ideas and information.

- **General Learning Outcome 4:** Students will listen, speak, read, write, view, and represent to enhance the clarity and artistry of communication.

- **General Learning Outcome 5:** Students will listen, speak, read, write, view, and represent to celebrate and build community.

Specific student learning outcomes are stated at the beginning of each lesson in this sequence.

**Outline of Sequence 1**

Sequence 1 consists of eight lessons and one assignment.

- **Lesson 1: Beginning Your Zine**
  — you create a front and back cover and write an introduction for your zine

- **Lesson 2: A Review of Your “Best and Worst”**
  — you write a review

- **Lesson 3: Communicating with Numbers**
  — you create a data bank

- **Lesson 4: Expressing Frustration**
  — you explore and write a rant

- **Lesson 5: An Urban Legend**
  — you reflect upon and write an urban legend

- **Lesson 6: Bringing Back Some Memories**
  — you examine a personal photograph and write a story
Lesson 7: Table of Contents
— you organize your zine

Lesson 8: Assignment 1-1: Your Finished Zine
— you compile and submit your zine as Assignment 1-1: Your Finished Zine

Remember that your finished zine will be your introduction of you to your tutor/marker. As you work through the lessons, keep your audience and purpose clearly in focus.

Before you begin, you may wish to spend some time thinking about what aspects of your personality and character you may wish to include in your zine. You could jot down some possibilities and ask your friends and family for suggestions. It is important, though, that your zine be a personal reflection of what you want to say about yourself.

Note: All of your lesson work in this sequence is part of the process of creating your zine, which will be assessed as Assignment 1-1: Your Finished Zine, so you need to submit all of your work in this sequence to your tutor/marker at the end of the sequence.
Lesson 1

Beginning Your Zine

In this lesson, you will create a front and back cover and write an introduction for your zine.

As you know from reading the introduction, this course is outcome-based and you will be assessed on your ability to achieve the learning outcomes targeted.

The specific learning outcomes that have been targeted for this lesson and for these first parts of Assignment 1-1 are customized to fit the learning experiences and are listed in the context of each part of this lesson.

Learning Experiences

This lesson involves your exploration and development of zines, the creation of the front and back covers, and an introduction of your zine.

What Is a Zine?

The term zine refers to a self-published, personal magazine that focuses on the writer and presents a personal perspective and is prepared by using a photocopier. An interesting way to learn about a person is to read his or her zine.

Zines are the opposite of commercial magazines. Commercial magazines supply a demand in the marketplace and would not exist without the revenue made from advertisers and readers. A zine is produced for personal reasons—it is the product of the creator. It is not produced to sell products or services.

Zines can be written on any theme, but often focus on a particular individual. Your first assignment in this course is to create a zine using yourself as the theme.
What Do I Need to Prepare a Zine?

Although zines come in a variety of shapes and sizes, for this assignment you will produce a zine in one of the following standard formats:

- digest format (8 ½” x 11” paper stapled into booklet form)
- half-legal format (8 ½” x 14” paper folded in half and stapled)

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

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

What Do I Include in My Zine?

The following sections explain how to develop a front and back cover and write an introduction to your zine. Lessons 2 to 7 outline how to complete other parts of your zine.

Your Turn

Complete all work in your Resource Binder. Keep all draft copies, sketches, lists, and notes from each lesson in your Resource Binder. Your tutor/marker will need this material when you submit this sequence for assessment.

Part 1: Front and Back Covers

Cover designs are an important part of a zine. The overall design of your zine will in large part follow from the artistic style that you establish on your zine cover. It is often the artwork on the cover that grabs a reader’s attention.
1. Before you begin, look carefully through the examples of the parts of a zine that appear in the Resources and Forms section at the end of this sequence. These will give you ideas about how a zine is put together and how the zine form can have an impact on an audience. Exploring the zine examples will give you the opportunity to achieve the following specific learning outcomes:

1.1.1 You will connect ideas and observations from the zine examples with your own ideas to develop your zine, in a way that reflects your personality and perspective.

1.1.3 You will consider how the various forms of expression in your zine (cover, introduction, review, rant, story, etc.) can have an impact on your purpose (to reflect your personality) and your audience.

2. After thinking about ideas you would like to use to reflect your personality, and after examining Sample 1, design and create front and back covers for your zine. The front and back covers of your zine should be designed using a collage of items that represent you, such as photographs, art, wrappers from favourite items, ticket stubs, stickers, magazine cut-outs, hand-drawn illustrations, clip art, and so on. Artwork that is provocative and carefully designed has great appeal.

Printed text should be used for emphasis and kept to a minimum, but you will need a title. Many zines are intended to appear on newsstands where they are stacked behind other magazines; therefore, for the title to be visible, it should appear near the top of the cover. (For a student example of a zine cover, see Sample 1 from the Resources and Forms section at the end of this sequence.)

Make sure any photographs you use are high contrast so they will photocopy clearly.
Designing the front and back covers of your zine will give you the opportunity to achieve the following specific learning outcomes:

2.2.3 You will use visuals and language to communicate ideas about your personality and to capture a reader’s attention.

2.3.4 You will experiment with language and visuals to communicate your ideas clearly and effectively.

3. In your Resource Binder, write an analysis of your front and back covers. Explain why you selected the images you did and why you arranged them as you did. How does each image or part represent you? How does the arrangement of these different images communicate ideas and information about you? How will your cover grab the attention of possible readers?

Writing this analysis will give you the opportunity to achieve the following specific learning outcome:

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

Part 2: Introduction

The introduction to your zine states your purpose and sets the stage for the rest of the zine. It includes some information about the author—you! (For examples of zine introductions, see Samples 2 and 3 from the Resources and Forms section at the end of this sequence.)

1. In your Resource Binder, explain how the samples of introductions (Samples 2 and 3) attempt to establish each zine’s purpose and grab the reader’s attention. Communicate your ideas clearly and effectively. Doing so will give you the opportunity to achieve the following specific learning outcome:

2.3.1 You will analyze how the characteristics of an introduction are used to establish the focus of a zine and to capture a reader’s attention.
2. Using what you’ve learned from reading about introductions and reviewing the samples, write the **introduction** to your zine. Think about your zine’s purpose. Think about how you can create an imaginative and interesting way to introduce yourself.

Writing your introduction will give you the opportunity to achieve the following specific learning outcomes:

1.1.1 You will connect ideas and observations about yourself to develop an introduction.

2.3.4 You will experiment with language to communicate your ideas clearly and effectively.

**Reflections on Lesson 1**

In your Resource Binder, review and assess your work, using the following questions:

- Does my front and back cover reflect my thoughts, feelings, and experiences?
- Does my front cover grab my reader’s attention?
- Does my introduction explain the purpose of my zine?

Reflect on and extend your Lesson 1 learning experiences by writing a journal entry, including:

- comments on what you found interesting, difficult, and easy
- comments on your understanding of the targeted specific learning outcomes for Lesson 1

**Note:** When you write a journal entry, you should explore your thoughts, ideas, speculations, application of information to new circumstances, plans for future learning, analysis, and ease or difficulty in understanding the targeted learning outcomes for the lesson, etc. Consider the importance of how your ideas and speculations will help you develop a zine and how the zine form will impact on your purpose and intended audience. While you should write in sentences, you need not be overly concerned with correctness of expression.
Notes