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

A Course for Independent Study
Manitoba Education, Citizenship and Youth Cataloguing in Publication Data

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Introduction

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

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

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

Some of the work you do involves at least one other person, referred to in the material as your **response partner**. This could be a friend, family member, teacher, or other person in your community who is interested in your work in the course and with whom you would enjoy working. Your response partner will respond to your own creative work, as well as share responses to others’ texts and prior knowledge about various topics. An ideal response partner would be someone who is also taking this course. A letter for you to give to potential response partners is included at the end of this introduction. Use this when you ask someone to be your response partner.
Note: You may want to have more than one response partner throughout the course. Working with you on a regular basis may be too much of a commitment for just one person, so feel free to ask more than one person. One person might be more comfortable having discussions with you, while another might prefer responding to your texts or the texts of others. Different people may be available at different times. You can be flexible with your choice of response partner.

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

As you read through this introduction, write down any questions or concerns that arise. When you are finished reading the introduction and have your list of questions ready, you must contact your tutor/marker at the telephone number or email address provided by the Distance Learning and Information Technologies Unit office to arrange a telephone or email conversation. This conversation will give you a chance to “meet” your tutor/marker and to have your questions and concerns answered. It is very important that you make this contact before you begin Sequence 1 (even if you don’t have any questions yet).

Have fun with the course!
Questions and Answers about the Grade 12 English Language Arts: Comprehensive Focus Course

How is this course organized?

The course is organized in the following sections:

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

• **Sequence 1: Using Language to Delight**—This sequence examines a variety of ways that texts can delight both their creators and their audiences. You will look at various aspects of the aesthetic experience, and will interact with texts ranging from children’s literature to animation shorts to cartoons to short stories to radio drama to sculpture. You will also look in depth at a full-length play, Departures & Arrivals by Carol Shields. Your assignment for this sequence will have a two-fold purpose: to engage an audience in an aesthetic experience and to demonstrate your own aesthetic response to the text Departures & Arrivals.

• **Sequence 2: Using Language to Inform**—This sequence is a companion sequence to or “flip side” of Sequence 1 — here you will examine how texts are created and used for pragmatic as opposed to aesthetic purposes. Your assignments for this sequence are an inquiry log (Assignment 2-1) in which you record your inquiry process and reflections, and one of a variety of options to present your inquiry findings (Assignment 2-2).

• **Progress Test**—At the end of Sequence 2, there is a special lesson to help you to prepare for the Progress Test. You need to arrange to write the Progress Test before moving on to Sequence 3.

• **Sequence 3: Using Language to Experiment and Extend**—For your third sequence, you will choose one of either Sequence 3A: Using Language to Persuade or Sequence 3B: Using Language to Challenge.
• **Sequence 3A: Using Language to Persuade**—In this sequence, you will examine how, with logical and emotional appeals, language is used to persuade an audience to adhere to certain beliefs and values and to act in certain ways. You will try your own hand at persuading an audience as you plan and present a campaign that promotes a commercial product or an organization that supports a cause (Assignment 3A).

• **Sequence 3B: Using Language to Challenge**—In this sequence, you and your response partner will look at texts that attempt to challenge their audiences to think deeply and critically, as well as texts that challenge other texts. You will also, as a reader and viewer, learn ways to challenge texts by being a resistant reader/viewer. Finally, you will take on the task of challenging yourself, other texts, and your audience as you create a multigenre paper (Assignment 3B).

• **Sequence 4: Using Language to Manipulate**—In this sequence, you will focus on the use of “doublespeak” and other manipulative devices in public communications, examining their occurrence both in your everyday life and in the novel *Nineteen Eighty-four* by George Orwell. You will respond to the novel in a response journal (Assignment 4-1) and then create a three-part news broadcast (Assignment 4-2) of an event in the novel.

• **Sequence 5: Using Language to Share and Celebrate**—In this sequence, you display the work you have done in this course by creating and sharing a portfolio (Assignment 5).
• **Appendices**—There are several appendices to this course, provided as resources for easy reference:
  — Appendix A: Learning Outcomes
  — Appendix B: Comprehension Strategies Overview
  — Appendix C: Techniques Used in Verbal Texts
  — Appendix D: Elements of Art and Principles of Design
  — Appendix E: Techniques Used in Cinematic and Audio Productions
  — Appendix F: Poetry Writing Guidelines
  — Appendix G: Play Production Elements
  — Appendix H: Photo Essay Guidelines
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  — Appendix P: Reading Shakespeare
  — Appendix Q: Examples of Fables
  — Appendix R: Examples of Multigenre Papers
  — Appendix S: Children’s Literature/Picture Book Guidelines
  — Appendix T: Scriptwriting Guidelines

**Tip:** Before you begin your coursework, separate the Appendices section at the end of the course materials, and put it in a separate binder. Keep this binder with you as you work through the course, so that you can refer to it easily, just like your other resources listed below (dictionary, *Writers INC*, etc.).
Each sequence is followed by a Forms section and a Texts section (where applicable), which include removable forms and texts for you to work with and include in your work materials.

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

Unlike English language arts courses in the grades before Grade 11, Grades 11 and 12 courses offer different specializations based on the purposes for reading, writing, listening to, speaking, viewing, and representing texts. The Comprehensive Focus course covers a variety of purposes and provides an equal amount of time on working with texts for pragmatic (50%) and aesthetic (50%) purposes. The Transactional Focus course gives more weight to experiencing texts for pragmatic (70%) rather than aesthetic (30%) purposes. The Literary Focus course places more emphasis on working with texts for aesthetic (70%) rather than pragmatic (30%) purposes. Each of these courses is different from but equivalent to the others, and you can complete any or all of the three for credit.

What are aesthetic and pragmatic purposes?

The differences between aesthetic and pragmatic purposes can be illustrated by looking at the differences between taking a walk for fun and walking to get somewhere. Walking for aesthetic purposes could include listening to the birds sing, checking out your neighbours’ yard work, smelling the lilacs, and so on. Generally, you take your time and appreciate various aspects of the experience. You are fully conscious of how good it feels to stretch your muscles and breathe in the fresh air.
On the other hand, if you are walking for a **pragmatic** purpose, for example, in order to get to school or work, you probably walk more quickly and pay more attention to obstacles such as puddles to walk around than to whether the trees are budding leaves yet. You probably walk more automatically, thinking of things like your plans for the day, rather than revelling in how good it feels to stretch your muscles. Of course, there is nothing to stop you from enjoying your walk to school, that is, from combining aesthetic and pragmatic purposes.

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

If you engage with a text for pragmatic purposes, you expect to take some knowledge and information out of the text, and so you value clarity—that is, you want a text to express ideas clearly and directly and to be organized and formatted in such a way that you can easily find what you need. For example, you may read newspapers, view television commercials, or listen to radio programs in order to become more informed about current events, products, or issues so that you can make decisions. You may write a business letter, draw diagrams for science presentations, or give a speech in order to inform or persuade others, or to analyze information to understand it better. In fact, you are reading this introduction for pragmatic purposes: to gain knowledge about the course, and possibly to help you to make a final decision about whether to take this course.
Again, like when walking, you can combine aesthetic and pragmatic purposes when engaging with texts. When you read a text, you may do it mainly for the fun of the experience, or you may do it to take away some information, but even if you are reading to understand some new concept, you can still enjoy the language as you read, just as you may be watching a film such as Braveheart to be entertained and still gain some information about Scottish history.

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

What is outcome-based education?

If you have completed other courses in Manitoba in recent years, you will be at least somewhat familiar with 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 as to how impressive a poem you create but are instead assessed according to how well you demonstrated that you achieved specific learning outcomes in the process of creating that poem. All learning experiences in this course are tied directly to specific learning outcomes so that you will know exactly what is expected of you. In this way, you can focus your energy on the goal of achieving learning outcomes, much like while playing baseball you focus on the goal of hitting the ball while learning various elements of that skill (proper stance and grip, for example) in the process.
What are general learning outcomes and specific learning outcomes?

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

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

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

- explore thoughts, ideas, feelings, and attitudes (General Learning Outcome 1)
- comprehend and respond personally, critically, and creatively to a wide variety of oral, print, and other media texts (General Learning Outcome 2)
- develop skills for managing ideas and information (General Learning Outcome 3)
- develop and enhance the clarity and artistry of communication in writing, speaking, and representing (General Learning Outcome 4)
- develop a greater appreciation of self and others as members of a community (General Learning Outcome 5)
Specific learning outcomes are statements that describe the knowledge, skills and strategies, and attitudes that students are expected to learn in a particular course. The specific learning outcomes that are the target for each learning activity are listed in the context of that learning activity.

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

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

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

- **Assignments**—There are seven assignments in this course, including a final portfolio where you can demonstrate your highest achievement of the learning outcomes. You will use an assessment scale to conduct a self-assessment of each assignment before submitting it to your tutor/marker. Your tutor/marker will assess each assignment using the same scale, and then return the assignments and assessments to you. Once you have completed the course, your tutor/marker will analyze your achievement of the specific learning outcomes to give you a final mark for the coursework, which will be 85% of your mark for the course.

- **Progress Test**—After Sequence 2, you will write a Progress Test. This test is worth 15% of your total course mark. The test is four hours long, and you will write it in two two-hour sessions. This test will check your progress on certain specific learning outcomes, mainly in areas of exploration of ideas, comprehension of print, visual, and oral texts, and responding to print, visual, and oral texts. A lesson to help you prepare for the test is provided at the end of Sequence 2.
Please note the following procedures for registering to write the Progress Test:

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

— If you are not attending school, check the Examination Request Form for options available to you. The Examination Request Form was mailed to you with this course. Fill in this form, and mail or fax it three weeks before you are ready to write the test. The address is:

ISO Registration
555 Main Street
Winkler, MB  R6W 1C4
Fax: 204-325-1719
Telephone: 1-800-465-9915

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

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<thead>
<tr>
<th>Rating</th>
<th>Description</th>
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<tbody>
<tr>
<td>0</td>
<td>Work does not show evidence of this specific learning outcome identified for Grade 12, or shows evidence that the specific learning outcome is incomplete.</td>
</tr>
<tr>
<td>1</td>
<td>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.</td>
</tr>
<tr>
<td>2</td>
<td>Work demonstrates the minimum expectations identified in the specific learning outcome for Grade 12.</td>
</tr>
<tr>
<td>3</td>
<td>Work meets the expectations identified in the specific learning outcome for Grade 12; work demonstrates the specific learning outcome.</td>
</tr>
<tr>
<td>4</td>
<td>Work demonstrates the maximum expectations identified in the specific learning outcome for Grade 12.</td>
</tr>
</tbody>
</table>

The rating for each SLO can be converted to a percentage by dividing it by 4 and multiplying it by 100.
When you have completed all five sequences and your test, your tutor/marker will analyze the results of the assignments, the Progress Test, and your portfolio to determine your summative or final grade for the course.

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

*How and when do I submit my work for assessment?*

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

In Sequence 1, all of your lesson work for the sequence is to be submitted, so that your tutor/marker can give you feedback and let you know whether or not you are on track. In Sequences 2 to 4, you will submit only that work indicated with an asterisk on your sequence checklists. Your assignment(s) and any required lesson work will be used to assess your achievement of the specific learning outcomes targeted for the assignment(s). In the lesson material, a “work to be submitted” icon (see the list of icons at the end of this introduction) in the margin will indicate which lesson work you are to hand in. Submit your work at the end of the sequence.
What is a Resource Binder?
Your Resource Binder is a three-ring binder in which you will store your course materials and assignments. It should contain a good supply of loose-leaf paper, and you will need to use dividers to separate different sequences and different parts of sequences (such as your response journal and inquiry log). At the end of each sequence, you will submit certain pieces of work from your Resource Binder to your tutor/marker, along with your assignment(s) for that sequence. These will be returned to you along with your tutor/marker’s assessment of your work.

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

What is involved in preparing my final portfolio?
You will need to save and date all of the work you do throughout the course for possible inclusion in your portfolio. The more work you do throughout the course, the more you will have to choose from to demonstrate the learning you have accomplished (and the more enjoyment you will get from the course). Throughout the course, portfolio icons (see the list of icons at the end of this introduction) will indicate work that is especially useful to consider for inclusion in your portfolio. Sequence 5 guides you through the process of assembling the material you choose to include. You will be submitting work to be checked by your tutor/marker at the end of every sequence, but all work will be returned to you. You may need to set aside some sort of storage container, such as a box, drawer, accordion file, or filing cabinet to store the work you are saving, as it may not all fit in your Resource Binder, particularly as you near the end of the course.

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

*How much time will this course take?*

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

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

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

You should spend the bulk of your time working on the assignments that will be formally assessed and on the lessons that will help you prepare for the Progress Test. Hopefully, you will find the assignments and learning experiences so engaging and stimulating that time will fly!
What options are provided in this course to allow for my special interests and needs?

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

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

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

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

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

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

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

- **Knowledge, Skills and Strategies, and Attitudes**—are embedded in each of the learning outcomes.

  — **Knowledge:** facts, concepts, principles, and generalizations about specific content such as vocabulary, literary devices, and conventions of various forms and genres

  — **Skills and Strategies:** the skilled use of the six language arts, and of processes and strategies such as inquiry, group interaction, revision and editing, and reflection

  — **Attitudes:** attitudes toward the six language arts that include thinking strategically, considering others’ ideas, appreciating language, reflecting on one’s performance, and setting personal goals
• **Collaboration**—Collaborative skills are very important in the study of English language arts and in life in general. These skills include all that have to do with interacting in groups, whether for purposes of discussion, inquiry, or action. Collaboration is not always easy to practise in a distance learning course, but you will work on some collaborative skills with your response partner.

• **Text**—In the context of English language arts, “text” has a broad meaning and refers to all forms of communication: oral, print, aural, and visual. Examples of texts include a movie, a conversation, a comic book, a musical performance, a novel, a poem, and a sunset—anything that conveys some thought or emotion to the person who attends and responds to it.

  — **Oral texts** are those that are spoken or sung, such as speeches, discussions, debates, recitations, songs, radio plays, and so on. In this document, the term “oral texts” will always refer to a text that has a verbal element.

  — **Verbal texts** are those that use words to communicate. Instrumental music or landscape paintings with no words are not considered verbal texts.

  — **Aural texts** (as referred to in this course) are those that are heard, but that do not have a verbal element. Examples would include instrumental music, wind whistling through trees, and other sound effects.

  — **Print texts** are verbal texts in which the words are written down. Books, magazines, newspapers, websites, letters, and email are all common examples of print texts.

  — **Visual texts** can be verbal, nonverbal, or a combination of the two, but the meaning they communicate must depend to some degree on being seen. In other words, reading the words alone will not say everything. Maps, photographs, signs, films, stage plays, webs, dance performances, paintings, and many others are all visual texts.
Genres and Forms—The term “genre” is from a French word meaning “kind or type.” Basically, a genre of text is a type of text or a category for grouping similar texts. Basic genres include poetry, drama, fiction, and nonfiction, but these can be broken down (almost infinitely) to include a wide variety of sub-genres such as narrative poetry or comedy or mystery or documentary. These can be further subdivided into such genres as dark comedy or romantic comedy or slapstick comedy.

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

The term “form” is often used interchangeably with “genre,” as in phrases like “the short story form” or “poetic form,” although it has another meaning related to texts. It can also be used to refer to the way a text is organized or put together. You are probably familiar with the “forms” of a five-paragraph essay or a fourteen-line sonnet. The form of a text is part of the conventions of a genre or part of how the genres are categorized. For the purposes of this course, you can use the two terms interchangeably without worrying about the subtle distinction between them.
· **Prior Knowledge**—Prior knowledge is what you already know or have learned. It includes a variety of experiences, knowledge, beliefs, attitudes, and skills. What you know, what you think you know, what you don’t know, and how you feel all affect how you interact with texts, and how you make sense of additional experiences and information. New learning is a process of connecting new experiences to old experiences and changing or revising your previous knowledge to fit with new knowledge.

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

— relating events or characters or images to similar ones from your personal experience

— relating texts to other texts you have read, listened to, viewed, written, spoken, or represented

— relating texts to your general knowledge of the world

— drawing on what you know about a writer, filmmaker, artist, or storyteller and his or her work in order to make predictions about or to understand new texts

— drawing on your knowledge of how different kinds of texts are put together or organized

— recognizing when you lack the knowledge or attitude necessary to appreciate and understand a new text

For example, as stated earlier, if you know that a romantic comedy typically ends with the lead characters uniting in romantic bliss, you draw upon that knowledge when viewing a new film billed as a romantic comedy and predict such an ending. For another example, if you’ve never heard a fairy tale, your lack of knowledge about that genre will make a new text that imitates or parodies a fairy tale appear silly or meaningless. If your prior knowledge about poetry is that it rhymes, you may be confused by or resistant to poetry that doesn’t rhyme, and/or you may revise your prior knowledge to expand your definition of poetry to include poems that don’t rhyme.
• **Comprehension Strategies**—A strategy is a purposeful way of going about things, a plan or a method. Comprehension strategies are those methods you use to more fully understand the texts you read, hear, and view. Comprehension strategies include
  — making inferences (or reasonable conclusions) about character traits and relationships
  — paraphrasing or saying in your own words
  — connecting the text to your prior knowledge
  — judging authenticity or believability of a text
  — visualizing images associated with a text
  — formulating questions about a text
  — reading at different rates

The variety of comprehension strategies available to you will be discussed further in Sequences 1 and 2, and are outlined in Appendix B.

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

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

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

*What materials do I need for this course?*

**Materials**

• a large package of looseleaf paper to complete daily work in your Resource Binder

• at least two three-ring binders for your Resource Binder and final portfolio (You may need more than two, depending on the size. You also might want one to use to store your Appendices section.)

• dividers for your Resource Binder and portfolio sections

• a storage box, accordion file, drawer, filing cabinet or other storage container to store your work for consideration in your portfolio

• a dictionary

• a thesaurus

• writing and drawing tools (pens, pencils, markers, crayons, pastels, etc.)
• blank paper in a variety of colours
• index cards
• sticky notes to flag and code texts
• scissors
• a glue stick
• blank audiotapes or audio compact disks
• access to a tape recorder or digital recording equipment
• access to a camera
• access to newspapers and magazines
• access to a television and VCR
• access to a telephone

Note: If you do not have access to some of the materials listed above, contact your tutor/marker to work out some accommodation. You may not omit work because you do not have materials. All required lesson work and assignments must be completed.

Optional: Depending on your personal interests and skills, you may want the following to use to create your texts:
• access to a video camera
• access to a computer and word processing, hypertext, and/or web page software

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

The following texts may be ordered from the Manitoba Text Book Bureau (MTBB). Be sure to order or arrange to borrow these texts before you begin the course, as you will need some of them (i.e., those marked with an asterisk (*)) right from the start.

• Orwell, George. *Nineteen Eighty-four*. MTBB #21861 or #21862

• Sebranek, Patrick, Verne Meyer, and Dave Kemper. *Writers INC: A Student Handbook for Writing and Learning.* Wilmington, MS: Write Source, a Houghton Mifflin Company, 2001. MTBB #72090 (The 1996 edition may also be used.) Throughout the course, references are given for both the 1996 and 2001 editions.

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


Required Audiotapes

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

  Independent Study Option
  555 Main Street
  Winkler, Manitoba
  R6W 1C4
  Telephone: 204-325-1719 (toll free 1-800-465-9915)
Required Videotapes

You will need to view the following:

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

These texts are available on video CD from

Independent Study Option
555 Main Street
Winkler, Manitoba
R6W 1C4
Telephone: 204-325-1719 (toll free 1-800-465-9915)

Required Colour Prints

• “Fundaments of Globe Juggling”* by Jordan Van Sewell in Sequence 1
• “Perrier in America” in Sequence 3A
• “Perrier Picasseau” in Sequence 3A

These texts are available from

Independent Study Option
555 Main Street
Winkler, Manitoba
R6W 1C4
Telephone: 204-325-1719 (toll free 1-800-465-9915)
Resources

• a response partner—someone to respond to your texts, share responses about other texts, and collaborate with you in creating and responding to texts

• your tutor/marker

• a local library from which you can borrow books, audiotapes, and videotapes for your independent reading, listening, viewing, and inquiry

What’s next?

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

Good luck and good learning!
Helpful Graphics/Icons

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

- 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 response partner).
- Reading—set aside some time for reading.
- Writing—use the writing process.
- Viewing—take time to look at this.
Representing—use your hands and be creative.

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

Know your target student learning outcomes.

A checklist.

Study for Progress Test.

Submit work to tutor/marker (at the end of the sequence).

Update your Reading/Viewing/Listening Grid.

Save for Portfolio.
Form Letter

Dear _______________

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

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

I do not expect you to

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

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

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

Sequence 1
Using Language to Delight
Sequence 1

Using Language to Delight

Introduction

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

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

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

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

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

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

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

An Aesthetic Approach

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

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

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

As you read in the Introduction to this course, this course is “outcome-based.” This means that you will be assessed according to how well you achieve the 56 specific learning outcomes set for this course. These learning outcomes are mapped out in Appendix A at the end of the course materials. These five maps outline the 5 general and 56 specific learning outcomes in their original form. Throughout this course, the specific learning outcomes (or SLOs) that you will be working to achieve in each learning activity will be customized or reworded to fit that particular learning experience or assignment. Hopefully, this will make the sometimes very technical SLOs more understandable and relevant to your purposes. The SLOs will be customized by leaving out any parts that don’t apply to the particular task, giving specific examples of texts, forms, techniques, etc., and generally simplifying the language wherever possible. Appendix A also includes a discussion of how to analyze the original specific learning outcomes, which you may want to look at if you feel a need to understand a particular SLO at any point in the course.
Before you get right into the discussion of aesthetic and pragmatic purposes in Part 2 of this lesson, you will look at one specific learning outcome and how you will show your achievement of it throughout the course:

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

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

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

1. Remove the “Reading/Viewing/Listening Grid” from the Forms section at the end of this sequence, and put it at the front of your Resource Binder.

2. Every time you respond to a print or other media text in this course, record the details of the text (title, author, genre, cultural tradition) on your grid. The icon shown on the right will remind you to record a text on your grid. In Part 2 of Lesson 1, you will respond to an essay by Max Eastman and in Part 3, you will respond to a play by Carol Shields. At the end of Lesson 1, you should have recorded the details of these two texts on your grid, as shown on the following page.

Note: As your grid becomes filled in, you may have to choose between two or more texts to note in a particular space on the grid.
Part 2: Aesthetic Purposes

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

1.2.2 You will explore the strengths and limitations of both pragmatic and aesthetic viewpoints on everyday activities and identify aspects for further consideration; you will evaluate the implications of particular perspectives when responding to the essay “Practical and Poetic People.”

1.2.4 You will extend the breadth and depth of your understanding of aesthetic and pragmatic purposes by considering your past experiences and Max Eastman’s perspective when responding to and generating ideas about aesthetic purposes.

2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making predictions, making connections, making inferences, determining important ideas, etc.) to monitor (or check on) your understanding and to extend your interpretations of the essay “Practical and Poetic People.”
Specific Learning Outcome 2.1.2—Apply a broad repertoire of appropriate comprehension strategies to monitor understanding and extend interpretations of a variety of texts—is an important one to understand. Throughout this sequence, and throughout the rest of the course, you will be drawing on some basic comprehension strategies that good readers/listeners/viewers use. In Appendix B, these are outlined for you. Although they are often thought of as “reading” strategies, they can be applied to and/or adapted for listening and viewing experiences as well. In this sequence you will focus on those most useful for aesthetic experiences, and in the next sequence you will focus on others more useful for pragmatic experiences.

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

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

1. Reread the definitions/discussion of aesthetic purposes and pragmatic purposes in the Introduction to this course (pages 6 to 8). Understand that texts can achieve both kinds of purposes, and that most texts are not produced or read for purely pragmatic or purely aesthetic purposes, but lie somewhere along a continuum. (See “Continuum of Language Uses” on page 9.)

2. Read the essay “Practical and Poetic People” by US American writer Max Eastman, provided in the Texts section of this sequence. The term practical is parallel to pragmatic, and poetic to aesthetic. Respond briefly to this essay in your Resource Binder. Can people be so neatly categorized into these two types? Which type would you consider yourself to be more of?
Continuum of Language Uses

Creating and Producing Texts

**Pragmatic**
- **Pragmatic** language purposes
  - to prompt a decision or action
  - to set up an interaction
  - to inform, instruct, direct, explain, persuade, argue, analyze, or plan

**Expressive**
- **Expressive** language purposes
  - to shape or interpret experience for self
  - to rehearse or recall experience for self or others

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

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

Expressive language
- is personally expressive and not concerned with conventions
- assumes a voice that is individual and idiosyncratic, reflecting the producer’s personality and feelings

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

Responding to and Engaging with Texts

The audience for **pragmatic** text
- is often specific or known
- attempts to gain information or alternative viewpoints
- decides whether to respond by
  - following instructions
  - revising previous understanding
  - modifying opinion

The audience for **expressive** text
- is private, or there is no audience
- may identify with and enjoy the text
- is not required to respond

The audience for **aesthetic** text
- is often unknown to the creator of the text
- participates through the imagination
- approaches the text with the purpose of
  - deriving aesthetic pleasure from the text
  - extending own experience and understanding
3. Arrange a short discussion time with your response partner, and record your talk on audiotape. Explain to your response partner the differences between aesthetic and pragmatic purposes and Eastman’s ideas about practical and poetic people. Find out what kind of person your response partner might be and what his or her ideas are on the subject.

4. Look at the “List of Forms” which is provided on the following page. Which of these forms have you read, viewed, listened to, written, represented, spoken, or produced for aesthetic purposes? Write a list in your Resource Binder of the different aesthetic forms, and wherever possible, write the titles of examples you have created or responded to.

5. In your Resource Binder, write a journal entry about a recent reading of, viewing of, or listening to an aesthetic text. You may choose one of the examples from your list, or any other aesthetic text you responded to recently.
   - What form of text was it? Include its title and author if available.
   - Do you typically read/view/listen to this type of text?
   - Why did you read/view/listen to this text? What prompted you to do so?
   - What did you get out of the experience?
   - How did you respond to the text—talk with others, write about the text, create your own text, search out similar or related texts?

6. Again in your Resource Binder, write a second journal entry about a recent creation of an aesthetic text, that is, a text that you recently wrote, spoke, or represented for aesthetic purposes. Again, this can be an example from your list above, or it can be any other aesthetic text you created recently. You may also consider such short and informal forms as anecdotes or jokes you told among friends or pieces of “doodle-art” that turned out especially well.
   - What form of text was it? Include a title if appropriate.
   - Do you typically create this type of text?
• Why did you create this text? What prompted or inspired you?
• What did you get out of the experience of creating this text?
• What did you hope your audience would get out of reading/viewing/listening to your text? What did you do in terms of crafting and revising to encourage your audience to respond the way you hoped?

<table>
<thead>
<tr>
<th>List of Forms</th>
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</thead>
<tbody>
<tr>
<td>- advertisements, commercials, infomercials</td>
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<tr>
<td>- announcements</td>
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<tr>
<td>- anthologies</td>
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<tr>
<td>- audiotapes with voice and music</td>
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<tr>
<td>- autobiographies and memoirs</td>
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<tr>
<td>- biographies and personality profiles</td>
</tr>
<tr>
<td>- book jackets, compact disc and tape covers</td>
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<tr>
<td>- brochures and pamphlets</td>
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<tr>
<td>- cartoons and comics</td>
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<tr>
<td>- charts, tables, and graphs</td>
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<tr>
<td>- claymation, animation</td>
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<tr>
<td>- collages and posters</td>
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<tr>
<td>- debates</td>
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<tr>
<td>- demonstrations</td>
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<tr>
<td>- displays</td>
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<tr>
<td>- documentaries (radio and video)</td>
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<td>- drama and mime</td>
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<tr>
<td>- editorials and letters to the editor</td>
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<tr>
<td>- essays (argumentative, expository, persuasive, personal)</td>
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<tr>
<td>- fables, myths, and parables</td>
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<tr>
<td>- filmstrips</td>
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<tr>
<td>- folksongs and folktales</td>
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<td>- games</td>
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<tr>
<td>- greeting cards</td>
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<td>- handbooks and instructions</td>
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<tr>
<td>- interviews and transcripts</td>
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<tr>
<td>- journals and diaries</td>
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<tr>
<td>- letters (personal, business, cover)</td>
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<tr>
<td>- lyrics and ballads</td>
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<tr>
<td>- magazines, e-zines</td>
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<td>- maps</td>
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<tr>
<td>- masks</td>
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<tr>
<td>- memos, briefing notes, news releases</td>
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<td>- models and dioramas</td>
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<tr>
<td>- monologues</td>
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<tr>
<td>- murals</td>
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<tr>
<td>- narrative articles</td>
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<tr>
<td>- news articles, newscasts, and sportscasts</td>
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<td>- novels and novellas</td>
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<td>- obituaries and eulogies</td>
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<td>- oral and video presentations</td>
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<td>- panel discussions</td>
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<td>- photo essays</td>
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<td>- poetry</td>
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<td>- postcard stories</td>
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<td>- proposals and reports</td>
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<td>- Readers Theatre</td>
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<td>- recipes</td>
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<td>- recitations</td>
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<td>- résumés</td>
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<td>- reports</td>
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<tr>
<td>- reviews</td>
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<tr>
<td>- satiric sketches</td>
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<tr>
<td>- scripts (stage, radio, television, film)</td>
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<tr>
<td>- short stories</td>
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<tr>
<td>- situation comedies</td>
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<tr>
<td>- slide/tape and other multimedia presentations</td>
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<tr>
<td>- sound effects, sound tracks</td>
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<tr>
<td>- speeches (formal, improvised)</td>
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<tr>
<td>- storyboarding</td>
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<tr>
<td>- storytelling</td>
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<tr>
<td>- summaries, synopses, précis</td>
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<tr>
<td>- tableaux vivants</td>
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<tr>
<td>- talk shows</td>
</tr>
<tr>
<td>- travel writing, travelogues</td>
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<tr>
<td>- videos</td>
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<tr>
<td>- websites, Internet text</td>
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</tbody>
</table>
Part 3: Departures & Arrivals

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

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

2.1.2 You will apply a broad repertoire of appropriate comprehension strategies (such as making predictions, making connections, asking questions, creating mental images, etc.) to monitor (or check on) your understanding and to expand your interpretations of the play *Departures & Arrivals*.

2.1.3 You will use textual cues (such as italicized stage directions, capitalized speaker names, etc.) and prominent organizational patterns (such as divisions into acts and scenes) to make meaning of and interpret the play.

2.2.2 You will respond personally and critically to the perspectives and styles of a Canadian stage play.

2.3.2 You will analyze how various techniques and elements (such as realistic dialogue, a variety of short vignettes, a wide variety of characters, a flexible set, etc.) are used in stage plays to accomplish particular aesthetic purposes (such as provide humour, pique interest, provoke reflection, engage emotions, etc.).

As a Grade 12 student, you are probably a competent reader who uses the various reading strategies quite automatically. In order to show your tutor/marker how you use these reading strategies, you will consciously note your responses to the play in both a Two-Column Written Protocol and in a series of response journal entries. This will also help you to improve your use of comprehension strategies and to develop them further.
Plays are written to be performed rather than read, so it is important while reading a play script to always keep in mind various performance and production factors. At this point in the sequence, you will read through the entire play. As you read, try to make connections to your own knowledge of other texts, personal experiences, and knowledge of the world. Visualize scenes and actions, hear the distinct voices of characters, and question and respond to ideas.

**Before Reading**

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

2.1.1 You will connect your own experiences and ideas around departures and arrivals and your knowledge of plays and the particular conventions that plays use (such as stage directions, organization into acts, etc.) to help you begin to interpret the play *Departures & Arrivals* by Carol Shields.

1. Create a double-entry response journal in your Resource Binder. A double-entry journal uses both facing pages, with the left-hand page used for details from the text and the right-hand page used for your responses to those details. **Note:** Date and write the title of the text for all response journal entries, and always include page references for any notes or quotes on the left-hand page.
An example of a response journal double-entry follows:

<table>
<thead>
<tr>
<th>Left Page: Details from Text</th>
<th>Right Page: Personal Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>• characters introduced and described</td>
<td>• Write, sketch, or diagram</td>
</tr>
<tr>
<td>• events that take place</td>
<td>— feelings</td>
</tr>
<tr>
<td>• places or contexts that add meaning</td>
<td>— questions</td>
</tr>
<tr>
<td>• provocative images</td>
<td>— connections</td>
</tr>
<tr>
<td>• themes or issues addressed</td>
<td>— comments</td>
</tr>
<tr>
<td>• noteworthy quotations</td>
<td>— predictions</td>
</tr>
<tr>
<td>• impressive techniques or devices</td>
<td>about each detail on the left</td>
</tr>
</tbody>
</table>

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

2. On the left-hand page, write the title of the play, and opposite it, on the right-hand page, write a response to the title. Make predictions about what the play could be about, what type of characters it could involve, possible settings, etc. Free associate around the words “departures” and “arrivals.” Also note if you are already familiar with this title.
3. Write the author’s name on the left-hand page, and opposite, on the right-hand page, note whether the author is familiar to you, and anything you know about her life and work.

4. Typically, a stage play will have a list of the cast of characters at the beginning. Since this play does not include such a list, the reader will be introduced to the characters as they appear in the play. Read the “Introduction,” and, on the left-hand page, write any phrases or sentences that particularly intrigue or confuse you. Respond to them and speculate on just what this play will be like on the right-hand page. Have you ever seen or read a play made up of “vignettes”?

5. Look over and respond to the overall structure of the play. How many acts are there? How long do you think it would take to perform this play?

**During Reading**

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

**Note:** In your Progress Test (after Sequence 2), you may be asked to demonstrate your achievement of these SLOs by completing a Two-Column Written Protocol (as outlined below) as you read a short text. Do this part of the lesson carefully, read your tutor/marker’s feedback, and be sure to ask your tutor/marker any questions you have about it, so that you will be able to succeed on your test.
The Two-Column Written Protocol

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

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

1. Remove the Two-Column Written Protocol of Opening of Departures & Arrivals from the Forms section at the end of this sequence. The first two pages of the play have been formatted into two columns—the text on the left-hand side, and blank space on the right-hand side. Put this form into your response journal, after your Before Reading entries.

2. Review the Comprehension Strategies Overview chart in Appendix B at the end of the course, so that you have all of the various strategies fresh in your mind.
3. As you read the opening stage directions and dialogue of the play, write your thoughts alongside the text in the blank column on the right-hand side of the form. Write any speculations, comments, or questions you have about the set, props required, characters introduced, or dialogue spoken. Which props are most important? Write any inferences you make about the mood of the play or the action to come. Sketch or write down any mental images that you create based on the descriptions given. You can underline or highlight words, phrases, or passages in the text, and use arrows to connect your comments to the appropriate parts of the text.

The following model of a Two-Column Written Protocol should give you the idea. (Note that this model is done using the Introduction to the play, to which you have already responded in your double-entry response journal.)

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Do all plays have an introduction? I don’t remember any of Shakespeare’s being introduced by him.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The play’s structure (twenty-two vignettes) is intended to be open so that separate scenes can be omitted to meet time requirements or re-shuffled to suit the demands of an individual director. The scenes are not distinguished in the text, and directors should feel free to adjust the stage directions and transitions between scenes.</td>
<td>I don’t know about vignettes — they must be short scenes, like those Canada history commercials on TV? It’s very interesting how she leaves everything open for the director to decide — even the order of the vignettes doesn’t seem to matter.</td>
</tr>
</tbody>
</table>

4. Once you have completed the Two-Column Written Protocol, examine and code your written thoughts as indicated below:

a) Using the chart from **Appendix B: Comprehension Strategies Overview**, determine which of the basic comprehension strategies you used in your reading.
b) Decide on a coding system for the various strategies. Some suggestions are given in Appendix B, or you can create your own. List your strategy codes here:

<table>
<thead>
<tr>
<th>Strategy</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making Connections</td>
<td></td>
</tr>
<tr>
<td>Questioning</td>
<td></td>
</tr>
<tr>
<td>Visualizing</td>
<td></td>
</tr>
<tr>
<td>Inferring</td>
<td></td>
</tr>
<tr>
<td>Determining Important Ideas</td>
<td></td>
</tr>
<tr>
<td>Synthesizing</td>
<td></td>
</tr>
<tr>
<td>Reading to Write/Noticing Craft</td>
<td></td>
</tr>
</tbody>
</table>

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

?—questioning
BK—connecting to background knowledge (making connections)
T.T—text-to-text connection (making connections)
*—interesting or important idea (determining important ideas)
5. In your response journal, write a brief reflection about what you’ve learned about your reading process and the strategies you use. Which comprehension strategies do you tend to use most often? Which are most useful for reading a play? Which could you use more?

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

1. As you read through each vignette, on the left-hand page of your journal, keep a list of the most interesting characters as they appear. On the right-hand page, write brief responses to these, commenting on their personalities as revealed by their speech and actions, as well as how you imagine their physical appearances. You could draw quick sketches or say what film actors you imagine would be best suited to the roles. There are a lot of characters in this play, so you do not need to comment on every one—just comment on the ones that strike you as especially important or interesting in some way.
2. Along with notes about characters, keep track of the main action or statement of the most interesting vignettes, the ones that stand out for you for whatever reason. On the left-hand page, note any key decisions or insights made by characters, any conflicts arising between characters, and any significant or interesting lines spoken or gestures made by characters. On the right-hand page, opposite each note, reflect on the effect each of these has on you. How do you feel about the various characters? What questions arise in your mind about the structure of the play? How do the vignettes work together, or do they? Is there anything particularly dramatic about the end of the first act or the end of the play?

After Reading

1. After reading the entire play, write an entry on the right-hand page of your journal describing what you think the effect of a live performance of the play would be on an audience. Which vignettes would get the biggest audience reaction? Explain.

2. Write about the theme of the play as you see it. What kind of a perspective or way of looking at the world is portrayed by this play? Is it optimistic or pessimistic? What does it say about people in the world today? Do you agree with this worldview or not? Explain.

3. Return to your initial entries about reading scripts and about the title. Have your attitudes about reading plays changed? Explain. Is the title appropriate? If yes, explain why, and if not, provide a better one with an explanation of why it is better.

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