

Student and teacher: Use this cover sheet for mailing or faxing.

ASSIGNMENT BOOKLET 3B

ELA3104 English Language Arts 30-2

Module 3: Section 3 Assignment, Section 4 Assignment, and Final Module Assignment

FOR STUDENT USE ONLY		FOR OFFICE USE ONLY
Date Assignment Submitted: _____ Time Spent on Assignment: _____	(If label is missing or incorrect) Student File Number: _____ Module Number: _____	Assigned Teacher: _____ Assignment Grading: _____ Graded by: _____ Date Assignment Received:
Student's Questions and Comments Apply Module Label Here Name Address Postal Code Please verify that preprinted label is for correct course and module.		

INSTRUCTIONS FOR SUBMITTING THIS DISTANCE LEARNING ASSIGNMENT BOOKLET

When you are registered for distance learning courses, you are expected to regularly submit completed assignments for correction. Try to submit each Assignment Booklet as soon as you complete it. Do not submit more than one Assignment Booklet in one subject at the same time. Before submitting your Assignment Booklet, please check the following:

- Are all the assignments completed? If not, explain why.
- Has your work been reread to ensure accuracy in spelling and details?
- Is the booklet cover filled out and the correct module label attached?

MAILING

1. Do **not** enclose letters with your Assignment Booklets. **Send all letters in a separate envelope.**
2. Put your Assignment Booklet in an envelope and take it to the post office and have it weighed. Attach **sufficient postage** and seal the envelope.

FAXING

1. Assignment Booklets may be faxed to the school with which you are registered. Contact your teacher for the appropriate fax number.
2. All faxing costs are the responsibility of the sender.

E-MAILING

It may be possible to e-mail your completed Assignment Booklet to the school with which you are registered. Contact your teacher for the appropriate e-mail address.

English Language Arts 30-2

Module 3

Media and Technology

ASSIGNMENT BOOKLET 3B

FOR TEACHER'S USE ONLY

Summary

	Total Possible Marks	Your Mark
Section 3 Assignment	40	
Section 4 Assignment	40	
Final Module Assignment	20	
	100	

Teacher's Comments

English Language Arts 30-2
Module 3: Media and Technology
Assignment Booklet 3B
Section 3 Assignment, Section 4 Assignment,
and Final Module Assignment
Learning Technologies Branch
ISBN 0-7741-2496-2

The Learning Technologies Branch acknowledges with appreciation the Alberta Distance Learning Centre and Pembina Hills Regional Division No. 7 for their review of this Assignment Booklet.

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Home Instructors	
General Public	
Other	



You may find the following Internet sites useful:

- Alberta Education, <http://www.education.gov.ab.ca>
- Learning Technologies Branch, <http://www.education.gov.ab.ca/lrb>
- Learning Resources Centre, <http://www.lrc.education.gov.ab.ca>

Exploring the electronic information superhighway can be educational and entertaining. However, be aware that these computer networks are not censored. Students may unintentionally or purposely find articles on the Internet that may be offensive or inappropriate. As well, the sources of information are not always cited and the content may not be accurate. Therefore, students may wish to confirm facts with a second source.

Copyright © 2003, 2004, 2005, Alberta Education. This resource is owned by the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education, 10155 – 102 Street, Edmonton, Alberta, Canada T5J 4L5. All rights reserved.

This courseware was developed by or for Alberta Education. Third-party content has been identified by a © symbol and/or a credit to the source and must be used as is. This courseware may be reproduced in any form, including photocopying, without the written permission of Alberta Education. Changes can be made only to content owned by Alberta Education. For more detailed information, refer to the Terms of Use Agreement. Every effort has been made to acknowledge the original source and to comply with Canadian copyright law. If cases are identified where this effort has been unsuccessful, please notify Alberta Education so corrective action can be taken.

THIS COURSEWARE IS NOT SUBJECT TO THE TERMS OF A LICENCE FROM A COLLECTIVE OR LICENSING BODY, SUCH AS ACCESS COPYRIGHT.

ASSIGNMENT BOOKLET 3B

ENGLISH LANGUAGE ARTS 30-2: MODULE 3

SECTION 3 ASSIGNMENT, SECTION 4 ASSIGNMENT, AND FINAL MODULE ASSIGNMENT

Your mark for this module will be determined in part by how well you do your assignments.

This Assignment Booklet is worth 100 marks out of the total 200 marks for the assignments in Module 3. The value of each assignment and each question is stated in the left margin.

Work slowly and carefully. If you have difficulty, go back and review the appropriate topic. Be sure to proofread your answers carefully.

You're encouraged to use a computer for these assignments. If you use a computer, submit a printed copy that has been carefully proofread. Include your name, course name, and assignment question number on each page.

40

Section 3 Assignment: Critical Viewing

Read all parts of your assignment carefully and record your answers in the appropriate places.

10

1. Study the photographs on page 330 and page 407 in *Between the Lines* 12. Choose one and, in a composition similar to a journal, respond to it personally and critically.

In your response, you should consider

- one photograph only
- the photographer's purpose for taking the picture
- what the photograph communicates to you
- the mood and how it's achieved
- the techniques used in the photograph (distance, angle, focus, lighting)
- the composition and framing

Assessment Criteria		Received
Ideas and Impressions • The ideas are thoughtful and clear. • Supporting details are specific and relevant. • The language used is correct and effective.	10 marks	
TOTAL	10 marks	

[illegible]

(There is more room for your answer on the following page.)

[illegible]

12

2. Locate two effective photographs appropriate for a high school assignment from newspapers or magazines. Attach the photographs to the charts on the following pages. Then analyze each photograph on the following chart.

Assessment Criteria		Received
Ideas and Impressions • The photograph is appropriate for this assignment. • The analysis demonstrates a clear understanding of photographic techniques. • The ideas are supported with specific references to the photograph. • The language used is correct and effective.	12 marks	
TOTAL	12 marks	

Photograph A

Attach Photograph A here.

What does this photograph communicate to you?

What techniques are used to create the overall effect?
(Think about camera distance and angle, lighting, focus, composition, and framing.)

Photograph B	
Attach Photograph B here.	
What does this photograph communicate to you?	
What techniques are used to create the overall effect? (Think about camera distance and angle, lighting, focus, composition, and framing.)	

When you’ve completed this question, return to page 83 in the Student Module Booklet.

- ④ 3. Study the cartoon on page 419 in *Between the Lines 12*. Then answer the following questions in complete sentences.

a. Why is this cartoon humorous?

b. What details in the drawing contribute to the humour?

- ⑧ 4. Study the following editorial cartoon by Graeme MacKay. Then answer the following questions in complete sentences.



GRAEME MACKAY/HAMILTON SPECTATOR

- a. What is the cartoonist's purpose and main idea?

- b. How do the verbal cues and the caption help you understand the meaning of the cartoon?

- c. What details in the drawing contribute to the effectiveness of the cartoon?

- d. Exaggeration is one technique that cartoonists frequently use. How does Graeme MacKay use exaggeration in this cartoon to emphasize his message?

When you've completed this question, return to page 87 in the Student Module Booklet.

6

5. How has your study of cartoons and photographs in this section improved your critical viewing skills? Suggest at least three things that you’ve learned that have helped you become a more critical viewer and thinker.

	I am now a more critical viewer because I have learned/discovered . . .
1.	
2.	
3.	

When you’ve completed this question, return to page 89 in the Student Module Booklet.

40

Section 4 Assignment: Writing an Essay

Read all parts of your assignment carefully and record your answers in the appropriate places.

3

1. After you’ve chosen an essay topic, complete the following chart. You may use point form instead of sentences, but be sure each thought is clear. (If you’re having difficulty selecting an essay topic, consult your teacher for help.)

My Topic and My Purpose	What I Know About This Topic	What I Need to Learn About This Topic

- ②
2. Before you draft an essay, you should generate ideas and organize them in some way. Copy your essay plan in the space below. You may use an outline or a web, and you may use points instead of sentences, but make sure each idea is clear. (Remember, a plan is **not** a draft copy of your essay.)

When you've completed this question, return to page 95 in the Student Module Booklet.

3

3. In this lesson, you learned the importance of a strong thesis in an essay. Rewrite the following sentences to make them effective thesis statements.

a. Global warming has caused several problems.

b. In this essay, I will discuss apprenticeship programs.

c. This city needs a better transit system.

2

4. You’ve learned that essays can be organized in two basic ways: inductively and deductively.

a. What is the advantage of organizing an essay inductively?

b. What is the advantage of organizing an essay deductively?

When you’ve completed this question, return to page 104 in the Student Module Booklet.

1

5. Every body paragraph in an essay should have its own topic sentence. Look at the following details that a student plans to include in a body paragraph:
- Newspapers and magazines don’t deteriorate quickly in a landfill.
 - One study showed that after being buried for 20 years, newspapers still hadn’t deteriorated completely.
 - Newspapers and magazines can be recycled fairly easily and made into a variety of products.
 - When people buy products made from recycled paper, fewer trees need to be harvested.
 - Municipal governments should provide recycling bins that are easily accessible for newspapers and magazines.

Write a topic sentence for this paragraph.

When you’ve completed this question, return to page 108 in the Student Module Booklet.

6. After you’ve completed the polished copy of your essay, answer the following questions.

①

a. Quote an example of a short, effective sentence from your essay.

②

b. Provide two examples of sentences in your essay in which you combined ideas using subordinate conjunctions.

②

c. Provide two examples of sentences in your essay in which you combined ideas using phrases.

18

7. When you've revised and polished your essay, copy it on the following pages or attach a printed copy to this Assignment Booklet if you wrote your essay on a computer.

Assessment Criteria		Received
Thought and Support • The topic is appropriate. • The ideas are thoughtful and clear. • Audience, tone, and purpose have been considered. • Supporting details are informative and persuasive.	12 marks	
Form and Structure • The thesis statement provides a focus for the essay. • The introduction and conclusion are effective. • The ideas flow smoothly and coherently.	4 marks	
Writing Skills • Words choices and sentence structure are effective. • This writing has been revised and edited carefully.	2 marks	
TOTAL	18 marks	

[illegible]

(There is more room for your answer on the following page.)

[illegible]

(There is more room for your answer on the following page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(There is more room for your answer on the following page.)

[illegible]

(There is more room for your answer on the following page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

8. After completing your essay, think about what you’ve learned about essay writing. Answer the following questions in complete sentences or short paragraphs.

2

a. What strategies did you use to generate ideas for this essay?

2

b. Think about the writing process that you used when you wrote this essay. Did you write it in a series of stages or steps over a period of a few days, or did you complete your essay in a single period of time? How much time did you spend in the different stages of the writing process (pre-writing, drafting, revising, and editing)?

2

- c. Later in the course, you'll be required to do several other major writing assignments. What are two strategies that you've learned from this writing experience that you can use in future assignments?

When you've completed this question, return to page 113 in the Student Module Booklet.

20

Final Module Assignment

5

- 1. Review the journal entries that you've written in this module. Choose one that you're satisfied with, and revise and edit it as necessary. Then copy it here (or attach a copy if you've used a computer). You'll be assessed according to the Journal Evaluation Guidelines presented to you in Module 1. Be sure to identify the entry by its number and letter.

Journal Entry _____ Date _____

(There is more room for your answer on the following page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

5

2. In this module, you were invited to create several items for your portfolio. Review your work and select one piece that pleases you. Revise and edit this piece; then submit your polished work for evaluation. Here are some tips to help you with this assignment:
- Although much of your work in your portfolio will be in draft form, revise and edit as necessary before submitting a piece for evaluation.
 - Label your work with your name, course number, and the number and letter designated on the portfolio prompt in the Student Module Booklet.
 - The length of compositions is not stipulated in your portfolio prompts. However, you should be sure that the polished work you submit for evaluation is of suitable length and includes sufficient detail for a student in English Language Arts 30-2.

Assessment Criteria		Received
Ideas and Impressions • The ideas are thoughtful and imaginative. • Supporting details are appropriate and relevant. • Audience, tone, and purpose have been considered.	3 marks	
Form and Structure • This text is appealing to the audience. • The purpose is clear and has been successfully achieved. • The language used is correct and effective.	2 marks	
TOTAL	5 marks	

[illegible]

[illegible]

10

3. Read the following excerpt from an article entitled “Battle for Your Brain.” Then respond to the questions that follow.

from BATTLE FOR YOUR BRAIN

... Beavis and Butt-head [are] two animated miscreants whose adventures at the low end of the food chain are currently the most popular program on MTV. Caught in the ungainly nadir¹ of adolescence, they are not nice boys. They torture animals, they harass girls and sniff paint thinner. They like to burn things. They have a really insidious laugh: huh-huh huh-huh. They are the spiritual descendants of the semi-sentient² teens from “Wayne’s World” and “Bill and Ted’s Excellent Adventure,” only dumber and meaner. The downward spiral of the living white male surely ends here: in a little pimple named Butt-head whose idea of an idea is “Hey, Beavis, let’s go over to Stuart’s house and light one in his cat’s butt.”

For a generation reminded hourly of its diminished prospects, these losers have proven remarkably embraceable. “Why do I like ‘Beavis and Butt-head’?” asks Warren Lutz, 26, a journalism major at San Francisco State. “You’re asking me to think, dude.” Created by beginner animator Mike Judge, 30, for a festival of “sick and

twisted” cartoons last year, Beavis and Butt-head have become a trash phenomenon. T shirts, hats, key rings, masks, buttons, calendars, dolls are all working their way to malls; a book, a comic book, a movie, a CD and a Christmas special are in the works. David Letterman drops a Beavis and Butt-head joke almost nightly; later this fall the pair will become a semi-regular feature on his program. . . . [Beavis and Butt-head] are clearly the new morons in town.

They are also part of a much wider TV phenomenon, one that drives not just stupid laughs but the front-page battle now being waged for control of Paramount Pictures. It is the battle to play road hog on the Information Highway. As cable technology continues to expand our range of viewing options, the old boundaries of propriety and decency no longer apply. Beavis and Butt-head join a growing crowd of characters who have found a magic formula: nothing cuts through the clutter like a slap of bracing crudity. Nothing stops a channel surfer like the word “sucks.”

Stupidity, served with a knowing intelligence, has become the next

Continued

¹ nadir—lowest point

² semi-sentient—only partially aware or conscious

best thing to smarts. Letterman's signature "Stupid Pet Tricks" bit, now 11 years running, introduced a new voice to television: ironic, self-aware, profoundly interested in the ingrained dumbness of the tube. Instead of dumbing down, it made smart comedy out of the process of dumbing down—and it clicked. Barry Diller successfully built Fox into the fourth network on a shockingly *lumpen*³ cartoon family, the Simpsons, and an even more *lumpen* real one, the Bundys of "Married . . . With Children." Nickelodeon's cartoon "The Ren & Stimpy Show," the highest-rated original series on cable, follows the scatological⁴ adventures of a Chihuahua and a cat, sometimes not getting much further than the litter box. The network's new contender, "Rocko's Modern World," wallows down a similarly inspired low road. Its first episode, in which a home-shopping channel called "Lobot-o-shop" pitched items like tapeworm farms for kids, beat "Ren & Stimpy" in the ratings. . . . "There's a purity to [this] kind of ignorance," says "Beavis and Butt-head" writer David Felton, at 53 MTV's oldest staff member. "Going back to the basic point where thinking begins. And staying there."

But they are not just any losers, this lineage of losers. They are

specifically our losers, totems of an age of decline and non achievement. One in five people who graduated from college between 1984 and 1990 holds a job that doesn't require a college education. If this is not hard economic reality for a whole generation, it is psychological reality. Loser television has the sense to play along; it taps the anxiety in the culture and plays it back for laughs. Homer Simpson works in a nuclear power plant. Al Bundy sells shoes. Beavis and Butt-head work at Burger World and can't even visualize the good life.

In one episode, as an act of community service, they get jobs in a hospital. Sucking IV bags, planning to steal a cardiac patient's motorized cart, they agree "It doesn't get any better than this, dude."

The shows also all share a common language. When "Beavis and Butt-head" producer John Andrews, 39, needed to put together a writing staff, he first called Letterman head writer Rob Burnett for suggestions. "Most of this stuff is done by overeducated guys who grew up reading *Mad* magazine, *National Lampoon*, and watching 'Animal House' and 'Saturday Night Live'," says Matt Groening, creator of the Simpsons. "Scripts are based on what comes out of the

Continued

³ *lumpen*—from *lumpenproletariat*, according to Karl Marx, that part of the working class unable to be improved by revolution

⁴ scatological—having a preoccupation with bodily excrement

collective memory of the writers, which is mostly memories of sitting in front of a TV set growing up.” More than just throwbacks to the intelligently dumb television of the Three Stooges and Ernie Kovacs, the current shows are broad immersions in pop culture, satirical and multitiered⁵. They address an audience that can view reruns of “Gilligan’s Island” and “I Dream of Jeannie” half as camp,⁶ half as the fabric of shared experience. “The smarter you are, the more you see single events on different levels simultaneously,” says Fernanda Moore, 25, who likes “The Simpsons,” “Ren and Stimpy” and “Beavis and Butt-head.” A doctoral

160 candidate at Stanford, Moore is the daughter we all crave and perhaps fear. “Dumb people I know,” she says, “aren’t self-referential.”

Of course, this is only one way to watch the shows. Lars Ulrich, drummer in the band Metallica, was delighted one day to spot Beavis wearing a Metallica T shirt. Yet he was also alarmed. “I would have to say—as little as I want to say it—that I think there are people like that. I’m not sure dumb is the right word. I would go more in the direction of the word ignorant.” Either way, as the channels open up, the ship of fools is now sailing at full capacity.

*John Leland*⁷
American Journalist

⁵ multitiered—having several layers

⁶ camp—mediocrity so extreme as to have a perverse appeal

⁷ John Leland, “Battle for Your Brain,” from *Newsweek*, 11 October 1993, © 1993 Newsweek, Inc. All rights reserved. Reproduced by permission.

- a. In lines 1 to 23, the combined effect of words such as *miscreants* and *semi-sentient* and phrases such as “low end of the food chain” is to imply that Beavis and Butt-head are
- A. spoiled
 - B. amusing
 - C. intelligent
 - D. unwholesome
- b. The “battle to play road hog on the Information Highway” (lines 53 to 54) refers to the struggle for
- A. dominance of the electronic media
 - B. superior knowledge of technology
 - C. increasingly high profit margins
 - D. easy access to information
- c. In context, the word *propriety* (line 57) means
- A. correctness of behaviour
 - B. originality of material
 - C. exciting entertainment
 - D. artistic integrity
- d. In the context of lines 58 to 64, the use of the word *clutter* (line 62) suggests that the writer believes most television programs to be
- A. meaningful in outlook
 - B. entertaining for their viewers
 - C. inconsistent in their approach
 - D. indistinguishable from each other
- e. That the “network’s new contender, ‘Rocko’s Modern World,’ wallows down a similarly inspired low road” (lines 88 to 90) indicated the program’s
- A. inconsistent quality
 - B. questionable taste
 - C. technical excellence
 - D. innovative accomplishments
- f. In context, the word *totems* (line 104) means
- A. enemies
 - B. destroyers
 - C. customers
 - D. representatives

- g. Despite his initial delight, Lars Ulrich is also “alarmed” to see Beavis wearing a Metallica T-shirt (lines 168 to 174) because he realizes that
- A. Metallica record sales may decline
 - B. Beavis reflects an element of present-day reality
 - C. Beavis should not be considered a fan of rock music
 - D. Metallica T-shirts look ridiculous on a cartoon character
- h. The statement “the ship of fools is now sailing at full capacity” (lines 176 to 177) means that
- A. cable TV is reaping high profits
 - B. “loser TV” is firmly established
 - C. TV audiences crave entertainment
 - D. TV networks are highly competitive
- i. The phrase from the excerpt that illustrates a contradiction of terms is
- A. “ingrained dumbness” (line 72)
 - B. “ ‘overeducated guys’ ” (line 134)
 - C. “intelligently dumb” (line 145)
 - D. “shared experience” (line 153)
- j. The phrase “ship of fools is now sailing at full capacity” (lines 176 to 177) is an example of
- A. juxtaposition
 - B. metaphor
 - C. hyperbole
 - D. irony

When you’ve completed this question, submit Assignment Booklet 3B for assessment.