

# Welcome to English Language 20-2



## Module 2



## CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2  
Instruction Workbook 3  
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The Internet can be a valuable source of information. However, because publishing to the Internet is neither controlled nor censored, some content may be inaccurate or inappropriate. Students are encouraged to evaluate websites for validity and to consult multiple sources.

# English Language Arts 20-2

## ADLC

Alberta Distance  
Learning Centre

## Module 2 Instruction Workbook 3

## Truth Uncovered

Module 1

Module 2

Module 3

Module 4

## Instructions for Submitting Instruction Workbooks

1. Submit Instruction Workbooks **regularly** for assessment.
2. Submit only one Instruction Workbook at a time. This allows your marker to provide helpful comments that you can apply to subsequent course work and exams (if applicable).
3. **Check the following** before submitting each Instruction Workbook:
  - Are all assignments complete? Use the Assignment List near the back of the workbook to record your progress as you finish each assignment.
  - Have you edited your work to ensure accuracy of information and details?
  - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
  - Did you complete the Instruction Workbook back cover and attach the correct label?

## Postal Mail

Determine sufficient postage by having the envelope weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

## Online Submissions

If you intend to submit your workbook electronically, please submit your assignments in the appropriate dropboxes in Moodle and indicate on the back cover of this workbook that you have done so.

## Word-processed Submissions

If you intend to attach word-processed pages, use 12 pt. Times New Roman font and double space. Please staple the pages into the workbook where the assignment would have been written. Do not attach them at the end of the workbook. Ensure your name appears on each attached page.

## Quick Response (QR) Codes

Throughout the Instruction Workbooks, QR codes allow you to visit related websites and tutorials using a mobile device if you wish.



## Tutorials

Throughout the Instruction Workbooks, you will be instructed to view tutorials on the online course. To access your course is easy!

1. Go to [adlc.ca](http://adlc.ca) and click on the login link at the top of the page.
2. You will be taken to the login page. Select the SIS tab.
3. Enter the username and password you received in your registration e-mail. Contact your lead teacher if you have lost this e-mail.
4. Select English 20-2 from the list of courses on your Dashboard.
5. Go to the Course Introduction for access to the Online Course Tools.

# English Language Arts 20-2

## Module 2, Instruction Workbook 3

### Advice

Your success in this course is determined by your proficiency in the assignments of each workbook. Your responses to assignments indicate the extent of your attainment of outcomes established by Alberta Education.

- Before responding to the assignments, read all relevant directions in the course materials, including the appropriate Instruction Workbook, textbooks, and other resources.
- When you encounter difficulties, reread the directions and review assignment exemplars provided in the Instruction Workbook.
- If you require further clarification, contact your Alberta Distance Learning Centre teacher for assistance by phone, e-mail, video-conference, or instant message.

### What is Plagiarism?

Plagiarism is presenting someone else's ideas as one's own. Plagiarism occurs when information is inserted into an assignment without proper credit to the person who wrote it. Students who plagiarize might use phrases, sentences, paragraphs, or writings of others without proper citation, or they might state as their own some ideas or theories that others have created.

Students plagiarize for various reasons. Sometimes students plagiarize because they do not know how to give credit properly. Stress is also a common reason. Students may struggle with assignments, feeling the pressure to succeed. Many students are challenged by busy schedules, as they juggle among commitments to family, friends, work, sports, and other extracurricular activities. Academic integrity, a strong work ethic, and time management skills help students succeed.

**Plagiarism is a criminal offence under copyright laws.**

Regardless of the reason for it, plagiarism carries serious consequences. Students caught plagiarizing may receive a mark of zero on the assignment or they may be removed from the course.

## How Do I Avoid Plagiarism?

- Manage your time effectively. Your teacher can help you set a schedule that will help you meet your individual goals for the course.
- Acknowledge your sources. Use the techniques provided in the course to help you collect information appropriately, including bibliography and in-text notation or footnotes.

**Ask for help early!**

**Avoid plagiarism** by acknowledging all sources you use. Contact your teacher if you are uncertain of how to document sources.

Although you are encouraged to work collaboratively and discuss various aspects of this course with others, **all submitted work must be your own.**

## Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, postal mail, or in person at an Alberta Distance Learning Centre office. Methods of communication such as SMS, videoconference, digital conference (Skype or FaceTime), or instant messaging must be discussed with teachers independently.

### **Barrhead**

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Fax: 1-866-674-6977

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Toll-free: 1-866-774-5333, ext. 6300  
Fax: 403-327-2710

## Essential Information

Each Instruction Workbook contains both instructions and the space you need to submit your assignments. Complete each task in order, reading and following instructions carefully. When you have completed the entire workbook, submit it for assessment.

English 20-2 has eight Instruction Workbooks in four modules. This course is worth five Alberta high school credits and should take you approximately 125 hours to complete. Contact your teacher to assist you to set a timeline to suit your goals for course completion.

Self-Assessments occur throughout the course to help you review and to reinforce important course content. They are open book, which means you can use your course materials to help you answer the questions.

This course has two exams. Both require supervision. Contact your teacher to make arrangements to write these exams when you are ready to do so.

The Instruction Workbooks and exams are weighted as follows:

| Instruction Workbook  | Genres  | Duration (weeks) | Weighting   |
|---|---|------------------|-------------|
| <b>Module 1: My Voice</b><br>Instruction Workbook 1<br>Instruction Workbook 2               | Essays and Non-Fiction<br>Visuals and Poetry                  | 1<br>2           | 3%<br>5%    |
| <b>Module 2: Truth Uncovered</b><br>Instruction Workbook 3<br>Instruction Workbook 4        | Visuals, Short Stories, and Poetry<br>Visuals and Non-Fiction | 2<br>2           | 7%<br>10%   |
| <b>Exam One (supervised)</b>  | Summative Assessment  | 2 hours          | 15%         |
| <b>Module 3: My Place in the World</b><br>Instruction Workbook 5<br>Instruction Workbook 6  | Graphic Novel<br>Novel  | 2.5<br>2.5       | 5%<br>10%   |
| <b>Module 4: The Distance from Here</b><br>Instruction Workbook 7<br>Instruction Workbook 8 | Short Stories and Business Writing<br>Drama and Film Study    | 2<br>2           | 10%<br>10%  |
| <b>Exam Two (supervised)</b>  | Summative Assessment  | 2.5 hours        | 25%         |
| <b>TOTAL</b>  |   | <b>16 weeks</b>  | <b>100%</b> |

**Note: Exam 1** is a summative assessment of your work in Instruction Workbooks 1 to 4. **Exam 2** is a summative assessment of your work in Instruction Workbooks 5 to 8. Should you score less than 40% on either of these exams, you will be required to write an appeal exam. Should you score less than 40% on your appeal exam, the original exam mark will count as your mark for the half of the course assessed by that exam.





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# Critical Thinking Skills

## What is critical thinking?

You have probably heard of critical thinking before, but how is it important?

Often, it is easier to see how critical thinking might be important at school because of the learning-oriented environment, but the ability to be **critical** about information is relevant to every aspect of our lives, whether in English when understanding text or in other school subjects, the workplace, and even our personal lives or relationships.



*A common misconception about “critical” thinking is that this means speaking or thinking negatively about an issue or concept. In this usage, “critical” is careful and deliberate thinking about an issue or concept.*



Nearly every opportunity a person has to make a decision or choice about anything is an opportunity to use critical thinking skills. This can range from comparing prices of music albums to making a decision about a first vehicle. In English courses, critical thinking assists you to understand and respond to all texts you encounter in life.

Critical thinking skills are also valuable for conflict resolution. Conflict can occur in any setting, often when we least expect it. Our reactions to conflict are the result of a decision we have to make or that we have made already. Sometimes, our reactions must be impulsive, but this might cause even more conflict! Critical thinking can help us solve problems and address conflicts more easily.

Interestingly, if a person makes critically informed decisions, even impulsive decisions are made more effectively (a nice side effect, right?). The accomplishment of all critical thinking is that you are ensuring you have more control and understanding of situations you face or choices you make.

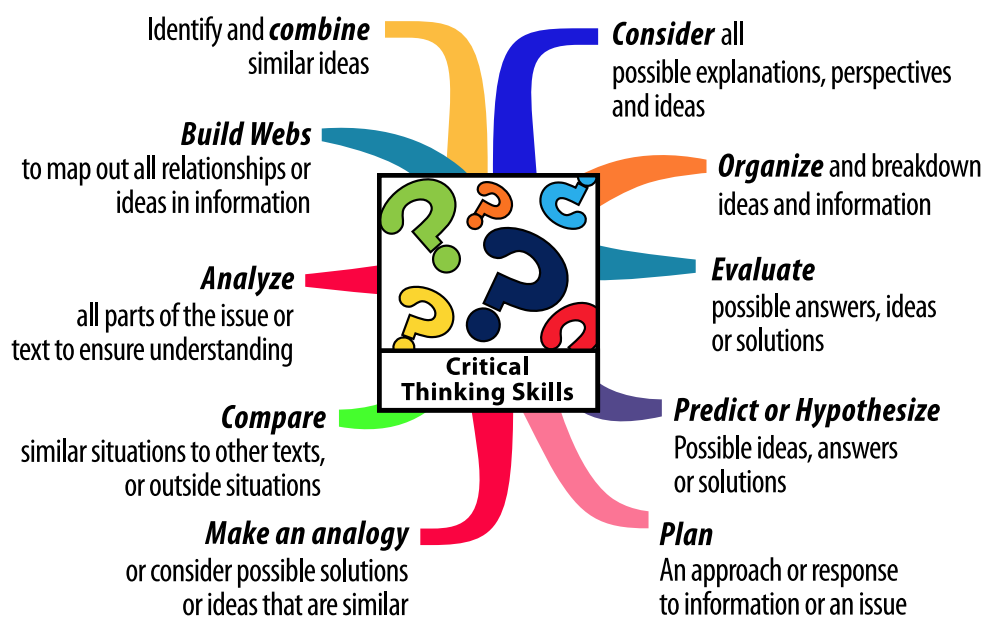




## Time to Read

To understand Critical Thinking, view the following resources:

- Karinn's **Critical Thinking Application** tutorial in the **Online Course Tools** or **Course Resource online tools**
- Critical Thinking Skills (chart below)
- "I Think; Therefore, I Am: Critical Thinkers . . .", descriptive info-graphic in the Appendix.



This diagram illustrates the detailed ingredients for critical thinking. These “parts” are not in the order in which they should be applied, but the diagram shows strategies important in critical thinking, whether thinking critically about texts, ideas, or real-life issues.

**What are assumptions?** You will encounter this term a lot when attempting to negotiate conflict and problem solve. When someone makes an **assumption** about another person or situation, they are making an inaccurate statement or “guess” based on inaccurate information. Assumptions can also be explained as forming conclusions about a prediction without supportive evidence. Often assumptions are made unknowingly. We might not know until it's too late! Assumptions appear frequently in literary texts because they can create irony and conflict amongst characters, but the same situations occur in reality when we make assumptions about situations or people we don't fully understand or know. How do we battle assumptions (our own and those of others)? Always ask for or provide specific clarification in communication when necessary. Collect or communicate accurate and complete information in order to be as informed or informative as possible in situations where clear communication is important.

# Decode Assignment Readings

## Time to Read

**Read one** of the following pieces of literature for this assignment. To use a close reading worksheet while reading, refer to the **Online Course Tools** or **Course Resource book** for another copy.

- “First Kiss–First Lesson”, a short **memoir** by Jennifer Braunschweiger, *Between the Lines 11*, pages 271 to 275
- “My Father Had Been Drinking”, a **monologue** by William S. Pollack and Todd Shuster, *Between the Lines 11*, pages 337 to 338
- “In a Split-Second”, a short story by Bjorn McDaddee, the **Online Course Tools** or **Course Resource book**
- “The Cure for Adam”, a short story by Bjorn McDaddee, the **Online Course Tools** or **Course Resource book**

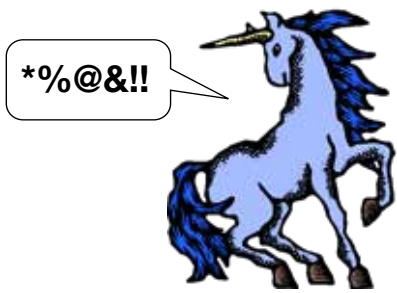


*A memoir is text written to tell about personal events or stories occurring in one's life.*

*A monologue is text written from only one point of view or one single outlook. Often, this text combines the thoughts and opinions of only one person. Notice this story is written from one boy's perspective about a very trying time in his life.*







## Bleepin' Bleep: A Mini-Tutorial about Inappropriate Language In and Out of Text

### Where do we see or hear curse words?

Cursing started out literally as something you would impulsively say to your neighbor if he or she had done something truly horrible to you. For instance, if he or she had stolen a goat, you might curse him or her with an extra cold winter, or a premature bald spot. It's not very nice to wish a person a negative experience, but you might have felt better about your stolen goat, thinking the universe was in sync with your desires.

Pretty mild though, right?

Swearing evolved from complicated verbal threats to neighbors to impulsively shouted vulgar words or phrases when some people injured themselves or experienced intense frustration or anger. This particular practice of swearing became common at one point. We whine and hurt ourselves **a lot** it seems. We also see cursing in poems, novels, short stories, essays, and song lyrics.

### What do I need to know about foul language in literature and text?

When someone swears after bashing a thumb with a hammer, we are being **impulsive**. This means that we are reacting immediately, without thought to whom or what is around us.

Because of the effort that goes into text creation, swearing in text is **not** done impulsively or without thought. A writer chooses language for a deliberate or **created effect** to provide information about:

- a character, the speaker, a subject, or a person; this could be in reference to personality traits, feelings or emotions, beliefs, behavior, religion, or culture
- the mood or atmosphere of the piece; is it suspenseful? tense? What is the effect on the listener or viewer?
- the **tone** of the piece; what attitude (sincere, insincere, friendly, aggressive, formal, informal ) do the words communicate about an issue addressed in the plot?

*Done freely or in an uncalled-for manner*

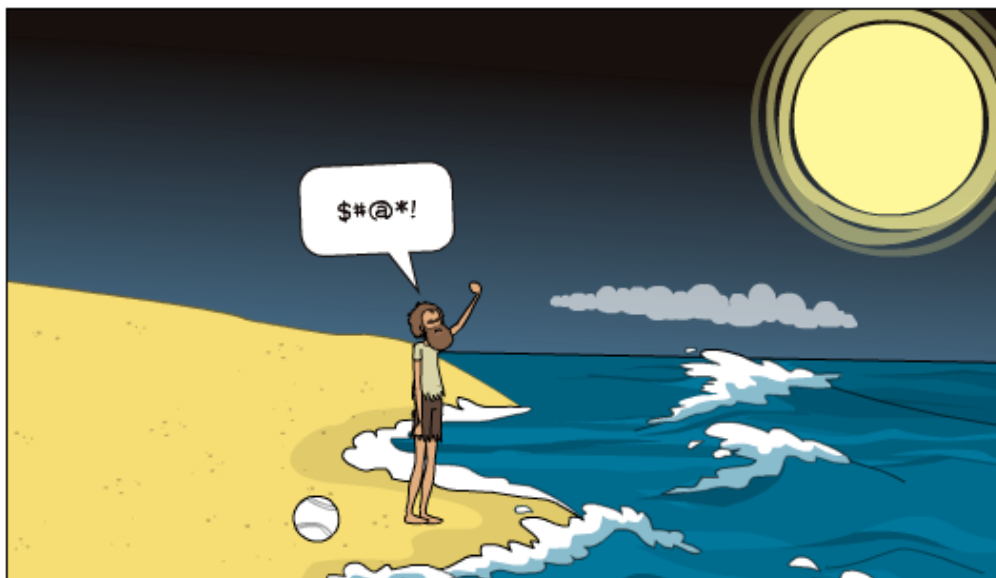
**However**, swearing is **not always** used in a deliberate way. Sometimes it is used **gratuitously** to “decorate” a conversation or song-lyric, or to act as unnecessary “filler”. It is important to be able to distinguish between a **deliberately chosen** swear with purpose and effect, and an impulsive swear with no effect or purpose.

### What about Me?

Not everybody uses vulgar language. The **context** in which it is said determines its effect.

## Whoops! Are there places or situations in which I shouldn't swear?

- Swearing should be avoided in public places, such as school (unless it is a topic of study), work, and formal settings. It's difficult to know who is listening and how they may react. Being disrespectful of others issues an invitation for others to be disrespectful towards you. Swearing in public has potential legal repercussions.
- For the same reason, swearing online should be avoided. Think about what is “public” and what is “private” online. A person who swears on another person's Facebook Wall is basically shouting for attention in a room full of strangers. Think about who your audience is and consider the kind of attention you invite to yourself. What impression do you want to make on people who don't know you?
- If feeling impulsive in a face to face, online, or texting situation, you would be wise to remove yourself from the situation before you say anything. Take a breather, and think about a calmer way to get your point across maturely, effectively, and respectfully. An inappropriate reaction is impossible to take back.
- Replace swear words in a written or spoken sentence with a more **appropriate word**. Effective communication entices people to read from beginning to end; swearing shocks a reader, and your message may be lost.
- **Consider** your intentions when speaking in various situations. Is your intent clear? Swearing can sometimes distract people from your true intentions or motives.
- Swearing can relieve pressure or stress, or give you a rebellious little thrill, but **don't swear at, or around, people**. This is the best way to avoid trouble altogether. If you must, swear at a field, a plant, into a pillow, in a vehicle (windows up!), in the middle of the forest, towards outer space, in a journal or diary, or a 1-party video game. Just don't be surprised when someone yells at you from the wilderness to watch your language!



## 3.1 Decode Series



### Assignment Instructions

1. Use the **3.1a graphic organizer** on [page 8](#) to examine the issue the protagonist faces in the text you chose in Time to Read .
2. Use the **3.1b graphic organizer** on [page 9](#) to examine a conflict that is similar to the issue the protagonist faces in the text you chose. Use a personal conflict of your own, or a conflict expressed by an artist in a song, narrative, or poem.

Ensure your selection (personal situation, song, narrative, poem) is appropriate for your reading audience before completing this task! Complete the **“Bleepin’ Bleep!” quiz** in the **Online Course Tools** or **Course Resource book** to evaluate its suitability.

3. Write a detailed paragraph that identifies the similarities or contrasts between the two conflicts you examined in the graphic organizers. Discuss if the solutions were similar or alike, and how. If applicable, how might you address the conflict differently in the future?
4. **Submit** your polished work in this workbook, or to the **3.1 Decode Series dropbox**.



**Assessment: Review** the rubric on [page 11](#) in this workbook to see how your work will be assessed.

## EXTRA HELP

1. If you have difficulty thinking of a situation for this assignment, consider one of the following ideas:
  - an argument, conflict, or difficulty with communication
  - an injustice you have experienced because of conflict
  - a conflict of friends, co-workers, or family members that you observed
2. Are you having difficulty thinking of a good song to use for this assignment? Here are a few suggestions:
  - “Somebody That I Used to Know” by Gotye
  - “The Thunder Rolls” by Garth Brooks
  - “If You Hate Your Friends, You’re Not Alone” by Pretty Girls Make Graves
  - “A Boy Named Sue” by Johnny Cash
  - “Better Man” by Pearl Jam
3. Check these relatively ad-free sites for songs or poems:
  - a. Lyrster: <http://www.lyrster.com>
  - b. Song Lyrics: <http://www.songlyrics.com>
  - c. Poems: <http://www.poetryinvoice.com/poems>
4. **View Lola’s 3.1 Decode Series** in the on [pages 54 to 57](#) to see her approach to this assignment.
5. **View Hassan’s 3.1 Decode Series** on [pages 58 to 61](#) to see another approach to this assignment.
6. If you are analyzing a song, narrative, or poem, base your observations on details in the text. Allowing your feelings to intrude on your analysis may cause your writing to be biased.



## 3.1 Decode Graphic Organizer

| 3.1a Decode Graphic Organizer  |  |
|--|--|
| <b>Chosen Text:</b>  |  |
| <b>Details of Conflict:</b><br><br>Summarize details of the incident and include: <ul style="list-style-type: none"> <li>• What conflict was encountered?</li> <li>• Where did the conflict occur?</li> <li>• What happened?</li> </ul>  |  |
| <b>Protagonist Details:</b> <ul style="list-style-type: none"> <li>• Describe details of who the protagonist is</li> <li>• How does the protagonist respond to the conflict?</li> <li>• Were any incorrect assumptions made? Explain.</li> <li>• What solution to the conflict is chosen?</li> </ul> |  |
| <b>How might critical thinking strategies have been applied to the conflict to ensure a positive outcome?</b> Enclose your response in the box below.  |  |
|  |  |









### 3.1 Decode Graphic Organizer (continued)

| 3.1b Decode Graphic Organizer  |  |
|--|--|
| <b>Chosen Text:</b>  |  |
| <b>Source of Text:</b>   |  |
| <b>Details of Conflict:</b><br><br>Summarize details of the incident and include: <ul style="list-style-type: none"> <li>• What conflict was encountered?</li> <li>• Where did the conflict occur?</li> <li>• What happened?</li> </ul>  |  |
| <b>Details about you or your chosen artist.</b> <ul style="list-style-type: none"> <li>• Describe details about who you are or who the artist is.</li> <li>• How did you or the artist respond to the conflict?</li> <li>• Were any incorrect assumptions made? Explain.</li> <li>• What solution to the conflict was chosen?</li> </ul> |  |
| <b>How might critical thinking strategies have been applied to the conflict to ensure a positive outcome?</b> Enclose your response in the box below.  |  |
|  |  |

**Write a detailed paragraph below** that identifies the similarities or contrasts between the two conflicts you examined in the graphic organizers. Discuss if the solutions were similar or alike, and how. If applicable, how might you address the conflict differently in the future?

### 3.1 Decode Series Assessment

| Value   | Graphic Organizer  | Explanation   | Conflict  |
|---|--|---|---|
| <br><b>Excellent</b>             | <input type="checkbox"/> Your <b>exploration</b> is <i>confident</i> .<br><input type="checkbox"/> You provide <i>precise support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified skillfully</i> .   | <input type="checkbox"/> Your <b>explanation</b> is <i>logical and convincing</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>skillfully organized and thought-provoking</i> .             | <input type="checkbox"/> Your <b>explanation</b> is <i>logical and convincing</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>skillfully organized and thought-provoking</i> .             |
| <br><b>Proficient</b>            | <input type="checkbox"/> Your <b>exploration</b> is <i>thoughtful</i> .<br><input type="checkbox"/> You provide <i>specific support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified capably</i> .  | <input type="checkbox"/> Your <b>explanation</b> is <i>thoughtful and clear</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>appropriately organized and engaging</i> .                     | <input type="checkbox"/> Your <b>explanation</b> is <i>thoughtful and clear</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>appropriately organized and engaging</i> .                     |
| <br><b>Satisfactory</b>          | <input type="checkbox"/> Your <b>exploration</b> is <i>straightforward</i> .<br><input type="checkbox"/> You provide <i>adequate support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified</i> .   | <input type="checkbox"/> Your <b>explanation</b> is <i>basic and ordinary</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>adequately organized and interesting</i> .                       | <input type="checkbox"/> Your <b>explanation</b> is <i>basic and ordinary</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>adequately organized and interesting</i> .                       |
| <br><b>Limited</b>              | <input type="checkbox"/> Your <b>exploration</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> You provide <i>imprecise or ineffective support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>developed inadequately</i> . | <input type="checkbox"/> Your <b>explanation</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>inconsistently organized and confusing</i> . | <input type="checkbox"/> Your <b>explanation</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>inconsistently organized and confusing</i> . |
| <br><b>Resubmission Needed</b> | Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.   |   |   |
| <b>TOTAL:</b> /50<br>=        %   | /15  | /15   | /20   |
| <br><b>Assessment</b>          | <b>Areas of strength:</b>  |   |   |
|   | <b>Might I suggest . . .</b>   |   |   |

## 3.2 Maintaining Integrity and Avoiding Plagiarism



### Time to Read

Read the following tutorials in your **Online Course Tools** or **Course Resource book** to prepare for the **3.2 Self-Assessment Quiz**.

- **Exploring Integrity**
- **Citing References: Where on Earth Did I Find This?**
- **The Goods: Finding and Using Good Information**

### 3.2 Self-Assessment Quiz: Maintaining Integrity and Avoiding Plagiarism

Complete the following quiz by checking the correct answer, based on tutorials about integrity and using resources. Check your answers with the key in the **Appendix** in this workbook. Contact your teacher to clarify information you do not understand fully.

1. Which of the following is a requirement if using a direct quotation from an outside source?
  - a. Cite the source and page number where you found the quotation.
  - b. Set the passage in quotation marks.
  - c. Choose a sentence, phrase, or passage that repeats what you stated previously.

☐ a and c      ☐ a and b      ☐ b only
2. Which of the following is an example of plagiarism?
  - a. Submitting a paper that you have already used in another course
  - b. Disagreeing with the source you have cited
  - c. Paraphrasing the source too closely

☐ c only      ☐ a, b, and c      ☐ a and c only

3. **Read** the following excerpt, or part, of the original text, “The Cure for Adam” by Bjorn MacDaddee in **Course Resource book** or **Online Course Tools**:



*Adam did not like his job. This was a fact. Other people his age could at least find one thing they liked about their jobs, but he could not. Mind you, he didn't try either. Every weekday at 4:30 pm. he would roll in from school to the restaurant, and put on his apron and dumb white cap.*

Read the following student paraphrase:

*Adam did not like his job. Unlike others, he would never even try to like it. Nothing about it appealed to him.*

**Which of the following observations about the paraphrase above is correct?**

- a. *Adam did not like his job* should be put inside quotation marks.
- b. The name of the author of the original text is not indicated.
- c. No reference is provided to cite the source.

☐ **a and c**      ☐ **a only**      ☐ **b only**

4. **Read** the following excerpt, or part, of the original text, “The Cure for Adam” by Bjorn MacDaddee **Course Resource book** or **Online Course Tools**:



*Adam was not happy about much, so by the end of his shift after a significant dose of Chloe and her insufferable joy, he was always really irritated. Everything that came out of her mouth annoyed him. She constantly tried to make conversation, asked annoying questions, told him random facts, or bad jokes.*

Read the following student paraphrase:

*According to Bjorn MacDaddee, it didn't matter if Chloe's intentions were good or not while in the workplace, as Adam was not a very positive person to begin with (1).*

**Which of the following observations about the paraphrase above is correct?**

- a. *Adam* should be inside quotation marks.
- b. The parenthesis **(1)** at the end is missing the author's name.
- c. The paraphrase is written accurately.

☐ **a and b**      ☐ **b only**      ☐ **c only**



5. Which of the following **requires** that you provide documentation of your sources?
- a. using factual information freely available from Internet, such as an e-zine, website, or periodical
  - b. stating information that can be found in several different reference sources (that is, the information is general knowledge)
  - c. including information from a podcast created by your friend
- ☐ a only      ☐ a, b, and c      ☐ a and c only
6. When listing source information, which components should you include (at minimum)?
- a. title of the work and name of the author or creator
  - b. page number on which you found the information
  - c. complete URL of an online site
  - d. date you accessed online information
  - e. list of images on the page
  - f. volume number, where applicable
  - g. paraphrased biography of the author
- ☐ a, b, c, d, e, f, and g      ☐ a, b, c, d, f, and g      ☐ a, b, c, d, and f

7. **Read** the following quotation from “The Cure for Adam”, from your **Online Course Tools** or **Course Resource book**.



*He cringed. There was that terrible question again. He was only in grade 11, and already, people had started asking him this, like, all the time. He was running out of ways to duck it, and he knew he'd have to figure it out, but man . . . Worse, that was the whole reason he had this crummy job to begin with. His parents insisted they were not paying for college, so he'd better start saving up enough money. They'd made it pretty clear that the minute he graduated, he was to be out of the house, off to college, and all sorted out, no questions asked.*

Paraphrase this passage in the space below:

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8. After completing the self-assessment quiz, note challenging questions and review the readings to find correct answers. Contact your teacher to discuss information you do not understand before you move to the next activity. Review this material before taking Exam One.

# The Outsider

**Alienation**  
is defined as  
isolation from  
people, groups  
or activities in  
which one should  
be involved  
because of not  
being accepted  
or welcomed.

To speak **figuratively**  
is to refer to  
something with  
speech that is  
complicated or  
abstract (using  
metaphors,  
similes, and  
other figures of  
speech) and not  
direct. ("I'm so  
hungry I could  
eat a horse.")

To speak **literally**  
is to speak  
directly and  
exactly what is  
meant. ("I'm so  
hungry I could  
eat a sandwich.")

## On the Margins: Considering the Concept of *The Outsider*

Loose-leaf or lined writing paper often has margins on the left and right sides to confine our writing and doodles to a designated area on the page, which keeps our teachers happy. These left and right columns are usually off limits or outside our focus, and most people strive to squeeze writing between them.



The idea of margins is also a metaphor of daily life. Most people stay in the "centre of the page" in life, but every so often, someone strays outside the margins of society, to *the fringe* or the edge of life. Reasons for this include personal choice, actions, **alienation**, exclusion, misfortune, dysfunction, popularity, avoidance of societal norms, and being voiceless (**figuratively** or **literally**).

Although existing in the margins of a culture, population, movement, or faith is a different path, it is not necessarily a negative one. Such a life can occur because of differing opinions or viewpoints and it can be very positive. However, it can also be a place of complete ambiguity, or a gray area! Great leaders, artists, writers, and even comic book heroes have existed on margins outside of their society's perception of "normal".

In the following assignment, you will research to find information, understanding, and knowledge about a movement, culture (or sub-culture), or person you do not know. Perhaps, your discovery might surprise or shock you! Maybe, you will need to share it with others! Often, the best and most memorable learning experiences are those you encounter when you take a risk by exploring the unfamiliar.

## Time to Read



When composing written work of any kind, it is important your communication is clear and easy to understand. Learning and understanding proper sentence construction, use of punctuation and what kind of errors can blur communication is vital to enhancing writing skills.

**Read** the following pages below in your *Communicate!* textbook to prepare for a graded quiz.

- “Editing, Style, Grammar, and Usage”, [pages 75 to 80](#)
- “Sentence Fragments”, [page 83](#)
- “Run-On Sentences”, [page 84](#)
- “Misplaced Modifiers” and “Awkward Sentences”, [pages 85 to 86](#)



### 3.2.1 Spelling and Grammar Quiz

View the following sentences and determine whether they are correct sentences, fragments, or run-on sentences. Correctly re-write any incorrect sentences.

**/2 marks**

1. Have you forgotten your promise to help Aunty Judy tomorrow?

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**/2 marks**

2. Jason, who has been a great swimmer since he was in Junior High School.

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**/2 marks**

3. As a result of the defensive driving course, Dan and Ted were confident they could navigate winter driving safely.

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**/2 marks**

4. Because the new coach didn't know what had happened last year.

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**/2 marks**

5. Ben is doing well in his game, Allan is doing badly.

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Fix the following sentences containing misplaced modifiers. Add one or two words where necessary.

- /2 marks**     6.    Jordana sat silently watching for the bus to arrive **in a raincoat**.

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- /2 marks**     7.    It stung so much that I squealed like a pig **almost**.

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- /2 marks**     8.    Sailing over the foul line, **the crowd went wild**.

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- /2 marks**     9.    Filling up and leaking over the brim of the cup, **the coffee mug was overflowing**.

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Indicate the misspelled word(s) in each of the following sentences and provide the correct spelling for the context of the sentence.

- /2 marks**     10.   The Paulsons immigrated from Ireland.

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- /2 marks**     11.   Sara lost marks in her assignment for not sighting evidence correctly.

---

- /2 marks**     12.   One should brake accept in icy conditions.

---

- /2 marks**     13.   The complement was not well recieved, because her hair was turly messy.

---

Indicate and correct all the incorrectly spelled words in the following paragraph:

- /7 marks**      14. His belief was that he could enjoy his love of boat raceing to a very old age. His atitude was the happyiest of anyone I've ever known. He just took life's problems very casualy. Nothing had the affect of disscomfort –not even almost crashing a speed baught.

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Paraphrase the following quotations in your own words, using two to three sentences:

- /3 marks**      15. “Fish have several characteristics that enable them to gather their food. Their swimming ability helps. They have highly developed senses of smell , sight and touch. Their method of breathing through their gills to oxygenate also aids them. “ Goldie Finna

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**/3 marks**

16. “Work is good for people. It stimulates them physically, intellectually, and emotionally. People who work are healthier than people who don’t work. Our bodies are kept active and fit when we work. Even sitting at a desk can keep a person physically fit by improving posture and circulating blood. Just as the body does not lie dormant during work, neither does the mind. Work—whether physical or intellectual—makes the difference between just being alive and living our lives to the fullest.” Sheryl Manta

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**/3 marks**

17. “One final point should be made. Although genealogy can be an absorbing and rewarding hobby, we should be wary of taking it too seriously. It may be fun to know who our ancestors were and where they came from, but we must not let this lead to an obsessive fascination with ourselves and our roots. What really matters is that we are able to deal effectively with the problems that face our society today. Enjoy tracing your family tree as a hobby, but remember it is just that—a hobby.” -William Defers

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Note whether the sentences below are correct or not. Suggest the correct word(s) to use if the sentence is incorrect.

- /2 marks** 18. It was my gigantic lollipop, not theres.

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- /2 marks** 19. "I'll be home in a minute; their meeting me they're," I said to my mom.

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- /2 marks** 20. Why blame the children if it's not there fault?

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- /2 marks** 21. I'm not going to be there when that time comes.

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- /2 marks** 22. The cat arched its back under my hand as if to say, "yes, pet me their."

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**/52 TOTAL MARKS** How did you do with these questions? If you had trouble, be sure to review punctuation, grammar and spelling information in either your **Communicate!** textbook or the **English Language Arts Handbook**. You may wish to look in the **Appendix** of each under the terms "spelling", "punctuation", "sentence structure", and "paraphrase."

**Comments:**

## 3.3 Investigating the Outsider

### Assignment Instructions

In this assignment, you will be researching an outsider of your choice by examining and answering four depth questions.

1. After reading the literature in “Time to Read” and viewing the images provided, look at the following texts about outsiders in society. To easily view these online, log into your course and go to this page in the online content.
  - Video: What It’s Like to Be an Outsider  
<http://bit.ly/1Nu9hWz>
  - Article: On Being the Outsider  
<http://bit.ly/2aVrQJZ>
  - Video: To This Day  
<http://bit.ly/Jy1aPv>
  - Article: Creators Live on the Fringe  
<http://bit.ly/2aAYXjl>
2. Choose a specific individual or group that would be considered “outsiders” and explore why some people choose to live beyond the margins of society, as well as what effects being forced into an outsider role can have on an individual. Remember that we are all different from others in some way; please present your opinions in a respectful manner. Use the Brainstorming section in the worksheet to plan your response. You can create a mind map, an outline, or whatever format helps you organize your ideas.
3. Choose four questions from the list in the worksheet to focus your investigation and then complete the Depth Questions Chart based on what you know now and what you find in your research.
4. Select a format for your presentation where you put your research together into a **paragraph, script, blog, slide presentation, infographic, or oral commentary**.



**Assessment: Review** the rubric on [page 35](#) in this workbook to see how your work will be assessed.



1. **View Toby's 3.3 Investigating the Outsider** in the [Appendix](#).
  2. **Read** the following selections in *Between the lines 11* for research ideas.
    - “Fear”, a short story by Anne Frank, [page 4](#)
    - “Nipikti the Old Man Carver” a short story by Alooook Ipellie, [page 17](#)
    - “Up Where She Belongs”, an interview by Kathy Ulliyott, [page 72](#)
    - “The Phenomenon: Pele”, a profile by Henry Kissinger, [page 82](#)
    - “The Ordinary Superstar: Wayne Gretzky”, a profile by Ken Dryden, [page 86](#)
    - “The Nature of David Suzuki”, a profile by Jerry Buckley, [page 96](#)
    - “Rick Hansen: Still in Motion”, an interview by Cam Tait, [page 101](#)
    - “Mother Theresa: An Exemplary Life”, an editorial, [page 105](#)
    - “D.B. Cooper”, a true crime story by Max Haines, [page 120](#)
  3. Alternative Investigative Questions: Instead of choosing Depth Questions on the next page, present information from your research as an interview in which your "outsider" responds to the following questions:
    - a. Who are you and where are you from?
    - b. What is it that sets you apart from the mainstream population or majority? Please describe this in detail.
    - c. Are your experiences negative or positive? Please describe these.
    - d. What are 3 or 4 accurate characteristics describing your differences from others?
    - e. What are your goals or aspirations? How will you achieve them?
- If** you choose this option, indicate this in the assignment so the marker is aware.

### 3.3 Investigating the Outsider

#### Brainstorming

After reading and viewing the texts provided, use this space to record your thoughts on your chosen outsider(s). You can create a mind map, an outline, or a format of your choice.



## Research

1. The outsider (or group of outsiders) I am exploring is/are . . .

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2. He or she is considered an outsider because . . .

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3. This topic is significant to me because . . .

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## Depth Questions for Investigating your Chosen Outsider

Choose **four** of the following questions to help you investigate your topic.

1. In which environment is your subject located (in society, in the world)?
  - What makes your subject an outsider in his or her environment (school, work, personal life)?
2. What are five key identifying qualities of your outsider? (Remember to strive for accuracy and avoid listing an assumption as a trait.)
3. Who is a famous example of this kind of outsider? What sets him or her apart?
4. How was your outsider regarded in the past compared to how he or she is regarded now?
5. What kinds of literature, music, politics, fashion, or art are associated with this idea of an outsider? Provide details.
6. How does age, gender, sex, sexuality, or cultural identity affect this kind of outsider?
7. Is this idea of outsider a self-imposed status or a status imposed by others?
  - If it is self-imposed, what might an individual choose to live on the margins?
  - If it is imposed by other, what effects does this outsider experience as a result?
8. What are common stereotypes (if any) made about this outsider? (Investigate a few, and provide information about how these stereotypes are inaccurate or unfair.)

## Your Four Depth Question Charts

- Write down the four depth questions you have chosen to explore in the chart below.
- In “What I Know Now”, answer your questions based on the knowledge you currently have. The only source you need to refer to here is your head!
- In the “My Research” column, write down your notes from your research. Try to find at least three points that answer your depth question. You may paraphrase (i.e. rewrite what you find in your own words) or use direct quotations (but be sure to use quotation marks).
- Write down your sources in the final column. Provide the URL if you used a website and use the proper formatting for other sources.

**Depth Question #1:****What I Know Now:****My Research Notes:****Source(s):**

|                           |
|---------------------------|
| <b>Depth Question #2:</b> |
|                           |
| <b>What I Know Now:</b>   |
|                           |
| <b>My Research Notes:</b> |
|                           |
| <b>Source(s):</b>         |
|                           |

**Depth Question #3:****What I Know Now:****My Research Notes:****Source(s):**

|                           |
|---------------------------|
| <b>Depth Question #4:</b> |
|                           |
| <b>What I Know Now:</b>   |
|                           |
| <b>My Research Notes:</b> |
|                           |
| <b>Source(s):</b>         |
|                           |











## Putting it All Together (continued)

This image shows a single page 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.

## Putting it All Together (continued)

[illegible]

### 3.3 Investigating the Outsider Assessment

| Value   | Brainstorming   | Research  | Presentation   |
|---|---|---|--|
| <br><b>Excellent</b>             | <input type="checkbox"/> You provide a <i>thorough mind map</i> with <i>precise details</i> about chosen literature and visuals.<br><input type="checkbox"/> You identify <i>clearly</i> the <b>significance</b> of your topic and <i>specific focus</i> for your research. | <input type="checkbox"/> You provide <i>significant resources</i> with information about your topic.<br><input type="checkbox"/> You <b>paraphrase</b> information <i>skillfully</i> .<br><input type="checkbox"/> You document <b>sources</b> <i>thoroughly and accurately</i> .     | <input type="checkbox"/> You present <i>thoughtful ideas</i> about the outsider <i>skillfully</i> .<br><input type="checkbox"/> Your ideas are <b>unified</b> <i>engagingly</i> .<br><input type="checkbox"/> You demonstrate <i>impressive understanding</i> of and <b>respect</b> towards outsiders.       |
| <br><b>Proficient</b>            | <input type="checkbox"/> You provide an <i>informative mind map</i> with <i>sufficient details</i> about chosen literature and visuals.<br><input type="checkbox"/> You identify the <b>significance</b> of your topic and a <i>sensible focus</i> for your research.       | <input type="checkbox"/> You provide <i>appropriate resources</i> with information about your topic.<br><input type="checkbox"/> You <b>paraphrase</b> information <i>clearly</i> .<br><input type="checkbox"/> You document most <b>sources</b> <i>accurately</i> .                  | <input type="checkbox"/> You present <i>clear ideas</i> about the outsider <i>effectively</i> .<br><input type="checkbox"/> Your ideas are <b>unified</b> <i>effectively</i> .<br><input type="checkbox"/> You demonstrate <i>appropriate understanding</i> of and <b>respect</b> towards outsiders.         |
| <br><b>Satisfactory</b>          | <input type="checkbox"/> You provide a <i>basic mind map</i> with <b>details</b> about chosen literature and visuals.<br><input type="checkbox"/> You identify a <i>general focus</i> for your research.  | <input type="checkbox"/> You provide <i>sufficient resources</i> with information about your topic.<br><input type="checkbox"/> You <b>paraphrase</b> information <i>adequately</i> .<br><input type="checkbox"/> You document <b>sources</b> with <i>minor errors</i> .              | <input type="checkbox"/> You provide a <i>general idea</i> about the outsider <i>clearly</i> .<br><input type="checkbox"/> Your ideas are <b>unified</b> <i>adequately</i> .<br><input type="checkbox"/> You demonstrate <i>basic understanding</i> of and <b>respect</b> towards outsiders.                 |
| <br><b>Limited</b>             | <input type="checkbox"/> You provide an <i>incomplete mind map</i> with <i>few details</i> about chosen literature and visuals.<br><input type="checkbox"/> You identify a <i>vague or confusing focus</i> for your research.   | <input type="checkbox"/> You provide <i>insufficient or irrelevant resources</i> with information about your topic.<br><input type="checkbox"/> You <b>paraphrase</b> information <i>inadequately</i> .<br><input type="checkbox"/> You document <b>sources</b> <i>inaccurately</i> . | <input type="checkbox"/> You provide a <i>vague or undeveloped idea</i> about the outsider.<br><input type="checkbox"/> Your ideas are <i>disorganized or confusing</i> .<br><input type="checkbox"/> You demonstrate <i>confused or vague understanding</i> of and little <b>respect</b> towards outsiders. |
| <br><b>Resubmission Needed</b> | Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.  |   |  |
| <b>TOTAL:</b> /50<br>=        %   | /10   | /20   | /20  |
| <br><b>Assessment</b>          | <b>Areas of strength:</b>   |   |  |
|   | <b>Might I suggest . . .</b>  |   |  |

# Writing about Visuals

Information about visuals is transmitted in a various ways. Recall that visual elements give information about meaning or theme, and context. These are qualities that can be sleuthed with some critical thinking about what we see.

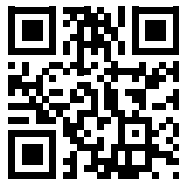
Activities to this point have outlined several strategies and approaches you may consider when you write a **visual response**.



## Time to View

View the following video by scanning the QR code with your cell phone or accessing the enclosed link.

### Visual Literacy in the Classroom



<http://bit.ly/1qK4Wu2>

## A visual response is a unified piece of writing that . . .

- identifies details in the image that contribute to ideas
- identifies visual elements in the image that contribute to ideas
- states the theme of the image in your own words, with specific support

## In addition, a visual response also requires evidence that . . .

- you can present your idea of theme clearly in an introductory paragraph
- you can discuss, in one to three organized paragraphs, details in the image to support your theme
- you can explain in a concluding paragraph how your idea is relevant to your peers, community, and society

## Plotting, Planning, Mapping, and Scheming for Writing

When you are faced with constructing a written response of any kind, planning or mapping a direction before you start to write is a good idea.

A plan is like a blueprint. Often, in professions of design, construction, creation, or invention, a blueprint is required before any actual “building” materials are even touched. The reasoning is simple: We plan to ensure we do not encounter problems or make irreversible mistakes in the actual process. We plan to ensure we have the right materials as well as the right amount of supplies, money, or equipment.

Most importantly, planning ensures good preparation and anticipation of how a process or product should unfold. In a creative trade or profession, often, a blueprint is the determiner of whether a project is viable or even possible! This saves time, money, and resources. Imagine building a house and finding out afterwards that you forgot to put in a bathroom . . . Oops! Costly mistake!

In writing, whether simple paragraphs or longer responses, planning is important for similar reasons. Planning and brainstorming save time in the actual process of writing, too, because a good plan acts as a clear map or guide to follow while writing. Planning is the time for all major decisions about **content** and **organization**.



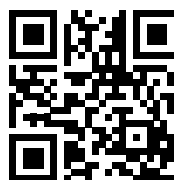
**Main idea, supporting ideas and supporting details and/or evidence constitute content in longer written responses. Structure is also important (how it is organized and presented).**

**Organization** reduces confusing moments for your reader, but it also reduces confusing moments during writing. A key component in organizing a visual response is keeping ideas and supporting evidence clear and well-ordered.

### Time to View

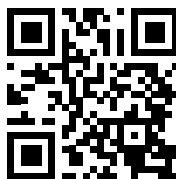
**Read** and/or **view** the following tutorials by using the QR codes or visiting your online course content.

- Mindmapping and How to Draw a Mind-Map



<http://bit.ly/1WUbGnl>

- How to Draw a Mindmap



<http://bit.ly/1ONRbR0>

#### Communicate!

- “Editing, Style, Grammar, and Usage”, [pages 75 to 80](#)
- “Sentence Fragments”, [page 83](#)
- “Run-On Sentences”, [page 84](#)
- “Misplaced Modifiers” and “Awkward Sentences”, [pages 85 to 86](#)

#### Online Course Tools or Course Resource book

- [Writing an Outline or Planning](#) tutorial



## Visual Response Planning

When starting to plan a visual response it is important to follow these steps.

1. Brainstorm.
  - a. Look at the image and pick out all the ideas you can (big and small) from the clues that the visual elements provide.
  - b. Record these observations on scrap paper. The more you brainstorm, the more likely it is you will have a better understanding of the image and what the artist is trying to communicate. Examine and organize all the ideas you find.
  - c. Use a “What/So What/Now What” chart to help analyze the image or to deepen your own brainstorming.
2. Note all the ideas that seem the most important to the overall meaning or message of the image. Check to ensure you can **support** those ideas with details from the picture (i.e. “I can tell this image is about peace, because the two figures are shaking hands, which is an expression of unity.”)
3. Next, you will need to plan and put together an outline to write your essay with. Go to your assignment planning area or use a scrap piece of paper to start this. Consider using a mind map or a linear outline to organize your ideas.



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## Planning and Writing an Outline for the Visual Response

Structurally, a visual response should always contain the following elements, no matter how you write your outline, and later, your written visual response: Introduction, body paragraphs (at least 2), and a conclusion.

### A. Introductory paragraph

- a. Hook sentence
- b. Brief description of image (what's going on, what is the medium (photo, painting, etc.), what are the colours like (black and white? colour?), what the overall mood is (serious subject matter? Political? humorous?).
  - *The goal behind this description is to give your reader a good idea of what the image looks like so they have some idea of what you will be discussing in your body paragraph(s).*

c. Thesis statement/main theme of image

- *You will be discussing the main idea or theme of your image. This is the main idea that will guide your entire response.*
- *When thinking about what the theme of the image is, consider what the text creator is trying to communicate. What is the main idea or observation they are making about humanity, through this image?*
- *Your thesis statement that contains the main theme of the image should be 1-2 sentences long. You should be able to pull 2-3 main discussion ideas from this thesis statement, to discuss in your body paragraphs.*

## B. Body Paragraph(s)

Visual responses can have as many body paragraphs as desired, though it is suggested to try and have at least two. This means you will need two discussion ideas that relate to the image and your thesis. *The goal of the visual response is to support your prediction of the image's theme. When choosing your discussion ideas, keep this in mind. Organize body paragraphs carefully (one discussion idea per paragraph).*

a. Body Paragraph 1

- Introduce topic sentence (discussion idea 1)
- Explain the idea clearly
- Indicate how this idea is supported by the image
- Clearly explain the details of the image and how they support the idea
- Some students may take this point to connect a personal experience that connects in **addition** (from the “So What” section of the chart) to this idea--this is optional.
- Concluding sentence (wrap up your first idea)

b. Body Paragraph 2 (3, 4, etc.)

- Introduce topic sentence (discussion idea 2)
- Explain the idea clearly
- Indicate how this idea is supported by the image
- Clearly explain the details of the image and how they support the idea
- Some students may take this point to connect a personal experience that connects in addition (from the “So What” section of the chart) to this idea—this is optional.
- Concluding sentence (wrap up your second idea)



## C. Concluding Paragraph

- a. Lead-in sentence for conclusion
- b. Review and briefly summarize your discussion ideas
- c. Re-emphasize your main idea or thesis

- *Note: do not simply repeat your thesis. Re-emphasizing your thesis is your opportunity to give your thesis more depth, now that the support for it has been discussed (in body paragraphs). When re-emphasizing your thesis, you should answer this question: Why is my main idea more significant now that you (the reader) viewed my discussion?*

- d. Connect your thesis to the world you live in. Why is this message important, or why should it be important to humanity?

- *This is your chance to leave your reader with something thought-provoking to consider when they put your essay down. What do you want them to think about as they walk away, in relation to this image and your discussion?*

## Example of a Visual Response Outline

### A. Introductory paragraph

- a. Hook sentence

*“A simple hello could lead to a million things,” by Anonymous*

- b. Brief description of image
  - *silhouettes of two male statues shaking hands on top of a hill or a mountain*
  - *Colourful clouds and the sun going down behind them.*

- c. Thesis statement/main theme of image:

*Settling differences peacefully can result in positive benefits for all parties involved*

*Tip: If you did a “What? So What? Now What?” Chart, you would look in the “Now What” section to find this, or find ideas to help form your main idea of theme for the image.*



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## B. Body Paragraph(s)

Visual responses can have as many body paragraphs as desired, though it is suggested to try and have **at least** two. This means you will need two discussion ideas that relate to the image and your thesis.

### Body Paragraph 1

- *Establishing clear communication is important*
- *Talking things through is more beneficial than violence*
- *The two statues face each other, which implies a readiness to communicate, whether with physical or verbal communication.*
- *They don't carry weapons or armour, and look like normal men who might share a common goal, like communicating with one another, as they are in close proximity.*
- *Optional support from personal experience: In my own experience, I know that establishing clear communication is important as I've had a few run-ins with my father when we've been grouping cattle. If I don't follow his instructions exactly, I'm likely going to get hurt by a rogue yearling or two. This means I have to listen to him carefully before we even get into the pen.*
- *It is communication that paves the way for agreements or compromises to be possible between troubled parties.*

#### b. Body Paragraph 2 (3, 4, etc.)

- *Agreement can take the form of compromise*
- *Considers what's in the best interest of both parties, and works to achieve the goal, despite differences*
- *Each are on different levels, which could mean two different perspectives are held regarding an issue. One man is standing on two straight legs, while the other man is straightening to do the same, which perhaps implies they have reached a common goal in their compromise. This, and the handshake in the image, confirm a positive resolution, as the handshake is a symbol of having made an agreement and commitment that is beneficial to both.*
- *Optional support from personal experience: I have had to compromise in my life to solve many disagreements. When I got my driver's licence I needed to have the probation "n" on one of the vehicles our family owns. I wanted to have it on the truck that my Dad drives because it's awesome, but I had to compromise and put it on the Toyota Corolla because my Dad is out of town so much. Not as cool, but I get more driving time. It was a good agreement, in the end.*
- *Compromise can happen even if two parties vary in their perspectives, if both are willing to put the time and commitment in.*

## C. Concluding Paragraph

a. Lead-in sentence for conclusion

- *Peace is not always as easy as a spoken conversation between two willing participants.*

b. Review and briefly summarize your discussion ideas.

- *It is possible though, if all sides of a conflict stay open in both communication and their willingness to cooperate.*

c. Re-emphasize your main idea or thesis

- *The positive benefits of creating and maintaining peace through communication and compromise can be long-lasting and powerful.*

d. Connect your thesis to the world you live in. Why is this message important, or why should it be important to humanity?

- *Choosing to speak thoughtfully and be empathetic of others when trying to solve a conflict is crucial to affecting peace and positivity for all people involved. The minute that judgement, ignorance or assumptions become involved, is the minute that communications will erode or suffer a breakdown. Even the smallest miscommunication can be solved by merely speaking openly and compromising, but it must be we ourselves that affect this change around us. In the words of Mahatma Ghandi, "be the change you want to see."*

## 3.4 Visual Response: Plan

### Assignment Instructions

In this assignment, you will be analyzing one or two images on [page 45](#) of your workbook, in order to identify ideas about theme within. This analysis will help you plan a Visual Response outline to be submitted. In the second part of Module 2, you will submit a revised outline and rough draft for preview to your lead teacher, and later, submit a polished copy of your written visual response.

1. **Analyze** your chosen visual(s) from the Assignment Visuals tab. The analysis should include:
  - a detailed and completed "What? So What? Now What?" chart with possible ideas for your response supported with details
  - a statement of theme
2. **Plan** your visual response and compose a mind-map or outline to submit to the dropbox. Your plan should include:
  - indications of how you will introduce your topic and idea of theme in your introductory paragraph.
  - Decisions about content ideas/supporting details and outlining of the body paragraphs
  - An effective outlined conclusion for your response.

**Submit** your polished work in this workbook or to the **3.4 Visual Response: Plan** dropbox.



**Assessment: Review** the rubric on [page 48](#) in this workbook to see how your work will be assessed.

## EXTRA HELP



1. **View/Read** the readings and the **Visual Response Planning & Outline** tutorial in your **Online Course Tools**.
2. **Choose** an appropriate planning template from the **Writing Outlines or Planning** tutorial on **pages 37-41** in this workbook and organize details from your exploration for a plan for your visual response assignment in Workbook 4.
3. **View Hailey's 3.4 Visual Response Plan** in the **Appendix** on **pages 73 to 75**.



### 3.4 Visual Response: Plan

Examine the four images (A to D) below. What ideas and impressions about theme does each image suggest to you?



After applying the “What? So What? Now What?” strategy to analyze visuals for complex ideas, complete a plan of your response. Space for your plan is provided on the following page.

### 3.4 Visual Response: Plan (continued)

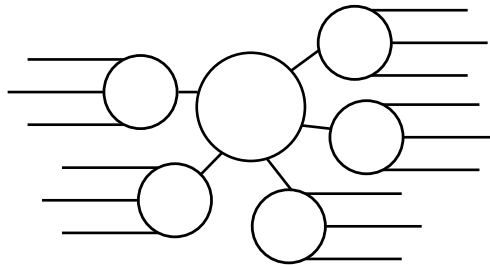
Fill out the chart below with an analysis of your chosen image.

| What? So What? Now What?   |  |
|--|--|
| <b>What?</b> <ul style="list-style-type: none"> <li>• details</li> <li>• events</li> <li>• effects</li> <li>• ideas</li> </ul> | <p>Consider the <b>image</b>:</p> <ul style="list-style-type: none"> <li>• What details and ideas are communicated in this image?</li> <li>• What ideas do you get from key visual elements of this image?</li> <li>• What visual effects specific to this text support your ideas?</li> <li>• What is your initial prediction of the text creator's message about humanity?</li> </ul>  |
| <b>So What?</b> <ul style="list-style-type: none"> <li>• Personal connection</li> <li>• Different perspective</li> </ul>       | <p>Explore the relevance of the image to <b>you</b>:</p> <ul style="list-style-type: none"> <li>• How do you relate personally to the ideas in this image, or how has this image affected you?<br/> <i>(What memories or experiences did this image trigger? What connection did you make with the experiences of people you know? What connection did you make with other texts you have read?)</i></li> </ul>  |
| <b>Now What?</b> <ul style="list-style-type: none"> <li>• Societal connection</li> <li>• Universal effect</li> </ul>           | <p>Explore relevance of the image to society or <b>the world</b>:</p> <ul style="list-style-type: none"> <li>• How are the image's ideas relevant in the world today?<br/> <i>(How are these ideas unfolding in the world around us? Where are they occurring? When? Why?)</i></li> <li>• Are the issues important to all people?<br/> <i>(If so, in what way are they important? Who may be affected by these issues?)</i></li> </ul> <p><i>Write your final thoughts about the theme(s) you've arrived at in a summary in this box. Remember, a theme statement is only 1-2 sentences in length.</i></p> |



### 3.4 Visual Response: Plan (continued)

Present your plan for your visual response on this page. If more space is required, please attach extra pages.



#### Outline

##### I. Introduction

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

##### II. Idea 1

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_







##### III. Idea 2

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

##### IV. Conclusion

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

### 3.4 Visual Response CHART and PLAN Assessment

| Value   | Analysis Chart  | Plan   |
|---|---|--|
| <br><b>Excellent</b>             | <input type="checkbox"/> You provide a <i>perceptive</i> understanding of <b>visual elements</b> .<br><input type="checkbox"/> You provide a <i>thorough</i> <b>understanding</b> of personal and societal relevance of message in the visual.          | <input type="checkbox"/> You provide a perceptive idea of <b>theme</b> in the image.<br><input type="checkbox"/> You provide a <i>skillful</i> <b>organization</b> of ideas.<br><input type="checkbox"/> You provide <i>purposeful</i> <b>supporting details</b> to defend a main idea.  |
| <br><b>Proficient</b>            | <input type="checkbox"/> You provide a accurate understanding of <b>visual elements</b> .<br><input type="checkbox"/> You provide <i>significant</i> <b>understanding</b> of personal and societal relevance of message in the visual.                  | <input type="checkbox"/> You provide a <i>well-considered</i> idea of <b>theme</b> in the image.<br><input type="checkbox"/> You provide an <i>effective</i> <b>organization</b> of ideas.<br><input type="checkbox"/> You provide <i>well-defined</i> <b>supporting details</b> to defend a main idea.                                      |
| <br><b>Satisfactory</b>          | <input type="checkbox"/> You provide a <i>basic</i> understanding of <b>visual elements</b> .<br><input type="checkbox"/> You provide an <i>adequate</i> <b>understanding</b> of personal and societal relevance of message in the visual.              | <input type="checkbox"/> You provide a <i>conventional</i> idea of <b>theme</b> in the image.<br><input type="checkbox"/> You provide an <i>appropriate</i> <b>organization</b> of ideas.<br><input type="checkbox"/> You provide <i>clear</i> <b>supporting details</b> to defend a main idea.  |
| <br><b>Limited</b>              | <input type="checkbox"/> You provide <i>little</i> understanding of <b>visual elements</b> .<br><input type="checkbox"/> You provide an <i>incomplete</i> <b>understanding</b> of personal and societal relevance of message in the visual.             | <input type="checkbox"/> You provide a <i>vague</i> or <i>uncertain</i> idea of <b>theme</b> in the image.<br><input type="checkbox"/> You provide an <i>uncertain</i> or <i>confused</i> <b>organization</b> of ideas.<br><input type="checkbox"/> You provide <i>inappropriate</i> or <i>unclear</i> <b>details</b> to defend a main idea. |
| <br><b>Resubmission Needed</b> | <input type="checkbox"/> You provide <i>little</i> or <i>no</i> understanding of <b>visual elements</b> .<br><input type="checkbox"/> You provide little or <i>no</i> <b>understanding</b> of personal and societal relevance of message in the visual. | <input type="checkbox"/> You do not identify an idea of <b>theme</b> in the image.<br><input type="checkbox"/> Your <i>lack of</i> <b>organization</b> causes confusion.<br><input type="checkbox"/> You provide <i>few</i> <b>details</b> to defend a main idea.  |
| <b>TOTAL: /20</b><br><b>= %</b>   | <b>/10</b>  | <b>/10</b>   |
| <br><b>Assessment</b>          | <b>Areas of strength:</b><br><br>   |  |
|   | <b>Might I suggest . . .</b><br><br>  |  |

# **CONGRATULATIONS!**

## **You have completed Workbook 3 in Module 2!**

**Use this time to give your stupendous self a pat on the back, and double-check to ensure you have submitted all the required assignments for this module.**

### **Tag Space**

Have you any questions, comments, concerns or thoughts to share about this Workbook, or life in general? To leave your marker a question, a rant, a picture, a random thought or comment, take advantage of the tag space below! Remember that if you have missed submitting any sections for marking, you will be asked to resubmit the assignment again.





## Appendix

### Targeted Course Learning Objects

1. You will assess the potential of understandings, interpretations and positions on ideas and issues communicated by literature and other texts, by connecting your own and others' explorations, and by exploring additional aspects of these texts.
2. You will experiment with various strategies, activities and resources to explore ideas, observations, opinions, experiences and emotions.
3. You will identify and consider personal, moral and ethical perspectives, as well as cultural perspectives, when studying literature and other texts. You will reflect on and monitor how perspectives change as a result of interpretation and discussion.
4. You will reflect on and describe strategies to evaluate information sources for credibility, bias and quality. You will select, monitor and modify strategies as needed to evaluate sources and detect bias.
5. You will form generalizations by integrating new information with prior knowledge.
6. You will understand the concept of convention and apply it to oral, print and multimedia text forms when appropriate.
7. You will establish a focus for text creation and communicate scope by framing an effective controlling idea or describing a strong unifying effect.
8. You will assess relationships among controlling idea, supporting ideas and supporting details. You will strengthen these relationships as needed to enhance the unity of texts.
9. You will explain how selected works of literature and other print and non-print texts convey, shape and at times, challenge individual and group values and behaviors.
8. You will assess relationships among controlling idea, supporting ideas and supporting details. You will strengthen these relationships as needed to enhance the unity of texts.
9. You will explain how selected works of literature and other print and non-print texts convey, shape and at times, challenge individual and group values and behaviors.

### 3.1 Decode Series

## I Think; Therefore, I Am!

### Critical Thinkers . . .

. . . want to learn how to keep lines of communication open, and wish not to make the same communication mistakes

. . . embrace new challenges and are not complacent about learning new things. They are open to trouble-shooting, innovation, and growth

. . . do not accept information without thinking critically about it first, no matter how traditional, well-known, or well-established it is

. . . embrace change and challenge. They try to keep their ideas relevant to their experiences, knowledge, and present

. . . do not make uninformed choices or decisions

. . . value organization, focus, and problem-solving

. . . are tolerant of views that differ from their own while being aware of their own biases. They can empathize with other perspectives

. . . apply reason and evidence to thinking, are alert to problematic situations, and try to anticipate consequences

. . . put effort into critically filtering information around them to see and understand assumptions being made

. . . are aware of stereotypes about people and do not make judgments based on what their peers think, only on what they know to be true (or untrue) after careful thinking

. . . trust their own reasoning skills, but will look for other perspectives as sources of information if they are unsure (but question their sources carefully!)

. . . understand that things are not always “black and white”, and are comfortable with “gray areas”. They are aware that often there are multiple acceptable solutions to any one problem

. . . always look for the “best” knowledge or information



## What's the Nature of the Issue? Types of Conflict

**Man vs. Man** is a conflict that involves one person opposing another. This can be a single person in opposition to one other person, but it could be bigger in scale or based on actions and/or creations of man. A war or a scenario where bullying is occurring are examples of man vs. man. A man fighting a robot would be “man vs. man” because the robot was made by humans.

**Man vs. Nature** is a more common conflict popular in movies or non-fiction texts and even the news. “Nature” is anything that is not man-made that causes conflict. Commonly, this is conflict arising with animals, extreme weather, or the unforgiving aspect of nature itself. For instance, a person becomes lost in the woods and is in a survival situation.

**Man vs. Himself/Herself** is a common conflict often evident in the details of how characters develop throughout a story, especially the protagonist. Often, protagonists have conflict with difficult decisions or life choices they have to make, and they must change to avoid further conflict or problems. Hints about whether a character is going through a “man vs. himself or herself” conflict are provided in text where the protagonist is reflecting personally on a scenario or issue of character he or she has produced. Examples of this are dealing with addictions, poor personal decisions and consequences, or even a lack of self-esteem or confidence. Each of these instances results in self-conflict for people.

## 3.1 Decode Series—Lola's Work



### 3.1a Decode Graphic Organizer

**Chosen Text:** "Fast Car" by Tracy Chapman (p. 293 in *Between the Lines 11*)

**Details of Conflict:** Summarize details of the incident and include:

*The conflict in the song is her boyfriend or husband who gives her freedom at the start. But he really is total useless and doesn't help her do anything. He drinks and has no job, while she works hard to pay the bills and feed the kids plus afford their house, and all that. This makes a conflict cuz she doesn't get it until the very end that she doesn't deserve to put up with him, and it wasn't her goal to end up like this.*

*Establishing conflict*

*What is "all that"?*

*Because*

- What conflict was encountered?
- Where did the conflict occur?
- What happened?

*This sentence is confusing. You say she didn't achieve her goals, and this created conflict; is that correct? Always think of what you want to say, and why, when you compose sentences.*

#### Protagonist Details:

- Describe details of who the protagonist is.
- How does the protagonist respond to the conflict?
- Were any incorrect assumptions made? Explain.
- What solution to the conflict is chosen?

*- She (the speaker) quit school  
- No other family to help  
- Cared for her father is sick  
- Wants to be independent  
- Dreams of being someone (successful?)  
- Already was quite independent—didn't realize it?  
- Works very hard to achieve goals and support boyfriend  
- Asks boyfriend to leave, eventually- takes a step in the right direction (she can't help him with his problems).  
- His issues were affecting her and her kids  
- Wrongly assumes she will not have to take care of anyone ever again after leaving her dad  
- Wrongly assumes she "gets" him and is okay with him doing his own thing  
- Assumes they want the same idea of freedom (wrong)—his goal is escape, via reckless actions and drinking, unemployment  
- Is poor, but doesn't let it stop her  
- Both her and her boyfriend are from same place—both want freedom. She has a reason (dad is an alcoholic) and he doesn't seem to.*

**How might critical thinking strategies have been applied to the conflict to ensure a positive outcome?** Enclose your response in the box below.

*It seems like the lady might need to look at the assumptions she's making—assuming they want the right things in life is clearly not working. She is the total opposite of her boyfriend—she works hard, provides for her family, takes care of their lives, while he is unemployed and seems to just want to destroy himself or take risks. Realizing that maybe her feelings are keeping her from looking at the incorrect assumptions might be a good start. Once she sees the differences here, that might be enough to act as a solution for her to work towards (leaving him).*

*This is a good approach to answering this question, Lola. However, consider more of the critical thinking strategies you could name that would be helpful here.*



### 3.1 Decode Series—Lola's Work (continued)

| 3.1b Decode Graphic Organizer  |   |
|--|---|
| <b>Chosen Text:</b> <i>My personal experience</i>  |   |
| <b>Source of Text:</b> <i>My experience in Grand Prairie</i>   |   |
| <b>Details of Conflict:</b><br><br>Summarize details of the incident and include: <ul style="list-style-type: none"> <li>• What conflict was encountered?</li> <li>• Where did the conflict occur?</li> <li>• What happened?</li> </ul>  | <p><i>I lived in Grand Prairie all my life up until this year. I went to Elementary school with the same kids that went to Senior High with me. We had a new student this year. Her name was Helena, and everyone loved her and she loved them. She was bright and happy and nice most of the time, and funny. Helena kind of became the leader of our "group". I liked her, but she was really intense about things. If she was annoyed or bugging her it would wreck her whole day, so she would be depressed or angry and everyone would spend time trying to cheer her up. One day, Helen had a bad day, and ran into me. I was tired of her by then, and wasn't that nice to her. Some kid had stolen a comic from her and ripped it, and I not-so-nicely said, "well go buy a new one. End of story, problem solved." She hit me, right there in the hallway, and I hit her back (in self-defence) and started a big fight. We both got suspended</i></p> <p><i>You could probably add this to the previous sentence as the 'result' of the fight rather than have it as this short sentence.</i></p> |
| <b>Details about you or your chosen artist.</b> <ul style="list-style-type: none"> <li>• Describe details about who you are or who the artist is.</li> <li>• How did you or the artist respond to the conflict?</li> <li>• Were any incorrect assumptions made? Explain.</li> <li>• What solution to the conflict was chosen?</li> </ul> | <p><i>The truth of how it happened became so messed up, that they thought I said something really horrible to her, and they stopped talking to me. They excluded me from everything, ignored me (which is just as bad as bullying, trust me). I lost all my friends. I left school and moved to Fox Creek to live with my aunt.</i></p> <p><i>I'm glad that things are starting to look positive again for you, Lola!</i></p> <p><i>More detail is needed on some aspects of the chart, Lola. Describe more about who you are and incorrect assumptions made in the conflict.</i></p>   |

*Include this with other qualities to make a proper list (She was bright, happy, nice and funny most of the time.)*

*Is there some information missing here? Did you mean to say 'if something was bugging her'?*

*everyone in your school? Be specific.*

*Wow, if what you're saying is true, that does seem like an overreaction!*

*Who is 'they' here? Identify any people you bring into your writing immediately to avoid confusion.*

**How might critical thinking strategies have been applied to the conflict to ensure a positive outcome?** Enclose your response in the box below.

*I found out later that Helena was diagnosed with Bi-Polar disorder. When I researched what it was, it gave me a possible answer. If I had known this, I **prolly woulda** not been mean to her (Analyze). I don't even think she knew about her bi-polar back then. I assumed Helena just wanted attention, and reacted to her problem based on that assumption (because I thought she was annoying). Helena assumed that we were friends and I was someone to rely on. I could have been a lot more **sensitive**. Friends are supposed to be **"safe"**, and it mighta been the disorder that made it seem serious to her at the time (consider all perspectives, explanations and ideas), and possibly the disorder that made her react the way she did (**predict and hypothesize**). I'm not sure if there really is any undoing of this problem, but I should not have just made assumptions like that.*

**Write a detailed paragraph below** that identifies the similarities or contrasts between the two conflicts you examined in the graphic organizers. Discuss if the solutions were similar or alike, and how. If applicable, how might you address the conflict differently in the future?

*There are definitely similarities between the conflicts that the speaker in "Fast Car" had and the one I went through. The one I noticed was that we both made assumptions about the other person involved in the conflict. The speaker in "Fast Car" assumed that her boyfriend wanted the same things in life, where I assumed Helen was just after attention. Both of these were inaccurate and definitely caused conflicts. The solutions were similar this way, because if we hadn't been making assumptions, the conflicts may not have **happend**. This means a more accurate idea of what is going on was needed beforehand. In the future, maybe the speaker will check to see if her and a prospective significant other believe in the same things and the same goals before pursuing a life together, and maybe I will check and see if the person I am friends with has boundaries about being teased or is sensitive to criticism.*

*Try to avoid using casual spelling please ("probably" and "would have").*







*Don't beat yourself up too much—sometimes you can try all you want to gauge a situation, and still be wrong.*

*What do you mean by this? Kind of a 'risk free' idea?*

*You've put critical thinking strategies in parentheses here, but you have not really explained clearly how these were used.*

*Happened*

## Lola's 3.1 Decode Series Assessment

| Value   | Graphic Organizer   | Explanation   | Conflict  |
|---|---|---|---|
| <br><b>Excellent</b>             | <input type="checkbox"/> Your <b>exploration</b> is <i>confident</i> .<br><input type="checkbox"/> You provide <i>precise support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified skillfully</i> .  | <input type="checkbox"/> Your <b>explanation</b> is <i>logical and convincing</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>skillfully organized and thought-provoking</i> .             | <input type="checkbox"/> Your <b>explanation</b> is <i>logical and convincing</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>skillfully organized and thought-provoking</i> .               |
| <br><b>Proficient</b>            | <input checked="" type="checkbox"/> Your <b>exploration</b> is <i>thoughtful</i> .<br><input checked="" type="checkbox"/> You provide <i>specific support</i> to reinforce your ideas.<br><input checked="" type="checkbox"/> Your <b>details</b> are <i>unified capably</i> .  | <input type="checkbox"/> Your <b>explanation</b> is <i>thoughtful and clear</i> .<br><input checked="" type="checkbox"/> Your <b>presentation</b> is <i>appropriately organized and engaging</i> .          | <input checked="" type="checkbox"/> Your <b>explanation</b> is <i>thoughtful and clear</i> .<br><input checked="" type="checkbox"/> Your <b>presentation</b> is <i>appropriately organized and engaging</i> . |
| <br><b>Satisfactory</b>          | <input type="checkbox"/> Your <b>exploration</b> is <i>straightforward</i> .<br><input type="checkbox"/> You provide <i>adequate support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified</i> .  | <input checked="" type="checkbox"/> Your <b>explanation</b> is <i>basic and ordinary</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>adequately organized and interesting</i> .            | <input type="checkbox"/> Your <b>explanation</b> is <i>basic and ordinary</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>adequately organized and interesting</i> .                         |
| <br><b>Limited</b>              | <input type="checkbox"/> Your <b>exploration</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> You provide <i>imprecise or ineffective support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>developed inadequately</i> .  | <input type="checkbox"/> Your <b>explanation</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>inconsistently organized and confusing</i> . | <input type="checkbox"/> Your <b>explanation</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>inconsistently organized and confusing</i> .   |
| <br><b>Resubmission Needed</b> | Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.  |   |   |
| <b>TOTAL: 36.5/50</b><br><b>= 73%</b>   | <b>7/10</b>   | <b>13.5/20</b>  | <b>16/20</b>  |
| <br><b>Assessment</b>          | <p><b>Areas of strength:</b> Lola, it is clear you had a good understanding of “Fast Cars” because you provided great detail and insight in your graphic organizer. You understood quite well assumptions made by both parties, and you articulated your predictions well.</p> <p><b>Might I suggest . . .</b> Explain fully and support your ideas with details from the text and indicate the critical thinking strategies that helped you arrive at your solution. Use transitional words and phrases to gain fluency. In your paragraph about conflict, you “tag” relevant critical thinking strategies, but you do not explain them or their connection to your issue. Provide your readers with a sense of “why” you mention ideas or suggestions. This helps readers to connect to what you say.</p> |   |   |

## 3.1 Decode Series—Hassan's Work



### 3.1a Decode Graphic Organizer

**Chosen Text:** "A Day in the Life of Shane: Shane's Journal"

#### Details of Conflict:

Summarize details of the incident and include:

- What conflict was encountered?
- Where did the conflict occur?
- What happened?

The conflict is that Shane is frustrated after the bullying from his ex-girlfriend and her friends **gets worse and worse**, and thinks the only solution is for him to fight Kyle (one of his ex's friends), which is a bigger conflict waiting to happen.  
- The conflicts around this all happen in and around school or Shane's neighborhood

Awkward; you could say "increases" instead. Establishes conflict.

#### Protagonist Details:

- Describe details of who the protagonist is.
- How does the protagonist respond to the conflict?
- Were any incorrect assumptions made? Explain.
- What solution to the conflict is chosen?

Honest, treats others well (too well sometimes), heartbroken, not happy about how he was treated by Melissa (used for money, hit, not allowed to see his friends), being bullied, doesn't want to get in trouble

- Doesn't fight back, **no matter how angry tired and fed up by harassment**.

- Assumes fighting Kyle will end the whole conflict  
- Assumes his Mom is the only one to empathize or defend him.  
- Assumes Melissa and Kyle were the ones who vandalized his truck. - Assumes he must deal with the problem on his own because he physically could "take" Kyle.  
- Assuming fighting is the only alternative will probably make **things** worse for him.

No matter how angry, tired, and fed up who is? Specify who you're talking about and don't forget to use commas when listing subjects.

Be specific. What will be "worse" for him?

establishes possible solution and explanation.

- Melissa assumes Shane deserves to be tormented for dumping her. -  
- Melissa's friends (Violet and Kyle) assume that Shane really is as bad as Melissa says he is. They don't question her lies because they are too loyal. They are mean to Shane to show friendship towards Melissa.

This is a great observation Hassan. You are analyzing this issue logically.

Refer to other texts in present tense rather than past tense (they prove).

Shane needs to tell someone in authority **what is going on** (the police or his school). Throughout the story things get worse and worse and at some points, dangerous and against the law. When Violet threw the bottle at him, **he should have called the police**. Choosing to "handle" the situation on his own is not safe for Shane, because the conflict involves people who don't care what kind of treatment is against the law or not. They **proved** that later by vandalizing his truck. By fighting Kyle, **he** is assuming it would be a "safe" fight, but **...** what is "safe" about a fight, like, ever? If Shane fought Kyle and seriously injured him, or vice versa, that would bring a whole new set of problems.

Every third reference to a person should be the name of that person or subject.

I see what you're trying to do here, but use a comma instead of ellipsis to signal a pause.

|   |  |
|---|--|
| <p><b>How might critical thinking strategies have been applied to the conflict to ensure a positive outcome?</b> Enclose your response in the box below.</p>  |  |
| <p><i>It seems like Shane has a few different things going on. He has the external conflict of being harassed by his ex-girlfriend and her friends and the internal conflict of feeling like he has to deal with the issue on his own or else ...?</i></p>  | <p>← Or else what? Please fully explain your answer.</p>   |
| <p><i>It may just be that he is making the assumption that his mom would not help him out. I think that if Shane <b>were to look</b> at everything that was going on and realize that things are getting out of hand, that he should call the police or at least talk to his principal or another person in authority. Overcoming his internal conflict would at least help him to be safe, as well as stay out of trouble. Even if <b>defending</b> oneself in a fight, a person can still get charged with assault.</i></p> | <p>← When talking about the text, do not use future tense, only present text.</p> <p>← Defending</p> |

| 3.1b Decode Graphic Organizer  |   |
|--|---|
| Chosen Text: <i>"What a Good Boy"</i>  |   |
| Source of Text: <i>A song by Barenaked Ladies</i>  |   |
| <p><b>Details of Conflict:</b></p> <p>Summarize details of the incident and include:</p> <ul style="list-style-type: none"> <li>• What conflict was encountered?</li> <li>• Where did the conflict occur?</li> <li>• What happened?</li> </ul> | <p><i>I think the song writer is confused by society's expectations or "rules" and not sure about what he's supposed to do with his life (or how to live it). The song shows it made him lose someone he cared about, like a friend or a girlfriend, because he was too scared or nervous to fight against society's pressures. <b>Causes him a lot of stress.</b></i></p> <p>← Not a complete sentence. What causes him a lot of stress?</p> |



|   |  |
|---|--|
| <b>Details about you or your chosen artist.</b>   | <ul style="list-style-type: none"> <li>- Afraid of change, but afraid of staying the same</li> <li>- feels he has negative burdens to carry because he's a boy</li> <li>- has a tough time sleeping</li> <li>- Is sad, but tries to be brave, inviting the other person to "be with me tonight"</li> <li>- I think the artist is a man who is old enough to be independent but young enough that he hasn't made any serious decisions about how to live his life yet. Maybe he is in his early twenties?</li> <li>- It seems like writing the song is how the artist responds to the conflict—like he is admitting a personal problem or flaw he has to someone. Telling how he feels to the person, he is trying to win them back. He talks about being able to take risks (or not) and about being with the person, but he is willing to do it. By telling the person they are worth the risk, he has solved the conflict.</li> <li>- He is maybe assuming that societal norms are tougher to defy than they actually are</li> </ul> |
| <b>How might critical thinking strategies have been applied to the conflict to ensure a positive outcome?</b> Enclose your response in the box below.   |  |
| <p><i>I think the speaker in the song was on the right track by questioning himself and what he wants in life. He questioned his actions, experiences and unhappy thoughts to find out what caused them. The negativity was caused by pressures of society or mainstream beliefs. He learns what is important or gets a better idea of good personal goals. Being individual is one of those goals and following his heart is another. The "expectations" of society are bad assumptions being made about individuals and what they dream or work towards.</i></p>  |  |
| <p><b>Write a detailed paragraph below</b> that identifies the similarities or contrasts between the two conflicts you examined in the graphic organizers. Discuss if the solutions were similar or alike, and how. If applicable, how might you address the conflict differently in the future?</p>  |  |
| <p><i>There are not a lot of similarities between the two conflicts I chose, though the protagonists do both face conflict around ideas about what it means to be a man or a boy-- they should be strong and able to sort out all their issues on their own. They are both also challenged by loneliness. The song artist addresses his conflict by appealing to his missed loved one in his song--by "telling" how he feels to someone, but Shane needs to do the same-- he needs to tell someone who is going on. Shane also hasn't realized that part of the issue with resolving his conflict is getting over the mindset that he needs to "fix" it, but the song writer already overcame his on his own.</i></p> |  |







*What kind of pressures? Can you be more specific?*

*Are they bad assumptions or incorrect? Be specific.*

*What is the basis of negative assumptions in the song?*

*This is awkward. You also have said this already.*

## Hassan's 3.1 Decode Series Assessment

| Value   | Graphic Organizer  | Explanation   | Conflict  |
|---|--|---|---|
| <br><b>Excellent</b>             | <input checked="" type="checkbox"/> Your <b>exploration</b> is <i>confident</i> .<br><input checked="" type="checkbox"/> You provide <i>precise support</i> to reinforce your ideas.<br><input checked="" type="checkbox"/> Your <b>details</b> are <i>unified skillfully</i> .  | <input type="checkbox"/> Your <b>explanation</b> is <i>logical and convincing</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>skillfully organized and thought-provoking</i> .               | <input type="checkbox"/> Your <b>explanation</b> is <i>logical and convincing</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>skillfully organized and thought-provoking</i> .               |
| <br><b>Proficient</b>            | <input type="checkbox"/> Your <b>exploration</b> is <i>thoughtful</i> .<br><input type="checkbox"/> You provide <i>specific support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified capably</i> .  | <input checked="" type="checkbox"/> Your <b>explanation</b> is <i>thoughtful and clear</i> .<br><input checked="" type="checkbox"/> Your <b>presentation</b> is <i>appropriately organized and engaging</i> . | <input checked="" type="checkbox"/> Your <b>explanation</b> is <i>thoughtful and clear</i> .<br><input checked="" type="checkbox"/> Your <b>presentation</b> is <i>appropriately organized and engaging</i> . |
| <br><b>Satisfactory</b>          | <input type="checkbox"/> Your <b>exploration</b> is <i>straightforward</i> .<br><input type="checkbox"/> You provide <i>adequate support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>unified</i> .   | <input type="checkbox"/> Your <b>explanation</b> is <i>basic and ordinary</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>adequately organized and interesting</i> .                         | <input type="checkbox"/> Your <b>explanation</b> is <i>basic and ordinary</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>adequately organized and interesting</i> .                         |
| <br><b>Limited</b>              | <input type="checkbox"/> Your <b>exploration</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> You provide <i>imprecise or ineffective support</i> to reinforce your ideas.<br><input type="checkbox"/> Your <b>details</b> are <i>developed inadequately</i> .   | <input type="checkbox"/> Your <b>explanation</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>inconsistently organized and confusing</i> .   | <input type="checkbox"/> Your <b>explanation</b> is <i>superficial, ambiguous, or undeveloped</i> .<br><input type="checkbox"/> Your <b>presentation</b> is <i>inconsistently organized and confusing</i> .   |
| <br><b>Resubmission Needed</b> | Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.   |   |   |
| <b>TOTAL: 42/50</b><br><b>= 84%</b>   | <b>10/10</b>   | <b>16/20</b>  | <b>16/20</b>  |
| <br><b>Assessment</b>          | <p><b>Areas of strength:</b> <i>Hassan, your mind map was very detailed with careful consideration of your text. You thought about many perspectives and assumptions occurring here, and you have an effective solution. You described this song very well, and you gave a very clear idea of where miscommunication occurred and where improvements in approaching the conflict could be made.</i></p> <p><b>Might I suggest . . .</b> <i>While your explanation was thoughtful, you must explain your connections to critical thinking strategies more clearly. You stated the strategies used, but did not discuss specifics. Please provide actual quotations in your writing, Hassan, to support your ideas. You summarize well, but provide little evidence from the text to support your ideas.</i></p> |   |   |

### 3.2 Integrity and Plagiarism Quiz Key

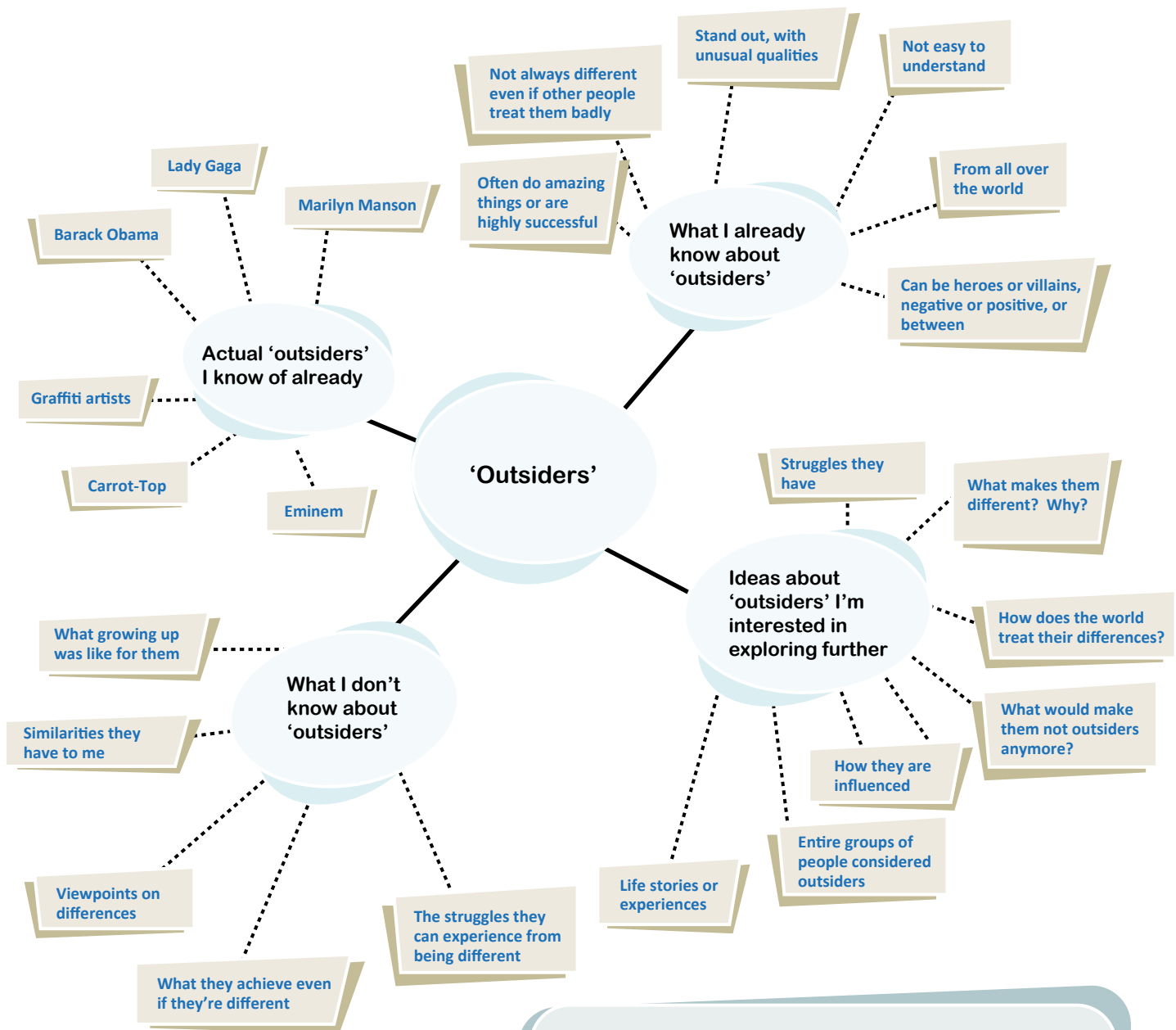
1. a and b
2. a and c
3. a
4. c
5. a, b, and c
6. a, b, c, d, f
7. When paraphrasing, a good approach is to take the information in which you are interested and think about how to put it into your own words. Sound familiar? Imagine a situation where you have only your voice to communicate information. Are you going to repeat it word-for-word out of a book in words that are not your own, or are you going to make it easier to remember and easier to communicate? Think about the focus in the information, and build your summary from there, keeping it simple and straightforward.



## Toby's 3.3 Investigating the Outsider

### Brainstorming

After reading and viewing the texts provided, use this space to record your thoughts on your chosen outsider(s). You can create a mind map, an outline, or use a format of your choice.



**Teacher's note:** Toby, your topic is too general. Choose words that are more specific, such as "musicians attracting controversial attention". Accuracy will give a clearer path of exploration.

## Toby's 3.3 Investigating the Outsider (continued)

### Research

*Toby, your topic is too general. Choose words that are more specific, such as "musicians attracting controversial attention". Accuracy will give a clearer path of exploration.*

The outsider (or group of outsiders) I am exploring is/are . . .

Performers who are "different"

He or she is considered an outsider because . . .

*I think some assumptions exist about musicians who are really out there with their style. Like they are weird, or looking for shock value. I think there must be more to it than that for some and I'm interested in looking into further.*

This topic is significant to me because . . .

*I listen to music that people sometimes give me a hard time for because of the musicians themselves being "shocking" or offensive, and I want to learn more about why these musicians make these choices. I'm always told I "shouldn't be listening" to the music I listen to, but I don't understand the "why" behind people saying that. It makes me kind of mad. A lot of people think they're trying to "corrupt" the kids of today or something or are evil, but I'm not sure if that's right.*

*What are some reasons people tell you this? Give some examples.*

*Be more specific. Can you mention any particular artists here?*

*Why do you think they would want to "corrupt" the majority? What would be some good incentive? (hint: money...)*

*That's a strong word. Does "evil" mean the same thing coming from every individual you encounter?*

*Your exploration of this topic's significance helped you specify your research topic, Toby. I look forward to an interesting presentation.*

## Depth Questions for Investigating your Chosen Outsider

Choose **four** of the following questions to help you investigate your topic.

1. In which environment is your subject located (in society, in the world)?
  - What makes your subject an outsider in his or her environment (school, work, personal life)?
2. What are five key identifying qualities of your outsider? (Remember to strive for accuracy and avoid listing an assumption as a trait.)
3. Who is a famous example of this kind of outsider? What sets him or her apart?
4. How was your outsider regarded in the past compared to how he or she is regarded now?
5. What kinds of literature, music, politics, fashion, or art are associated with this idea of an outsider? Provide details.
6. How does age, gender, sex, sexuality, or cultural identity affect this kind of outsider?
7. Is this idea of outsider a self-imposed status or a status imposed by others?
  - If it is self-imposed, what might an individual choose to live on the margins?
  - If it is imposed by other, what effects does this outsider experience as a result?
8. What are common stereotypes (if any) made about this outsider? (Investigate a few, and provide information about how these stereotypes are inaccurate or unfair.)

### Your Four Depth Question Charts

- Write down the four depth questions you have chosen to explore in the chart below.
- In “What I Know Now”, answer your questions based on the knowledge you currently have. The only source you need to refer to here is your head!
- In the “My Research” column, write down your notes from your research. Try to find at least three points that answer your depth question. You may paraphrase (i.e. rewrite what you find in your own words) or use direct quotations (but be sure to use quotation marks).
- Write down your sources in the final column. Provide the URL if you used a website and use the proper formatting for other sources.

## Toby's 3.3 Investigating the Outsider: Research (continued)

|   |
|---|
| <b>Depth Question #1:</b>   |
| <p><i>In which environment is your subject located (in society, in the world)?</i></p> <ul style="list-style-type: none"> <li>• <i>What makes your subject an outsider in his or her environment (school, work, personal life)?</i></li> </ul>  |
| <b>What I Know Now:</b>   |
| <ul style="list-style-type: none"> <li>- <i>Lots of musicians are considered outsiders in society or even within the music industry (Marilyn Manson, Lady Gaga, Eminem, and lots of others).</i></li> <li>- <i>These musicians are different from other artists and from mainstream culture</i></li> <li>- <i>They get a bad rap</i></li> </ul>   |
| <b>My Research Notes:</b>   |
| <ul style="list-style-type: none"> <li>- <i>Their behaviour, lifestyle, presence, fashion choices, social issues they bring up, opinions, language (swearing or suggestive content) make them different sometimes.</i></li> <li>- <i>Some people don't like their ideas or their performances or sometimes how they treat other people or lifestyle choices in their lyrics (disrespectful).</i></li> <li>- <i>A lot of times, they <b>rip</b> on mainstream society.</i></li> </ul> <p style="text-align: center; color: #800000;"><i>Do you mean they criticize mainstream society? Clarify.</i></p>  |
| <b>Source(s):</b>   |
| <ul style="list-style-type: none"> <li>- <i>Post, Austin. "The Five Most Controversial Artists of all Time." Yahoo Contributor Network. March 13, 2016. &lt;<a href="http://voices.yahoo.com/the-five-most-controversial-musicians-6058688.html?cat=33">http://voices.yahoo.com/the-five-most-controversial-musicians-6058688.html?cat=33</a>&gt;</i></li> <li>- <i>Wikipedia. "Marilyn Manson." March 13, 2016. &lt;<a href="https://en.wikipedia.org/wiki/Marilyn_Manson">https://en.wikipedia.org/wiki/Marilyn_Manson</a>&gt;</i></li> <li>- <i>Wikipedia. "Lady Gaga." March 13, 2016. &lt;<a href="https://en.wikipedia.org/wiki/Lady_Gaga">https://en.wikipedia.org/wiki/Lady_Gaga</a>&gt;</i></li> <li>- <i>Billboard. "Eminem." 2012 Rovi Corporation. March 13, 2016. <a href="http://www.billboard.com/artist/eminem/315925#/artist/eminem/bio/315925">http://www.billboard.com/artist/eminem/315925#/artist/eminem/bio/315925</a></i></li> <li>- <i><b>Wikipedia</b>. "Eminem." March 13, 2016. &lt;<a href="http://en.wikipedia.org/wiki/Eminem">http://en.wikipedia.org/wiki/Eminem</a>&gt;</i></li> </ul> <p style="text-align: center; color: #800000;"><i>A lot of Wikipedia is used here. Be careful to check at least three listed references on each Wikipedia page to ensure the article is accurate and current.</i></p> |

## Toby's 3.3 Investigating the Outsider: Research (continued)

|  |
|--|
| <b>Depth Question #2:</b>  |
| <i>Who is a famous example of this kind of outsider? What sets him or her apart?</i>   |
| <b>What I Know Now:</b>  |
| <ul style="list-style-type: none"> <li>- Singers like Eminem or Marilyn Manson - banned from performing in certain places and been banned from publication or the radio for some lyrics they wrote or behaviour on stage or bad language.</li> <li>- They get a bad rep from the media and some religious organizations and from parents of kids (receive threats, harassment, had violent acts perpetrated against them)</li> <li>- Personal issues get blown out of proportion to make them look bad by the media             <ul style="list-style-type: none"> <li>- affects fanbase, success and role in music industry</li> </ul> </li> <li>- Hold opinions that the majority of people don't share or like</li> </ul> <p><i>Great job on the references, Toby! You didn't have to use more than one source for each question, but having more doesn't hurt!</i></p> |
| <b>My Research Notes:</b>  |
| <ul style="list-style-type: none"> <li>- Marilyn Manson is a "shock rocker"</li> <li>- Uses his music to show people the bad parts of mainstream culture or society's behaviour (e.g. society keeping mental illness a secret)</li> <li>- People don't like being told their beliefs or behaviours are bad to live by, and don't like that kids can listen to his music</li> <li>- Eminem was once seen as an outsider because Caucasian males are not usually rapper in the music industry</li> <li>- Lady Gaga - also a LGBT (Lesbians/Gays/Bisexual/Transsexual) advocate; not everyone likes or agrees with this point of view in our world and it gives her negative attention sometimes</li> <li>- Sticking up for the "underdog" or a <sup>minority</sup> <b>minority</b> seems like it can set people apart</li> </ul>   |
| <b>Source(s):</b>  |
| <p>DeCurtis, Anthony. "Marilyn Manson: The Beliefnet Interview." Beliefnet © 1999. May 14, 2012.<br/>         &lt;"http://www.beliefnet.com/Entertainment/Music/2001/05/Manson-Interview.aspx?p=1"&gt;</p> <p>Solomon, Deborah. "The Real Marshall Mathers," The New York Times, June 16, 2010. May 14, 2012.<br/>         &lt;http://www.nytimes.com/2010/06/20/magazine/20fob-q4-t.html?_r=1"&gt;</p>  |

## Toby's 3.3 Investigating the Outsider: Research (continued)

Presley

Because you are making a comparison, use "than: not "then" (such as "May fish is bigger than your fish"). "Then" is better used to indicate a passage of time (such as "When we finish dinner then we will eat dessert").

Very interesting, Toby!

### Depth Question #3:

*How was your outsider regarded in the past compared to how he or she is regarded now?*

### What I Know Now:

- Some were people like Elvis **Preseley**, Jim Morrison, John Lennon, Jimi Hendrix, Steppenwolf, or other protesting the Vietnam War.
- Saying the Vietnam Was was bad was not good when the war started, and it wasn't good to say anything bad about soldiers going there.

### My Research Notes:

- Musicians singing out it made people realize it was a bad idea to support the soldiers being there, which made the government (of the US) look really bad.
- In 1953, an organization sent this message about Elvis to the FBI saying, "Presley is a definite danger to the security of the United States . . . [His] actions and motions were such as to rouse the sexual passions of teenaged youth . . . After the show, more than 1. 000 teenagers tried to gang into Presley's room at the auditorium."
- Back then an outsider in music was way more tame **then** now.
- Elvis got in trouble for attention fans gave him, and for the way he acted onstage. People hadn't seen that kind of mob behaviour in fans before him, so it freaked them out.
- **Making the mainstream nervous - linked to whether a musician will be an 'outsider' or not?**
- Elvis' dancing caused all the commotion. He didn't swear, say bad things about common beliefs or society and was not political. Eminem makes Elvis look like a total angel!

### Source(s):

Wikipedia. "Elvis Presley." May 14, 2012. [http://en.wikipedia.org/wiki/Elvis\\_Presley#Commercial\\_breakout\\_and\\_controversy\\_.281956.E2.80.9358.29](http://en.wikipedia.org/wiki/Elvis_Presley#Commercial_breakout_and_controversy_.281956.E2.80.9358.29)

Wilson, J.W. "Vietnam Era Anti-War Music." Home, May 14, 2012. Vietnam Veterans Against the War, 2006.  
<<http://www.jwsrockgarden.com/jw02vvaw.htm>>

## Toby's 3.3 Investigating the Outsider: Research (continued)

|   |
|---|
| <b>Depth Question #4:</b>   |
| <i>What are common stereotypes (if any) made about this outsider?</i>   |
| <b>What I Know Now:</b>   |
| <ul style="list-style-type: none"> <li>- People think that the "stage" version of a musician and his real personality are the same thing but I don't think that is true</li> <li>- The way the musicians dress and present themselves really affects how they are perceived (Marilyn Manson is Goth so people assume he is bad; Eminem is a rapper so he must be violent)</li> </ul>  |
| <b>My Research Notes:</b>   |
| <ul style="list-style-type: none"> <li>- People think Marilyn Manson a bad dude with bad intentions towards fans, but it was said, "his philosophy has far more to do with the radical individualism of Nietzsche [philosopher] or Ayn Rand [author]." (Anthony DeCurtis, page 4)</li> <li>- He said once, "I'm not simply out to shock people. I like to make people think. Since I chose the forum of rock music, people like to pass it off as simple, dumb, and childish, meant to trick teenagers into spending all their money on my records. But that's never why I got into it... I got into it to say what was on my mind, and I'm fortunate enough that people are listening." (Anthony DeCurtis, page 4)</li> <li>- People also think Marshall Mathers (Eminem) is violent and offensive and doesn't like gay people AND that he wants other people to be like him, <b>BUT</b> in an interview he said he is graphic in lyrics because he isn't afraid to say what most other people stop themselves from saying or bringing up in conversation (Solomon, Deborah). He ends up giving attention to issues that might not normally get attention or talked about</li> <li>- These interviews made me think about what these artists show as "fake" and "real". Their fans and people that don't like them might get the "fake" mixed up with what is real. The fake stuff is the stage stuff and not really who they are. Some people might think who they are on stage is the same person they are off the stage.</li> </ul> |
| <b>Source(s):</b>   |
| <p>DeCurtis, Anthony. "Marilyn Manson: The Beliefnet Interview." Beliefnet © 1999. May 14, 2012.<br/>         &lt;"http://www.beliefnet.com/Entertainment/Music/2001/05/Manson-Interview.aspx?p=1"&gt;</p> <p>Solomon, Deborah. "The Real Marshall Mathers," The New York Times, June 16, 2010. May 14, 2012.<br/>         &lt;"http://www.nytimes.com/2010/06/20/magazine/20fob-q4-t.html?_r=1"&gt;</p>  |

Please avoid capitalizing words because this suggests you are shouting at your reader.

Wow, Toby, very thought-provoking!



## Putting it All Together

### Toby's 3.3 Investigating the Outsider: Presentation

#### Presentation of My Idea of an Outsider

*Toby, it's great! The goal behind presenting information such as this is to integrate all the key concepts learned about 'outsiders' and focus them on one area of your research. You form a discussion here, so it is realistic that other information is included. How you organize and communicate the information is important.*

*An issue of past tense occurs here. Do you mean "no one has done what they have before"? In reference to what? Making trouble, or making music?*

*To reduce the number of "ands" in a sentence with a series, use commas: (... politics, ... behaviour).*

**A note from Toby:** *I chose to talk more about what the experience of being an 'outsider' in the music industry is like. I think this uses what I got from my whole research. I hope that's okay.*

*In music industry there are all kinds of artists. Some just want money, and the way they make money is by selling mainstream. Some other artists have a better idea as musicians though, like a statement or belief they want to show to the world. Its easy to get totally lost in the mainstream music though, so I think some artists cause trouble to get their message across. Marilyn Manson, Eminem and Lady Gaga are just a few examples of good artists who are 'outsiders' in a way, because no one did what they done before. The three of them in all their shocking ways get the same job done. It took me a bit of researching for sure, but I saw they are all critical of mainstream society somehow. They sing about problems in everyday politics and religions and our treatment of other people and "mainstream" behaviour. They don't attack good things, but they may take something good and make it look terrible or shocking to make people look closer, or give a second more critical thought.*

*Use an apostrophe for the contraction of "It is" (It's). "Its" is a possessive pronoun.*

*This is tricky, because not all "trouble" is a choice an artist makes consciously. This is where that idea of being "gimmicky" might come in.*

*This is a good attempt at transitioning, but use something less wordy such as "When researching, I saw..."*

*Interesting! This could be why people are quick to judge "shock rockers". Maybe they are too aggressive or "in your face" about their criticism. Do they have to be that way about serious issues? What do you think?*



"Untalked" is not a word. What about "quiet" or "hidden"?

Marilyn Manson did this for mental illness, to make people

realize it was a very **untalked** about thing in our society

(talking about depression, suicide, etc.). **Even when parents**

**got mad about his music, they also started talking about**

**the issues it brought up. I also learned that some** (not all)

"shock rockers" are critical thinkers and rebels. **Ppl** don't

like being told that **theire** wrong **or** acting badly or making

mistakes. Some people in the mainstream don't like it when

they're caught or exposed for bad behaviour either. A good

example of this is when Eminem talks about an old president

in "Mosh", with the line "let him go, fight his own war, Let him

impress daddy that way, No more blood for oil, we got our

own battles to fight on our own soil." Not all people agree, but

it is interesting to think about. I don't like Marilyn Manson

or Lady Gaga as much as my girlfriend does, but **I will give**

**them props**, because they still made me look at things in

a different way, or at least think about what they were

saying. Marshall Mathers is totally awesome though, for sure.

**Sometimes that seems that's what we have to do sometimes:**

**take a closer look.**







Good observation!  
Why is it important that more people start talking about these issues?

What might be a less wordy transition here? What about "I realized" or "furthermore"?

Use "they're" here (contraction for 'they are'). "Their" is a possessive pronoun ("It is their car, not your car.")

Too funny! You've approached this assignment with a good mix of humour, neutrality, and respect, Toby. Nice work!

This really summarizes your idea, Toby, but the previous sentence doesn't flow or connect to it. Add a sentence to connect the two or re-order the last few sentences.

| Toby's 3.3 Investigating the Outsider   |  |   |  |  |
|---|--|---|--|--|
| Value   | Planning   | Research  | Presentation   |  |
| <div></div> <div>Excellent</div>             | <div><input type="checkbox"/> You provide a thorough mind map with precise details about chosen literature and visuals.</div> <div><input type="checkbox"/> You identify clearly the significance of your topic and specific focus for your research.</div>  | <div><input type="checkbox"/> You provide significant resources with information about your topic.</div> <div><input type="checkbox"/> You paraphrase information skillfully.</div> <div><input type="checkbox"/> You document sources thoroughly and accurately.</div>                     | <div><input type="checkbox"/> You present thoughtful ideas about the outsider skillfully.</div> <div><input type="checkbox"/> Your ideas are unified engagingly.</div> <div><input type="checkbox"/> You demonstrate impressive understanding of and respect towards outsiders.</div>                                |  |
| <div></div> <div>Proficient</div>            | <div><input checked="" type="checkbox"/> You provide an informative mind map with sufficient details about chosen literature and visuals.</div> <div><input type="checkbox"/> You identify the significance of your topic and a sensible focus for your research.</div>  | <div><input checked="" type="checkbox"/> You provide appropriate resources with information about your topic.</div> <div><input checked="" type="checkbox"/> You paraphrase information clearly.</div> <div><input checked="" type="checkbox"/> You document most sources accurately.</div> | <div><input checked="" type="checkbox"/> You present clear ideas about the outsider effectively.</div> <div><input checked="" type="checkbox"/> Your ideas are unified effectively.</div> <div><input checked="" type="checkbox"/> You demonstrate appropriate understanding of and respect towards outsiders.</div> |  |
| <div></div> <div>Satisfactory</div>          | <div><input type="checkbox"/> You provide a basic mind map with details about chosen literature and visuals.</div> <div><input checked="" type="checkbox"/> You identify a general focus for your research.</div>  | <div><input type="checkbox"/> You provide sufficient resources with information about your topic.</div> <div><input type="checkbox"/> You paraphrase information adequately.</div> <div><input type="checkbox"/> You document sources with minor errors.</div>                              | <div><input type="checkbox"/> You provide a general idea about the outsider clearly.</div> <div><input type="checkbox"/> Your ideas are unified adequately.</div> <div><input type="checkbox"/> You demonstrate basic understanding of and respect towards outsiders.</div>  |  |
| <div></div> <div>Limited</div>             | <div><input type="checkbox"/> You provide an incomplete mind map with few details about chosen literature and visuals.</div> <div><input type="checkbox"/> You identify a vague or confusing focus for your research.</div>  | <div><input type="checkbox"/> You provide insufficient or irrelevant resources with information about your topic.</div> <div><input type="checkbox"/> You paraphrase information inadequately.</div> <div><input type="checkbox"/> You document sources with inaccurately.</div>            | <div><input type="checkbox"/> You provide a vague or undeveloped idea about the outsider.</div> <div><input type="checkbox"/> Your ideas are disorganized or confusing.</div> <div><input type="checkbox"/> You demonstrate confused or vague understanding of and little respect towards outsiders.</div>           |  |
| <div></div> <div>Resubmission Needed</div> | Your attempt to respond is <i>insufficient</i> . <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.   |   |  |  |
| TOTAL: 41/55<br>= 75%   | 7/10   | 18/25   | 16/20  |  |
| <div></div> <div>Assessment</div>          | <div><b>Areas of strength:</b> <i>Toby, the observations made throughout your research were perceptive and contributed to a meaningful discussion and presentation about 'outsiders' in music for the last portion of the assignment. You approached this assignment in a very open-minded and respectful way.</i></div> <div><b>Might I suggest . . .</b> <i>Your mind map was very basic and led to a more general topic for the assignment. This worked, but it made more work than necessary. 'Narrowing the scope' of a topic means to make it more specific. For example, if I use "birds" in an Internet search, I would be given millions of results. If I use "peregrine falcon breeding habits", the number of references would be much smaller. This is an example of "narrowing the scope". Being more specific with research topics shortens research work.</i></div> |   |  |  |

## Hailey's 3.4 Visual Response Plan

*A note from Hailey: I used an image called "Exercise Your Options", on page 174 in Between the Lines 11. Because I'm a linear thinker, I used a straightforward outline in response to what ideas and impressions about theme does the advertisement suggest to me?*



*This is a good idea because you're preparing your reader for your analysis. Keep it brief when you actually write it. Point out main features you connect with most.*

*Having a short topic description is a good way to lead into your theme or main idea. Again, keep this brief. In an introduction, always set the direction of the discussion for your reader.*

### Introduction

- a. Hook — Describe Ad briefly (what it looks like, what the message is, and what's **going on**)
  - "Exercise your options" is main text on a white banner
  - four squares of colour below (red, orange, yellow, blue)
  - Each square has a solid white figure or icon of a **man** and a piece of technology
  - Final message: "healthy mind lives in a healthy body"
- b. Topic to discuss — Mental and physical exercise- how ideas and elements in the ad contribute to the overall theme of the **ad**
- c. Theme/Main idea — Full potential of an individual is obtainable in finding a balance between physical and mental activity (one must be present with the other for balance).

*Is the gender of the figure in the ad significant?*

### Discussion

*This seems like evidence to support an idea, not an idea by itself.*

- a. Idea 1 — Reaching our full potential
  - **Words in ad "your options" remind me of future planning or individual potential to be achieved, - Idea of keeping options open**
  - **Exercise of body and mind is a good way to reach our "potential" now and in the future**
  - **Lots of options available to an individual for life-long fitness**

*Combine these notes to form one idea. Avoid complicated ideas by choosing the strongest of the three (the one you can write most about).*

### Evidence and Explanation:

- "Icon" idea of the athlete figure—message applies to anyone or everyone male (like a "fill in the blank" for any male to insert themselves as an example.
- **Negative aspect: the man's body type is not specifically applicable to most people. He has a muscular and athletic body, which is not the majority.**
- His physical actions represent the physical side
- Computer, TV, laptop= represent the mental side (learning, mental stimulation)
- Different sports shown by white figure—discus, hurdles, gymnastics—all balance-based activities

*Is this relevant to your main idea? Be specific with your choice of evidence. You have much to choose from here, which is good, but choose only details that support your idea.*

#### b. **Idea 2- Balance is important**

- Avoid couch-potato behaviour
- Image of technology being used as a tool or prop for an activity or being treated as a hurdle for fitness (throwing it away, overcoming it, side-stepping it?)—pairing of physical and mental activity here—both equally important?

*I like your observation about the large title text with your first idea and symbols and smaller text with your second idea. They present different aspects of your theme: good tactic!*

### Evidence & Explanation:

- "Healthy mind lives in a healthy body"
- Could be speaking out about rejection of too much screen-time in front of tv, computer, etc.
- Images of white figure, and the mood given by each image—dynamic warm colours
- Overall composition of ad is simple- solutions for balance are simple?

### Conclusion

*Recap - Talked about people reaching full potential, balance in activities important*







*Re-Emphasis - Our potential for living our lives well, is to have balance present in our daily activities, no matter our choices (as long as we make conscious choices to pursue balance)*

### Concluding statement

- A universal message about the need to have balance in our lives as far as physical and mental wellbeing.
- Idea of balance applies to more than just exercise (work, play, relationships, and more)

### Works Cited

Diaz, Maria. "Manipulation of Teenagers through Advertising: A Critical Discourse Approach", *Journal of Applied Linguistics and Languages*, Vol. 6 (2011), University of Valencia, June 12, 2012. [http://www.upv.es/dla\\_revista/docs/art2011/02\\_RDLAn6\\_AlcantudDiaz\\_Maria.pdf](http://www.upv.es/dla_revista/docs/art2011/02_RDLAn6_AlcantudDiaz_Maria.pdf)

| Hailey's 3.4 Visual Response: Plan Assessment   |   |
|---|---|
| Value   | Plan  |
| <br><b>Excellent</b>             | <input type="checkbox"/> You demonstrate a <i>perceptive</i> idea of <b>theme</b> in the image.<br><input type="checkbox"/> You demonstrate <i>skilful</i> <b>organization</b> of ideas and introductory and/or concluding elements.<br><input type="checkbox"/> You choose <i>purposeful</i> <b>supporting details</b> to defend your main idea.   |
| <br><b>Proficient</b>            | <input type="checkbox"/> You demonstrate a <i>well-considered</i> idea of <b>theme</b> in the image.<br><input checked="" type="checkbox"/> You demonstrate <i>effective</i> <b>organization</b> and introductory and/or concluding elements.<br><input checked="" type="checkbox"/> You choose <i>well-defined</i> <b>supporting details</b> to defend your main idea.   |
| <br><b>Satisfactory</b>          | <input checked="" type="checkbox"/> You demonstrate a <i>conventional</i> idea of the <b>theme</b> in the image.<br><input type="checkbox"/> You demonstrate <i>appropriate</i> <b>organization</b> and introductory and/or concluding elements.<br><input type="checkbox"/> You choose <i>clear</i> <b>supporting details</b> to defend your main idea.  |
| <br><b>Limited</b>              | <input type="checkbox"/> You demonstrate a <i>vague</i> or <i>uncertain</i> idea of theme in the image.<br><input type="checkbox"/> You demonstrate <i>uncertain</i> or <i>confused</i> <b>organization</b> and introductory and/or concluding elements.<br><input type="checkbox"/> You choose <i>inappropriate</i> or <i>unclear</i> <b>details</b> to defend your main idea.   |
| <br><b>Resubmission Needed</b> | <p>Your attempt to respond is <i>insufficient</i>. <b>Contact your teacher</b> to discuss suggestions for improvement and resubmission of your work.</p>  |
| <b>TOTAL: 11.5/15 = 77%</b>   |   |
| <br><b>Assessment</b>          | <p><b>Areas of strength:</b> Hailey, you understand clearly the image and how details contribute to a theme. Your detailed information will provide significant direction for your written response in the next workbook!</p> <p><b>Might I suggest . . .</b> Be more decisive about your discussion ideas. You have a good start with your organization, but form your single ideas into one or two specific sentences. Check supporting details and/or evidence carefully, using only details that support each idea specifically (especially important in the written portion of the assignment). Your conclusion and introduction are both on track. Remember to keep your description and summary brief. I'm glad you found a form of outline that seems to work well for you!</p> |



## Module 2: Instruction Workbook 3

### Assignment List

| Student Checklist<br>✓ | Assignment Name                 | Score           | Percentage % | Submitted to Moodle<br>✓ |
|------------------------|---------------------------------|-----------------|--------------|--------------------------|
|                        | 3.1 Decode Series               | /50             |              |                          |
|                        | 3.2 Integrity and Plagiarism    | Self-Assessment |              |                          |
|                        | 3.2.1 Spelling and Grammar Quiz | /52             |              |                          |
|                        | 3.3 Investigating the Outsider  | /50             |              |                          |
|                        | 3.4 Visual Response Plan        | /20             |              |                          |
|                        | <b>TOTAL</b>                    | /172            |              |                          |

### Formative Assessment

#### *Student Work: Draft*

Pages marked **Student Work: Draft** in the border are not assessed formally. Please provide feedback to the student based on his or her submission.

#### *Student Work: Planning*

Pages marked **Student Work: Planning** in the border are not assessed formally unless it is stated in the assignment. Please provide feedback to the student based on his or her submission.

#### *Student Work: Self-Assessment*

Pages marked **Student Work: Self-Assessment** in the border are not assessed formally. Please provide feedback to the student based on his or her submission and direct the student to the answer key in the Appendix when appropriate.

### Summative Assessment

#### *Student Work:*

Pages marked **Student Work** in the border are assessed formally. Please use the descriptors in the rubric provided to assess the student's submission. These descriptors should be the focus of the comments you provide. Please indicate where the student has been successful, and identify an area of growth in the Assessment section of the rubric. Use the exemplar and accompanying rubric to guide your assessment.

Record the student's mark on the Assignment List and on back cover of the workbook.



# Instruction Workbook 3

| Student's Questions and Comments |
|----------------------------------|
|                                  |

|                                    |
|------------------------------------|
| <b>FOR STUDENT USE ONLY</b>        |
| (if label is missing or incorrect) |
| <b>File Number:</b>                |
| _____                              |

# Apply Assignment Label Here

Name

Address

City/Town

Province

Postal Code

Please use the pre-printed label for this course and Assignment Workbook.

| FOR ADLC USE ONLY |       |
|-------------------|-------|
| Assigned to       | <hr/> |
| Marked by         | <hr/> |
| Date received     | <hr/> |

| Summary                                     |                       |                        |
|---|-----------------------|------------------------|
|   | Submitted<br>in Print | Submitted<br>in Moodle |
| W3—3.1<br>Decode<br>Series                  |                       |                        |
| W3—3.2.1<br>Spelling and<br>Grammar<br>Quiz |                       |                        |
| W3—3.3<br>Investigating<br>the Outsider     |                       |                        |
| W3—3.4<br>Visual<br>Response<br>Plan        |                       |                        |
| <b>Total Lessons: 4</b>                     |                       |                        |

|                                   |                                   |
|-----------------------------------|-----------------------------------|
| <p><b>Teacher's Comments:</b></p> | <p><b>Teacher's Signature</b></p> |
|-----------------------------------|-----------------------------------|