

# Welcome to English Language 20-2



## Module 1



## CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2  
Instruction Workbook 2  
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<http://www.adlc.ca>

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

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# Module 1

## Instruction Workbook 2

## My Voice

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 1, Instruction Workbook 2

### 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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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>			
Instruction Workbook 1	Essays and Non-Fiction	1	3%
Instruction Workbook 2	Visuals and Poetry	2	5%
<b>Module 2: Truth Uncovered</b>			
Instruction Workbook 3	Visuals, Short Stories, and Poetry	2	7%
Instruction Workbook 4	Visuals and Non-Fiction	2	10%
<b>Exam One (supervised)</b>	Summative Assessment	2 hours	15%
<b>Module 3: My Place in the World</b>			
Instruction Workbook 5	Graphic Novel	2.5	5%
Instruction Workbook 6	Novel	2.5	10%
<b>Module 4: The Distance from Here</b>			
Instruction Workbook 7	Short Stories and Business Writing	2	10%
Instruction Workbook 8	Drama and Film Study	2	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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## 2.1 Close Reading

### The Assignment

Apply the close reading strategy as you read “The Knife Sharpener” by Bonnie Burnard on [page 148](#) or “Arctic Plums” by Brian Fawcett on [p. 235](#) in *Between the Lines 11*.

1. **Complete** a *Close Reading: Notes* chart as you read the story. Use point-form notes and include initial ideas, comments, and questions you have about the story.
2. **Complete** a *Close Reading: Protagonist Response* chart. Pretend you are the protagonist and answer **four** complex questions from the protagonist's perspective in your Close Reading Notes chart.
3. **Write** a *Close Reading: Reflection* paragraph explaining your connection to the theme.

**Submit** your polished work in this workbook or to the **2.1 Close Reading** dropbox.




**Review** the rubric on [page 7](#) to see how your work will be assessed.

### EXTRA HELP

1. **Include** details in your **Close Reading: Notes** about interesting parts, confusing bits, or hints towards meaning in the story to help you understand the story fully.
2. **Use** sticky notes first, if you would prefer, and then transfer them to the appropriate places of the chart. If you need extra space, attach clearly labelled work on loose-leaf to the Workbook.
3. **Read** the summary of “**Citizen’s Arrest**” in the [Appendix](#) on [page 45](#) to help you understand sample **2.1 Close Reading responses by Simon**. The complete story is on [page 159](#) in *Between the Lines 11*.
  - a. **View Simon’s 2.1 Close Reading** assignment in the [Appendix](#) on [page 48](#) to see how he responded to the short story, “Citizen’s Arrest” in *Between the Lines 11*. (Your work may be more or less detailed than Simon’s is.)

**A protagonist is the main character of a text. The protagonist is the character that experiences conflict in a text. Meaning in a text can often be revealed in how a protagonist responds to the conflict.**

## 2.1 Close Reading Worksheet

2.1 Close reading Notes My Observations and Questions about . . .		Text:
<p>The <b>setting</b> and <b>mood</b> of text</p> <ul style="list-style-type: none"> <li>• Where does the story occur?</li> <li>• What emotions are shown throughout the story?</li> </ul>		
<p>The <b>characters</b> of text</p> <ul style="list-style-type: none"> <li>• Who is involved in the story?</li> <li>• How are these characters described in the story?</li> </ul>		
<p>The <b>conflict</b> or problems occurring in text</p> <ul style="list-style-type: none"> <li>• Look for the initial incident that leads to the main conflict or issue in the story.</li> </ul>		
		

<p>The <b>purpose</b> of the text</p> <ul style="list-style-type: none"><li>• What idea about human nature is the author communicating to the reader?</li></ul>	
<p>The <b>plot</b> of the text</p> <ul style="list-style-type: none"><li>• Consider events that tie the story together from start to finish.</li></ul>	
<p>Parts of the text I <b>do</b> understand</p>	
<p>Parts of the text I <b>do not</b> understand</p>	

## 2.1 Close Reading: Protagonist Response

In the left-hand column, write down four complex questions that you raised in your Close Reading Notes Chart. These must go beyond factual questions about setting or character. Review Simon’s Close Reading assignment for help. Once you have your complex questions, answer them from the protagonist’s point of view.

My Observations and Complex Questions	Answer by the Protagonist of the chosen text



## 2.1 Close Reading: Reflection

**Choose one** of the following statements and explain your connection to the theme in “The Knife Sharpener” or “Arctic Plums”. Refer to details in the short story to support your opinion statements or personal story.

- ☐ I can relate to the idea of making false assumptions about others because . . .
- ☐ I can relate to the idea of making informed or uninformed decisions because . . .
- ☐ I can relate to ideas of safety and trust raised in the short story because . . .
- ☐ I can relate to ideas of being insecure about the unknown (things we cannot control or foresee) because . . .

Explain your connection to your chosen theme.

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## 2.1 Close Reading Assessment

Value	Descriptor
 <b>Excellent</b>	<input type="checkbox"/> You apply close reading strategies effectively in your <i>Notes</i> and <i>Protagonist Response</i> charts.  <input type="checkbox"/> You show a clear understanding of the text in your <i>Reflection</i> .
 <b>Satisfactory</b>	<input type="checkbox"/> You apply a few close reading strategies in your <i>Notes</i> and <i>Protagonist Response</i> charts, but they did not always seem to help your understanding of the text. You may want to try . . .  1.  2.  <input type="checkbox"/> You show a basic understanding of the text, but I would like to clarify the following:  1.  2.
 <b>Resubmission Needed</b>	<input type="checkbox"/> I think you struggled with this assignment because . . .  <input type="checkbox"/> I would like to see you redo and resubmit your assignment.
<b>TOTAL:    /15 =    %</b>	
 <b>Assessment</b>	

## 2.2 Figures of Speech Quiz

### The Assignment

Take the role of a helpful classmate who has volunteered to help another student understand figures of speech and their definitions. Use the tutorial [Figuring Out Figurative Language](#) for this self-assessment activity.

1. **Read** “Candle in the Wind”, a poem by Bernie Taupin, in *Between the Lines* 11, [page 66](#).
2. **Circle** the most appropriate answer for each example of figurative language in the self-assessment activity on [pages 11 to 14](#). **Provide** an explanation for your selection.



**Self-Assessment:** Check your answers with those in the key in the [Appendix](#) on [pages 53 to 54](#).

- Review areas of difficulty by checking your answers with the key.
- Revisit course resources to clarify your knowledge of difficult concepts.
- Contact your teacher before moving to the next lesson if you still have questions or need further clarification.

### EXTRA HELP

1. Use close reading strategies as you read the poem. An additional copy of the close-reading chart is in the [Appendix](#).
2. Recall tips from the tutorials and understand figurative language. Refer to that information as you explain your choices in the activity.
3. Put yourself in the “shoes” of your classmate. If you were struggling, what explanation would make most sense? Would it be jargon-filled, or would it be described in an easy-to-understand or even humorous way? Explain figurative language using your own straightforward words.



## 2.2 Figures of Speech Quiz

**Read** the poem “Candle in the Wind,” by Bernie Taupin, on **page 66** of *In Between the Lines 11*. For the following questions, **circle the most appropriate answer** to each question and **provide a brief explanation** for your “classmate”, explaining why you believe the answer is correct.

1. “And they whispered into your brain / They set you on the treadmill / And they made you change your name . . .” shows use of the sound device

- A. alliteration
- B. onomatopoeia
- ☒ C. rhyme
- D. metaphor

Explanation to classmate: I believe the answer is C because “brain” in the first line sounds like “name” in the third line. Because they sound similar, I know it is rhyme being used (a sound device).

2. “You had the grace to hold yourself / while those around you crawled / They crawled out of the woodwork . . .” is an example of

- A. alliteration
- B. metaphor
- C. simile
- D. rhyme

Explanation to classmate: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

3. “They whispered into your brain . . .” is an example of

- A. metaphor
- B. hyperbole
- C. simile
- D. onomatopoeia

Explanation to classmate: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



4. "And it seems to me you lived your life / Like a candle in the wind . . ." is an example of
- A. alliteration
  - B. rhyme
  - C. personification
  - D. simile

Explanation to classmate: \_\_\_\_\_

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5. "And pain was the price you paid . . ." is an example of
- A. alliteration, simile
  - B. rhyme, metaphor
  - C. alliteration, metaphor
  - D. rhyme, simile

Explanation to classmate: \_\_\_\_\_

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6. Explain the metaphor of the "burned out candle" to your struggling classmate. To what is the writer referring when he states, "Your candle burned out"?
- a. The comparison of a **burned out candle** to a **human life** gives the reader the idea that . . .

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7. "Loneliness was tough / the toughest role you ever played / Hollywood created a superstar / and the pain was the price you paid . . ." demonstrates the use of
- A. metaphor
  - B. simile
  - C. irony
  - D. imagery

Explanation to classmate: \_\_\_\_\_

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8. Which of the following lines **best** illustrates the **main idea** of the poem "Candle in the Wind"?
- A. "You had the grace to hold yourself / While those around you crawled . . ."
  - B. "Like a candle in the wind / never knowing who to cling to / When the rain set in . . ."
  - C. "Hollywood created a superstar / And pain was the price you paid . . ."
  - D. "Goodbye Norma Jean / from the young man in the 22nd row . . ."

Explanation to classmate: \_\_\_\_\_

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*Notice that some of the answers listed are very similar to each other. This can be confusing. Asking you to choose the **best** answer means you must choose the most **specifically accurate** answer. Your choice should "answer" the question fully and accurately.*



## 2.3 Elements of Visuals Quiz

### Assignment Instructions

Apply your knowledge of visual images, their elements, and the contribution of these elements to theme.

1. **View**, and refer to, “The Walk to Paradise Garden” by Gene Smith, *Between the Lines* 11, [page 250](#), in your responses in this quiz.
2. **Fill in the blanks** with information about the photographer's choices.



**Self-Assessment:** Check your answers with those in the key on [page 54](#) in the [Appendix](#)

- Determine areas of difficulty by checking your answers with the key.
- Revisit course resources to clarify your knowledge of difficult concepts.
- Contact your teacher if you still have questions or need further clarification before moving to the next lesson.

1. The focus of the image is/are \_\_\_\_\_.
2. The subject(s) of the image is \_\_\_\_\_.
3. The way the subject(s) are portrayed as \_\_\_\_\_ indicates the relationship of the subject(s). As shown by the image, the subject(s) might be \_\_\_\_\_.
4. The angle of this image is a \_\_\_\_\_ angle.  
The shot is called a \_\_\_\_\_ shot.  
This gives the idea that the \_\_\_\_\_ are independent and purposeful in their goal.
5. With his choices in \_\_\_\_\_ the image, the author creates the idea that a story is unfolding, with a beginning, a middle, and a future.



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

*A title is often a helpful hint about theme when you consider images and other types of texts (novels, short stories, poems, narratives, essays and more).*

## 2.4 Create a Visual



### Time to Read

**Read one** of the following texts in *Between the Lines 11* using close reading strategies.

- “Conceiving the Stranger” by Nigel Darbasie (poem), [page 212](#)
- “Jamie” by Elizabeth Brewster (poem), [page 239](#)



**Read** the following tutorials on your **Online Course Tools** or **Course Resource book**:

- Tyrone’s **Figuring Out Figures of Speech** tutorial
- **Unlocking the Mysteries of Visual Images**

### Assignment Instructions

**Complete** the following parts of this assignment:

1. **Complete** a “What? So What? Now What?” chart analyzing **either** “Conceiving the Stranger” **or** “Jamie”. Use the template on [page 28](#).
2. **Write** a statement expressing the theme or main idea that you arrived at upon completing the analysis of your chosen text.
  - a. **Create** an original visual representation of your theme statement (maximum 20 x 30 cm (8 x 10 inches)).
  - b. **Explore** and explain your specific visual element choices in your created image for **5 visual elements** in the “**Exploring My Work**” visual elements chart on [pages 32 to 33](#).
3. **Write** a paragraph explaining how you relate personally to your statement of theme. Write your polished copy on [page 33](#).
4. **Submit** your polished worksheet in this workbook or to the **2.4 Create a Visual** dropbox.



**Assessment: Review** the rubric on [page 34](#) to see how your work will be assessed.

## EXTRA HELP

1. **Use** the close reading strategy to guide your reading of the poem. Find a worksheet in the [Appendix](#) or on your **Course Online Tools** or **Course Resource book**.
2. **Consider** the following creative options for your original visual:
  - drawing (pencil, ink, other)
  - painting (latex, oil, watercolour)
  - collage (paper or digital format)
  - mixed media
  - cartoon (digital or print form)
  - composed photograph (digital or printed)
  - photo essay (print, PowerPoint, other digital format)

Contact your teacher for more ideas or suggestions.

3. **View** this website for more ideas of how to approach this assignment:
  - Glogster PostSecrets: <http://tinyurl.com/7brzou5>
4. **View Akio's 2.4 Create a Visual** response in the [Appendix](#) on [pages 55 to 62](#).
5. **View Darcy's 2.4 Create a Visual** response in the [Appendix](#) on [pages 63 to 66](#).

## EXTRA CHALLENGE

1. If choosing this option, you must complete the following sections of this assignment:
  - **2.4 Create a Visual: What? So What? Now What?**
  - **2.4 Create a Visual: Planning Chart**
  - **2.4 Create a Visual: Paragraph**
2. Instead of representing your theme visually, choose another creative form.
  - Write a complete short story, script, narrative, or a set of diary entries that communicate your theme statement.
  - Represent your theme with a film storyboard, or an actual short film (no more than 5 minutes in length; use a phone, digital camera, or other video source).
3. Label your work **Extra Challenge**.



## 2.4 Create a Visual: What? So What? Now What?

Using the poem you chose, fill out the following worksheet.

Poem selected: ☐ “Conceiving the Stranger” ☐ “Jamie”

### What?—Details, events, effects, ideas

1. Consider the text. What details and ideas are significant in this text?

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2. What ideas do you get from key elements of this text?

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3. What effects (e.g. figurative language, imagery, diction) specific to this text support these ideas?

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4. What is the text creator’s message about humanity? Make a prediction on the theme of the text.

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**So What? – Personal connection, different perspective**

1. Explore the relevance of the text to you. How do you relate personally to ideas in this text, or how has this text affected you?

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2. What memories or experiences did this text trigger?

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3. How did the text relate to the experiences of people you know?

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4. What connection did you see between this text with other texts you have read or viewed?

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**universal:**  
applicable to the  
universe, or all of  
human life

## Now What? Societal connection and/or universal effect

1. Explore the relevance of the text to society around us or to the world. How are the author's ideas relevant in the world today?

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2. How are these ideas unfolding in the world around us?

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3. Where are they occurring? When? Why?

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4. Are the issues important to all people? \_\_\_\_\_

- a. If so, in what way are they important?

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- b. Who may be affected by these issues?

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5. Now that you have analyzed your poem, write your statement of theme that will be the basis of your visual representation. What message is the author trying to convey through the poem. Your theme should be a complete sentence with a subject and an opinion.

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## 2.4 Create a Visual: Representation

Attach your original visual representation to this space.







## 2.4 Exploring My Work

Choose five of the elements below and explore how you used each of them in your visual response. Be sure to use the appropriate terminology. You must complete the “getting personal with my theme” response in the chart.

Subject	<i>The subject of my image is . . .</i>
Focus	<i>I want the viewer to focus immediately on . . .</i>
Framing	<i>I framed the image to include or exclude . . .</i>
Angle	<i>To communicate my ideas effectively, I used the following angles to show . . .</i>
Type of Shot	<i>A type of shot I used to communicate my theme successfully is . . .</i>
Lighting	<i>The lighting used to describe the mood or atmosphere of my theme is . . .</i>
Colour and Contrast	<i>I used the following colours and contrast to emphasize my theme . . .</i>

<b>Lines</b> (Vertical, horizontal, diagonal)	<i>Directional lines representing my theme best are . . .</i>
<b>Composition</b>	<i>I arranged items in my visual representation to demonstrate the theme with the following layout:</i>
<b>Getting Personal with my Theme</b> (paragraph response) <ul style="list-style-type: none"> <li>• Rewrite your poem and created image's theme as a heading for your paragraph</li> <li>• Write an introductory sentence to lead into your discussion.</li> <li>• Add three to four sentences to explain personal connections.</li> <li>• Attach a concluding sentence to complete your discussion.</li> </ul>	<i>I relate personally to my statement of theme because . . .</i>

## 2.4 Create a Visual Assessment

Value	W-SW-NW Chart, Theme, and Planning	Visual and Paragraph
 <b>Excellent</b>	<input type="checkbox"/> Your exploration shows a <i>thorough understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>insightful</i> and <i>skillfully written</i> . <input type="checkbox"/> Your planning demonstrates <i>perceptive</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>skillful manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>precise personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>confident</i> control of paragraph structure, sentence construction, and grammar.
 <b>Proficient</b>	<input type="checkbox"/> Your exploration shows <i>significant understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>meaningful</i> and <i>effectively written</i> . <input type="checkbox"/> Your planning demonstrates <i>accurate</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>knowledgeable manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>thoughtful personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>effective</i> control of paragraph structure, sentence construction, and grammar.
 <b>Satisfactory</b>	<input type="checkbox"/> Your exploration shows <i>adequate understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>general</i> and <i>clearly written</i> . <input type="checkbox"/> Your planning demonstrates <i>basic</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>basic manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>appropriate personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>adequate</i> control of paragraph structure, sentence construction, and grammar.
 <b>Limited</b>	<input type="checkbox"/> Your exploration shows <i>incomplete understanding</i> of the poem. <input type="checkbox"/> Your <b>theme</b> statement is <i>vague</i> and <i>inappropriately written</i> . <input type="checkbox"/> Your planning demonstrates <i>little</i> understanding of <b>visual effects</b> .	<input type="checkbox"/> Your original visual demonstrates <i>ineffective manipulation</i> of visual elements to convey your theme. <input type="checkbox"/> Your paragraph response demonstrates <i>underdeveloped personal connections</i> to your theme. <input type="checkbox"/> Your <b>writing</b> demonstrates <i>inadequate</i> control of paragraph structure, sentence construction, and grammar.
 <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> /25 = %	/15	/10
 <b>Assessment</b>	<b>Areas of strength:</b>	
	<b>Might I suggest . . .</b>	



## The Assignment

**Choose** one of the following Essential Questions to respond to.

- **How do I understand people who communicate their ideas and represent themselves in various ways?**

People communicate verbally, non-verbally, physically, and creatively. Sometimes understanding is challenged by barriers that might be psychological, physical, emotional, language-based, experience-based, or knowledge-based.

- **How is my voice being “heard” or connected to how I communicate?**

We make choices daily to ensure we are understood or “heard” correctly. What choices ensure we are effective communicators? What choices make people ineffective communicators? Is the world understanding everything you say?

Write your response as a blog entry. Remember, a blog is a type of online writing similar to a diary and is used to share one’s reflections or ideas on a specific topic.

### **Option A: Submission through the dropbox**

Write your blog response to your chosen essential question (minimum 200 words) and include two sources of media that support your ideas (e.g. an article, a website, a video). You must cite your sources and include a one to two sentence explanation of how each source is relevant.

### **Option B: Submission through the Discussion Forum**

Write your blog response to your chosen essential question (minimum 200 words) and post it to the forum. You must also reply to at least one other student’s post on the forum. Some possible replies include stating why you agree or disagree with his or her ideas; sharing how these ideas connect to your personal experiences; or providing a media source that supports the other student’s ideas.

**Submit** your polished work in this workbook or to the **2.5 Essential Question** dropbox or post it to the **2.5 Discussion Forum**.



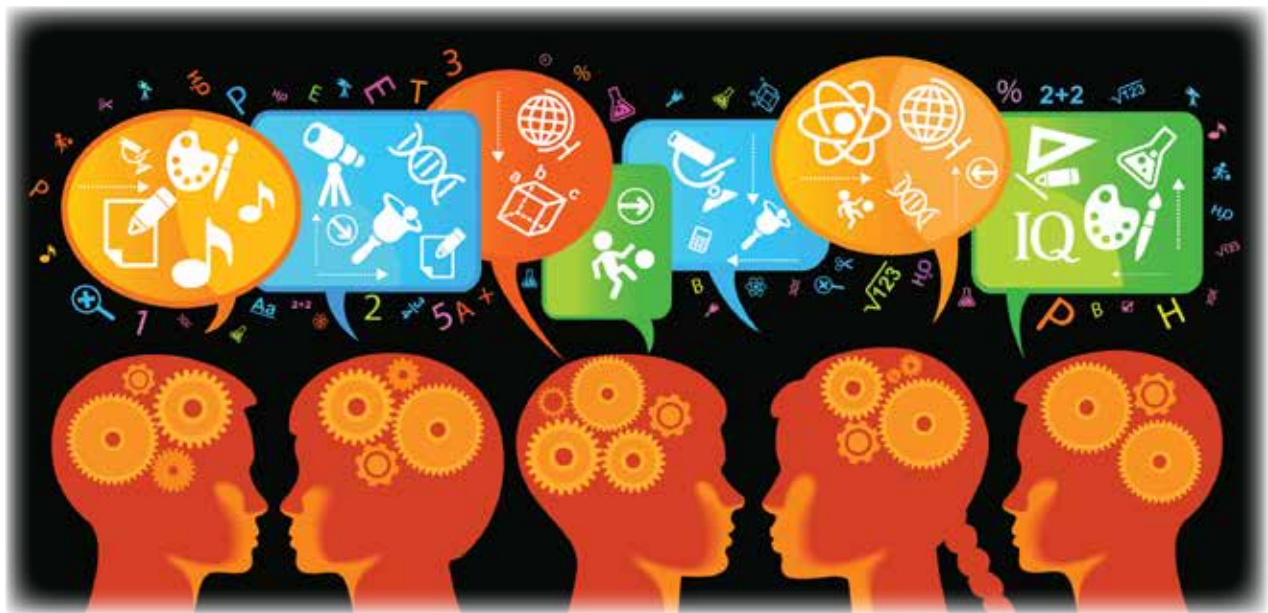
**Assessment: Review** the rubric on [page 40](#) to see how your work will be assessed.

## EXTRA HELP

1. **Explore** and **reflect** on the question, taking into consideration what you know about life, your experiences, and the knowledge you gained in the course so far (concepts, ideas, or perspectives gained from the texts or lessons).
2. Think of a cultural reference (pop culture, music reference, literature reference, etc.) that relates to your essential question, and refer to it to help explain your point.
3. **View Tyrone's 2.5 Essential Question** in the [Appendix](#) on [pages 69 to 70](#) to see how he responded to another Essential Question.

## EXTRA CHALLENGE

Are you intrigued by both Essential Questions? Write an additional Blog Response to submit with your first response.








## Student Work

My blog response . . .

- ☐ How do I understand people who communicate their ideas and represent themselves in various ways?
- ☐ How is my voice being “heard” or connected to how I communicate?

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

## 2.5 Essential Question Blog Assessment

Value	Ideas	Impressions
 <b>Excellent</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>insightful</i> . <input type="checkbox"/> You provide <i>precise support</i> that <i>aptly reinforces</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>distinct voice</i> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>precise</i> . <input type="checkbox"/> You <i>skilfully</i> develop a <b>unifying effect</b> .
 <b>Proficient</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>thoughtful</i> . <input type="checkbox"/> You provide <i>specific support</i> that <i>strengthens</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>convincing voice</i> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>specific</i> . <input type="checkbox"/> You <i>capably</i> develop a <b>unifying effect</b> .
 <b>Satisfactory</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>generalized</i> but relevant. <input type="checkbox"/> You provide <i>adequate support</i> that <i>clarifies</i> your ideas and impressions.	<input type="checkbox"/> You create an <i>ordinary, consistent voice</i> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>adequate</i> . <input type="checkbox"/> You <i>adequately</i> develop a <b>unifying effect</b> .
 <b>Limited</b>	<input type="checkbox"/> Your <b>discussion</b> of the essential question is <i>vague</i> and/or <i>superficial</i> . <input type="checkbox"/> You provide <i>imprecise</i> and/or <i>ineffectively</i> related <b>support</b> for your ideas and impressions.	<input type="checkbox"/> You create an <i>inappropriate voice</i> . <input type="checkbox"/> Your <b>stylistic choices</b> are <i>imprecise</i> . <input type="checkbox"/> You <i>inadequately</i> develop a <b>unifying effect</b> .
 <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: /15</b> =    %	/10	/5
 <b>Assessment</b>	<b>Areas of strength:</b>	
	<b>Might I suggest . . .</b>	

## Self-Assessment Key: 2.2 Figures of Speech Quiz

1. **C (rhyme)**

**Explanation:** The line ending in “brain” is written to rhyme with the line ending in “name”. Because this is written as a song, rhyme makes the overall piece sound better when it is sung.

2. **B (metaphor)**

**Explanation:** The songwriter is comparing people who surrounded Norma Jean as a star to creatures that are less than human, making them seem more like vermin (e.g. “crawled out of the woodwork”) while Norma Jean was the opposite.

3. **A (metaphor)**

**Explanation:** “They whispered into your brain” is a metaphor implying a direct link to Norma Jean’s insecurities (brain) which people around her exploited. It implies she was vulnerable, and the reader understands that Norma Jean was manipulated by people she worked within the movie industry.

4. **C (simile)**

**Explanation:** How Norma Jean lived her life is compared to a candle in the wind. “Never knowing who to cling to /when the rain set in” further explains the simile:

- Norma Jean was surrounded by many people and opportunities due to her fame and success. While others took advantage of her “candlelight”, she had no one to rely on or to trust.
- The “rain” in the simile suggests her handlers did not care if their demands harmed Norma Jean (rain threatening to extinguish the flame) if it was good for her career (and them).

5. **C (alliteration, metaphor)**

**Explanation:** “And pain was the price you paid...” is an example of alliteration (repetition of the “p” sound). The phrase is also a metaphor comparing pain to money or a “price”. The end idea is that Norma Jean suffered mentally and physically at the hands of others to achieve her fame in Hollywood.

6. The comparison of a **burned out candle** to a **human life** gives the reader an idea about life and death. Earlier in the poem, Norma Jean is compared to a flickering candle when alive, so when the candle is “burned out” or no longer lit, the reader understands that she is no longer alive, although the writer says “your candle burned out long before / your legend ever did” which suggests that though she passed away, her memory lives on.

7. **A (metaphor)**

(Note how the writer refers to “loneliness” as a role, but it actually was not—this is the key to determining how this section of the poem is ironic.)

8. **C**

**Explanation:** “Hollywood created a superstar / And pain was the price you paid...” demonstrates the main idea. The poem points to all the selfish efforts that went into making Norma Jean into Marilyn Monroe. Ultimately, the selfishness of others in making Norma Jean famous (“Hollywood created a superstar”) caused her to suffer from exploitation and isolation (“pain was the price you paid”). The writer gives the idea that not enough good people truly cared for her personal well-being, which unfortunately led to her untimely death.

Teacher’s note for #8: *These two lines tie to **all** other ideas in the poem, which is an indication of a main idea.*

9. Revisit [Figuring Out Figurative Language](#) tutorial or [Reading Poetry](#) tutorial.
10. Remember that **mood** is the general feeling or emotional quality of the poem.
  - The line, “Never knowing who to cling to / When the rain set in”, is a good indicator of mood as the poet communicates emotions of uncertainty and isolation here. Norma Jean had no person to turn to when she was in pain (isolated), and she did not know whom she could trust to help her.
  - “Even when you died / The press still hounded you / All the papers had to say / Was that Marilyn was found in the nude” creates emotion as the speaker in the poem says how harsh and disrespectful the media is towards Marilyn Monroe, even after she died. These lines communicate clearly that the speaker is very disgusted or disappointed by the media’s insensitivity.
  - The mood of the poem is mournful; as the speaker is clearly fond of Norma Jean/Marilyn Monroe, and is using the poem to say good-bye to her after her death (“Goodbye Norma Jean...”), talking about how she was before her death and how the memory of her lingers (both good and bad aspects of her life).

### 2.3 Self-Assessment Key: Elements of Visuals Quiz

1. The two figures
2. Children walking towards or away from something
3. Holding hands, siblings/related/friends
4. Low, mid-level, children
5. Framing
6. Colour
7. Contrast, atmosphere/mood
8. Lighting, mood, atmosphere
9. Composition
10. The possibilities are endless here. Theme or purpose of the image could be one of the following:
  - Growing up involves a journey of experiences, both good and bad.
  - As we grow, people to whom we relate influence the outcome of our experiences in various ways.
  - Personal discovery does not have to happen alone.
  - Getting through dark experiences is easier when we are accompanied by a loved one.

## Module 1: Instruction Workbook 2

### Assignment List

Student Checklist ✓	Assignment Name	Score	Percentage %	Submitted to Moodle ✓
	2.1 Close Reading	/15		
	2.2 Figures of Speech Quiz	Self-Assessment		
	2.3 Visual Elements Quiz	Self-Assessment		
	2.4 Create a Visual	/25		
	2.5 Essential Question	/15		
	<b>TOTAL</b>	/55		

### 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.

