

Welcome to English Language 20-2



Module 2

CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2
Instruction Workbook 4
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Barrhead, Alberta Canada T7N 1P4

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Alberta Distance Learning Centre website

<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

ADLC

Alberta Distance
Learning Centre

Module 2 Instruction Workbook 4

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 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 4

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.

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

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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4.1 Spot the Lie

Assignment Instructions

Observe how media uses various elements to influence and direct how viewers think, feel, and act in order to achieve a certain purpose.

1. Complete an Ad Analysis Chart on an ad of your choice.
 - Analyze various elements of the ad in the organizer.
 - Provide accurate publishing information for the ad.
 - Consider the purpose of the ad.
2. Write a Personal Reflection (maximum 300 words) about your observations of **stereotypes** in the media. Support your opinion with specific details from your preferred media (websites, magazines, social media, TV, newspaper, radio, or other). Respond to one of the following topics:
 - What stereotypes are connected to specific products in ads?
 - Are certain types of people never used in ads? Why do you think that might be?
 - Does **mass media** do justice to the cultural diversity of teens or other groups? Explain why that may be.
 - Which cultures appear most frequently in commercials? Which ones do not? Why do you think that might be?
 - Discuss your observation in media of a negative, an unrealistic, a stereotyped, or a prejudiced portrayal of a group.

Submit your polished work in this workbook or to the **4.1 Spot the Lie** dropbox.



Assessment: Review the rubric on [page 10](#) to see how your work will be assessed.

Stereotypes are inaccurate generalizations or statements about people, often spread by word-of-mouth or other media. Rarely are they based on fact, and they can be offensive and hurtful to those to whom they are directed.

Mass Media is shared and dispensed to inform a large number of people. Mass media include magazines, newspapers, radio, television, and Internet.

EXTRA HELP

1. Optional topic: Discuss an ad you consider personally offensive because of the stereotypes included, or people excluded. You might examine stereotyping of teenagers, some social groups, men, women, seniors, parents, social classes, cultures, or minorities.
 - Share details using one of the presentation options listed.
 - Describe the ad and the qualities that made it disagreeable. Explain how this affects you personally. Be detailed and include your source of information.
 - Share aspects of your “story” as illustrated in your planning.
2. Consider the following options when choosing a commercial or advertisement. All source information **must be cited**.
 - YouTube, Vimeo, or other video-sharing websites
 - TV commercial or movie trailer
 - Radio or podcast
 - Newspaper, magazine, or catalogue
 - one of two video ads on your **Online Course Tools**



Caution: The *funniest* commercial may be tempting, **but** remember you must examine it in some depth. Find an engaging and informative commercial, with a clear plot and specific product.

Tip: Have you noticed how Youtube URLs can be so long sometimes? Use www.tinyurl.com to convert long URLs into something easier to write. This is also a useful trick if you want to share links with social media (Twitter, Facebook, etc.).



Presentation Options

- “Outside the box” source, such as an interesting ad in a washroom or on a billboard; **include a picture** with your Workbook
- Three pieces of media (images, ads, commercials, etc.) that support your viewpoint
- a 2 to 5 minute oral presentation explaining your observations on the topic
- detailed notes and specific examples showing your observations of media
- an audio and/or visual “tour” of online media using a webcast on www.screenr.com
- **Webcast Tips:** Write and follow a script. Have all sites for your presentation open and ready to view in one click. Check the sound quality of your microphone. If you do not include an oral discussion, enclose a written explanation.

Mark all online projects as "private" if they require publishing in order for you to submit the unique URL to your marker.

3. **Submit** oral recordings to your teacher using one of these options:

- phone, voice mail, e-mail, memory stick, podcast on Spreaker (www.Spreaker.com), or web tool
- e-mail, uploaded URL, webcast on Screenr as a downloaded '.mp4' file

4. **View Tyrone's 4.1 Spot the Lie** response in the [Appendix](#) on [pages 66 to 69](#).



EXTRA CHALLENGE

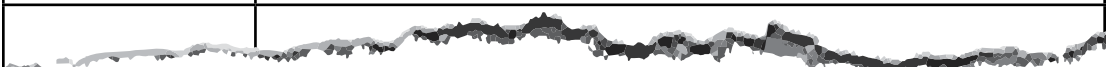
1. In a paragraph, trouble-shoot potential problems in your commercial by considering the elements in your chart and suggesting some improvements or changes. (*"If this was my commercial, I would . . ."*).
 - Explain any negative aspects of the commercial and where improvements could be made.
 - Identify stereotypes presented, undesirable elements, and changes necessary to eliminate them in the commercial.
 - Provide evidence of these observations. Attach your paragraph to the bottom of your ad analysis chart and label it "**Trouble-shooting**".
2. **Write** a plan or storyboard an idea for a **parody** of your chosen commercial. Present your ideas using one of the presentation formats in the instructions or find an alternative through discussion with your teacher. Label your work "**Extra Challenge**".

***Parody** or spoof is a re-make of a serious work with the intent to make fun of it. Rick Mercer's video about "the Islab" provided on the **Course Resource USB drive** is a great example of a parody.*

4.1 Spot the Lie: Ad Analysis and Reflection Paragraph Worksheet

Record detailed notes about your advertisement in the following chart. View the advertisement several times for accurate observations.

Commercial or Ad source What commercial are you using for this assignment? State source.	
Hook How does the commercial get your attention?	
Setting What place, time of day, era, lighting, or decor is in the ad?	
Story What occurs in the ad, (actions and/or events) from start to finish?	
Characters What people (number, gender, ages, animated and/or not animated, animals, talking objects, etc.) are in the ad?	









<p>Colour (Suggests mood or tone) Is the commercial bright and cheerful? Cool and modern?</p>	
<p>Copy What words (written or spoken), slogans, catchy phrases, jingles or logos are used? How many times is the product name shown and/or spoken?</p>	
<p>Demographic Who is the target audience for this ad? Who is treated as an <i>outsider</i>?</p> <ul style="list-style-type: none"> • kids? teens? twenty-somethings? • middle aged? elderly? • rich? poor? middle class? • genders? ethnic groups? 	
<p>Purpose What is the purpose of the ad? What does the creator of the ad want the viewer to do/feel/think?</p>	

Personal Reflection (continued)

[illegible]

4.1 Spot the Lie Assessment

Value	Ad Analysis	Reflection
 Excellent	<input type="checkbox"/> You demonstrate a <i>perceptive understanding</i> of elements and purpose of an advertisement. <input type="checkbox"/> You record <i>skillfully</i> your impressive and <i>thoughtful observations</i> of a commercial.	<input type="checkbox"/> Your stylistic choices result in a <i>distinct</i> voice. <input type="checkbox"/> Your ideas are <i>insightful</i> and your support is precise and convincing. <input type="checkbox"/> Your presentation is developed skillfully .
 Proficient	<input type="checkbox"/> You demonstrate a <i>thoughtful understanding</i> of elements and purpose of an advertisement. <input type="checkbox"/> You record <i>clearly</i> your <i>detailed observations</i> of a commercial.	<input type="checkbox"/> Your stylistic choices result in a <i>consistent</i> voice. <input type="checkbox"/> Your ideas are <i>knowledgeable</i> and your support is <i>carefully</i> chosen and accurate. <input type="checkbox"/> Your presentation is developed consistently .
 Satisfactory	<input type="checkbox"/> You demonstrate a <i>basic understanding</i> of elements and purpose of an advertisement. <input type="checkbox"/> You record <i>adequately</i> your observations of a commercial.	<input type="checkbox"/> Your stylistic choices result in a <i>clear</i> voice. <input type="checkbox"/> Your ideas are <i>reasonable</i> and your support is adequate. <input type="checkbox"/> Your presentation is developed simply .
 Limited	<input type="checkbox"/> You demonstrate a <i>confused or incomplete</i> understanding of elements and purpose of an advertisement. <input type="checkbox"/> You record <i>vaguely or inadequately</i> your observations of a commercial.	<input type="checkbox"/> Your stylistic choices result in an <i>indistinct or inconsistent</i> voice. <input type="checkbox"/> Your ideas are <i>underdeveloped</i> and your support <i>unclear or imprecise</i> . <input type="checkbox"/> Your presentation lacks <i>unified development</i> .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /35 = %	/15	/20
 Assessment	Areas of strength:	
	Might I suggest . . .	

4.2 Advertisement

Assignment Instructions

Using your understanding of media and advertising, think of an original product or service and **plan** an advertisement to promote it.

1. **Brainstorm** and decide on an original product or service to promote. Consider the following ideas:
 - invent something new that performs better than a current product
 - invent a product that appeals to a small or little known demographic
 - invent a meaningful product
 - invent a product that might appeal to people you know
 - invent a product to make a job easier, safer, more efficient, or more comfortable
 - invent a service to solve a problem or conflict
2. **Complete the Demographic Profile Chart** on [page 19](#), providing details of your targeted “market” audience.
3. **Complete the Ad Planning Chart** on [page 20](#), identifying creative decisions for your advertisement.
4. **Develop a Storyboard** on [page 21](#) to illustrate your pre-production advertisement. The storyboard should detail the sequence of camera shots and required resources needed for the production of the ad. Traditionally, storyboards are drawn in frames, similar to comic strips. Each frame contains a rough sketch of the “shot” as well as details about dialogue or sound, actions of characters, and the type of camera shot. Here are some options for presenting your storyboard:
 - Use the comic creator Pixton © to compose a storyboard. Submit the URL you publish for marking. Mark your account “Private”.
 - Draw or use images from magazines or newspapers to illustrate visual details in your storyboard on the page provided. Write notes about the sequence of events in each frame as they should unfold. Attach pages if you need more space.
 - Compose a storyboard using PowerPoint or Google Slides. Use each slide to advance your storyboard with images, direction, and notes to explain your goals.

Submit your polished work in this workbook or to the **4.2 Advertisement** dropbox.



Assessment: Review the rubric on [page 22](#) to see how your work will be assessed.



EXTRA HELP

1. **View Simon's 4.2 Advertisement** in the [Appendix](#) on [page 71](#).
2. Do not be shy about your ideas! Read this true story about creativity.

An electrical company in the northern hemisphere of a cold, beaver-infested country once had a particularly difficult problem. Snow would build up on the power lines and cause power outages and countless electrical shorts. Maintenance was endless and expensive. The company tried many solutions that had failed or cost too much, yet they persevered. Finally, someone half-jokingly suggested they train bears to climb power-poles and shake the lines free of snow. This "crazy" idea triggered a solution: they would have helicopters fly over and "shake" snow off the lines with air from the rotors. This solution proved the most successful and cost-effective.

Sometimes, even the craziest ideas have an ounce of possibility if explored far enough. If you have difficulty finding an idea, contact your teacher.



EXTRA CHALLENGE

Produce a short video for your advertisement. Remember that most advertisements are from 35 seconds to no more than three minutes. Submit your video in place of your storyboard assignment although you may want a storyboard to assist with your video.

4.2 Advertisement: Brainstorming

Use the space below to plan and describe your new product. Attach extra pages if necessary.

4.2 Advertisement: Demographic Profile

Make detailed notes about the audience that might be interested in your product.

4.2 Advertisement: Demographic Profile	
My product is . . . <ul style="list-style-type: none"> • What is its purpose? • What are some benefits of the product? 	
My targeted age group is . . . <ul style="list-style-type: none"> • Children? Teens? • Early twenties? • Middle-aged? Seniors? 	
My targeted financial bracket is . . . <ul style="list-style-type: none"> • Rich? Middle class? • Poor? Dependent? 	
My targeted ethnicity, culture, or gender role is . . . <ul style="list-style-type: none"> • Specific or general group? • Canadians? • People from other countries or cultures? • Men? Women? Boys? Girls? • Moms? Single parents? 	
My targeted needs, wants, or interests are . . . <ul style="list-style-type: none"> • Is this product necessary or frivolous? • What need or desire does your product meet? 	
Considerations for my demographic are . . . <ul style="list-style-type: none"> • Attention span? • Possible misunderstandings? • Sensitivities? • Cultural issues? 	
Other details to consider . . . <ul style="list-style-type: none"> • How will you advertise and sell this product? (Sub-culture information, personal habits or traits, technology skill level, etc.) 	

4.2 Advertisement: Plan







Identify details and strategies for your advertisement in the chart below.

4.2 Advertisement: Plan	
Advertisement Type Commercial for print ad, radio, TV, movie?	
Hook How will you get the attention of your audience? How will they know how to use the product? How will you ensure they react positively to your product?	
Setting What place, time of day and/or era, lighting, or decor will be in your ad?	
Story What will happen in the ad, (actions and/or events) from start to finish?	
Characters What people (number, gender, ages, animated and/or not animated, animals, talking objects, etc.) will be in your ad?	
Details and Accessories What clothing, jewelry, price tags, and/or other details will be present? How will they be shown?	
Colour How will you use colour to suggest mood or tone? Will your commercial be bright and cheerful? Cool and modern?	
Sound What voice (male and/or female), music, noises, or sound effects will you use in your ad? Why?	
Copy What words (written or spoken), slogans, catchy phrases, jingles, or logos will be used? How many times will the product name be shown and/or spoken?	

4.2 Advertisement: Storyboard

Student Work

4.2 Advertisement Assessment

Value	Profile, Plan, and Storyboard
 Excellent	<input type="checkbox"/> You provide <i>significant</i> information about the <i>specific</i> purpose of your original product . <input type="checkbox"/> You demonstrate an <i>insightful</i> understanding of the use of advertising elements to manipulate a targeted audience . <input type="checkbox"/> You demonstrate <i>impressive</i> creativity in producing your ad. <input type="checkbox"/> You illustrate <i>thorough</i> consideration of pre-production elements in your storyboard .
 Proficient	<input type="checkbox"/> You provide <i>detailed</i> information about the stated purpose of your original product . <input type="checkbox"/> You demonstrate a <i>thoughtful</i> understanding of the use of advertising elements to manipulate a targeted audience . <input type="checkbox"/> You demonstrate <i>notable</i> creativity in producing your ad. <input type="checkbox"/> You illustrate <i>substantial</i> consideration of pre-production elements in your storyboard .
 Satisfactory	<input type="checkbox"/> You provide <i>basic</i> information about the stated purpose of your original product . <input type="checkbox"/> You demonstrate an <i>adequate</i> understanding of the use of advertising elements to manipulate a targeted audience . <input type="checkbox"/> You demonstrate <i>acceptable</i> creativity in producing your ad. <input type="checkbox"/> You illustrate <i>straightforward</i> consideration of pre-production elements in your storyboard .
 Limited	<input type="checkbox"/> You provide <i>undeveloped</i> information about the <i>stated</i> purpose of your original product . <input type="checkbox"/> You demonstrate a <i>confused</i> or <i>incomplete</i> understanding of the use of advertising elements to manipulate a targeted audience . <input type="checkbox"/> You demonstrate <i>little</i> creativity in producing your ad. <input type="checkbox"/> You illustrate <i>incomplete</i> consideration of pre-production elements in your storyboard .
 Resubmission Needed	<p>Your attempt to respond is <i>insufficient</i>. Contact your teacher to discuss suggestions for improvement and resubmission of your work.</p>
TOTAL: /30 = %	
 Assessment	<p>Areas of strength:</p> <p>Might I suggest . . .</p>

4.3 Reaching Out

Assignment Instructions

Consider the following scenario for this assignment:

A philanthropic organization by the name of Canada Paid Forward Foundation is offering \$500,000 to schools in a contest for a yearly project to address a social or environmental issue, whether it is local, provincial, nation-wide or even international in nature. Your school is entering the competition and you have been chosen to select and outline the project, on behalf of your school. You must plan and write up a realistic proposal to submit to the Canada Paid Forward Foundation competition. Good luck!

- A. **Investigate** and **provide researched** media evidence of a social or environmental issue of personal interest to you.
1. **Identify** your issue.
 2. **Research** and **explain** details of its background. Address the following questions with your research and explanation:
 - What is your chosen issue? Include details about what caused it, where it occurs (or occurred), and who or what is involved.
 - What are the long-term or short-term effects of the issue?
 - What varying perspectives are held by yourself or others (even opposition) about this issue?
 - What actions or steps need to be taken to approach this issue meaningfully? What has already been done to approach the issue? What remains to be done?
 - What risks are potentially involved in pursuing these actions? (Physical? Social? Political?)
 - How will your actions improve the situation? What problems could arise? Explain.
 - How does this issue affect the people around you?
 3. **Cite** all sources you research.
 4. **Provide at least two** pieces of media to prove your issue exists and illustrate it further (articles, newspaper clippings, letters-to-the-editor, podcasts, video clips, etc.).
 5. **Plan a proposal** to ask Canada Paid Forward to grant the funding for your idea. You will return to this work later to write a polished copy of the proposal. Use information in **Extra Help** to write your proposal.

Submit your polished work in this workbook or to the **4.3 Reaching Out** dropbox.



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

4.3 Reaching Out

1. Consider the following charities and their actions for ideas for proposal activities you could use for your assignment:

- Project Open Hand
- Sombrilla
- Amnesty International Canada
- Canadian Hunger Foundation (CHF)
- The Alberta Council for Global Cooperation (ACGC)
- CUSO International
- UNICEF Canada
- CW4WAfghan (Canadian Women for Women in Afghanistan)
- SPCA
- CAWST (Centre for Affordable Water and Sanitation Technology)
- Oxfam Canada
- World Fit for Children (WFFC)
- TakingITGlobal
- UNESCO (United Nations Educational, Scientific, and Cultural Organization)

2. Plan your proposal by following these steps:

- a. Brainstorm hypothetical ways to obtain a positive solution to the problem.
- b. Compose a realistic proposal that hypothetically may be implemented to affect change for your chosen issue.
- c. Attach a timeline identifying the necessary actions, resources, and deadlines to complete the project by a specific date.
- d. Use the provided template to write a proposal plan.

3. Proposal Options

- **Create** a blog, and use the provided template to write a proposal on your main page. You could publish your polished proposal later on your blog (Workbook 7). Mark your blog “Private” and provide the URL so your teacher may access it for assessment.
- **“Pitch”** your plan orally, using a set of detailed notes. Deliver your presentation using podcast (www.spreaker.com), Skype, phone message, video conference, or other audio recording device.
- **Respond to** and **fill out** the enclosed worksheets with your researched information and proposal plan.



www.spreaker.com

Extra Help Resources

View Darcy's 4.3 Reaching Out in the [Appendix](#) on page 78.

EXTRA CHALLENGE

1. Think of a new social, industrial, or environmental issue that you foresee as problematic for the future.
 - a. **Describe** orally or in writing **how** this issue will occur, or describe **what** might happen to cause it.
 - b. **Provide** a detailed background of the issue with evidence to support your predictions. Suggest action that should be taken now to avoid this issue in the future.
 - c. **Provide** two pieces of text that clearly indicate the issue is a possibility if nothing is done to alter current conditions.
2. If the issue **does** occur in the future, what measures must be taken to arrive at a positive solution? Write your proposal with this question in mind.



4.3 Proposal Worksheet

Complete the following organizer to explain the nature and background of your chosen issue. Provide detailed responses in point-form. Attach pages if necessary.

Research Inquiry Questions

1. What is your chosen issue? Be specific. Include details about what caused it, where it occurs (or occurred), and who or what is involved.

Research Source Information:

2. What are the long-term or short term effects of the issue?

Research Source Information:

3. What varying perspectives are held by yourself or others (even those in opposition) about this issue?

Research Source Information:

4. What actions or steps could be taken to approach this issue meaningfully? What has already been done to approach the issue? What remains to be done?

Research Source Information:

5. What risks are potentially involved in pursuing these actions? (Physical? Social? Political?)

Research Source Information:

6. How will your actions improve the situation? What problems could arise? Explain.

Research Source Information:

7. How does this issue affect the people around you?

Research Source Information:

My Two Supportive Media texts (attach or include URLs here)

4.3 Proposal Plan

Use the following pages to plan your proposal, including a timeline. Identify necessary actions, resources, and deadlines for a positive outcome to the issue.

Project Title:**Introduction**

Introduce your issue here. Briefly outline the issue and the goal of your project.

Background

Use your research to write a brief background about your issue. Highlight the most important information about your issue and its significance.

Proposal Plan

Number the steps of your proposed project plan here.

Rationale

Explain your project goals and how these actions are clearly justified in pursuing a solution to your chosen issue. Why is this project necessary?

Cost and Budget

Describe the money you need for your project and the areas it will be applied.







Required Resources

Describe the people (staff, volunteers, man-power, etc.) and objects (tools, equipment, etc.) needed for this project

Timeline/Schedule

How long should your project take to get underway? Does it have an end?
Describe a rough timeline as to how long your project will take to implement.

4.3 Reaching Out Assessment

Value	Research and Personal Issue	Proposal Plan
 Excellent	<input type="checkbox"/> You provide a <i>skillfully</i> paraphrased (your own words) explanation of information in resources. <input type="checkbox"/> You provide <i>thorough</i> analysis of your chosen issue. <input type="checkbox"/> Resources are <i>fully documented</i> in the appropriate form .	<input type="checkbox"/> Your proposal is <i>thorough</i> , supported with precise detail. <input type="checkbox"/> Your proposal demonstrates <i>perceptive understanding</i> of the issue with a significant solution .
 Proficient	<input type="checkbox"/> You provide a <i>fluently</i> paraphrased (your own words) explanation of information in resources. <input type="checkbox"/> You provide a <i>detailed</i> analysis of your chosen issue. <input type="checkbox"/> Resources are <i>well documented</i> in the appropriate form .	<input type="checkbox"/> Your proposal is <i>complete</i> , supported with <i>appropriate</i> detail. <input type="checkbox"/> Your proposal demonstrates a <i>thoughtful understanding</i> of the issue with an appropriate solution .
 Satisfactory	<input type="checkbox"/> You provide an <i>adequately</i> paraphrased (your own words) explanation of information in resources. <input type="checkbox"/> You provide a <i>basic</i> analysis of your chosen issue. <input type="checkbox"/> Resources are documented <i>simply</i> in the appropriate form .	<input type="checkbox"/> Your proposal is <i>straightforward</i> , supported with <i>sufficient</i> detail. <input type="checkbox"/> Your proposal demonstrates an <i>adequate understanding</i> of the issue with a <i>realistic</i> solution .
 Limited	<input type="checkbox"/> You provide an awkwardly paraphrased (your own words) explanation of information in resources. <input type="checkbox"/> You provide a <i>limited</i> analysis of your chosen issue. <input type="checkbox"/> Resources are documented <i>inconsistently</i> , with <i>confusion</i> , or are <i>not documented</i> .	<input type="checkbox"/> Your proposal is <i>incomplete</i> , supported with <i>confusing</i> or <i>inappropriate</i> detail. <input type="checkbox"/> Your proposal <i>does not explain fully</i> the issue and/or solution .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /30 = %	/20	/10
 Assessment	Areas of strength:	
	Might I suggest . . .	

4.6 Essential Question

The Assignment

Respond to **one** of the following Essential Questions with a blog entry.

- **How do I investigate and discover meaning in all information I am exposed to everyday?**

In the 21st century, possibilities for receiving information are many. Consider where and how you receive information in your daily routine. How is meaning created in text? What factors make you think about what you choose to believe or disbelieve? Is determining fact from fiction always straightforward? How do you make decisions about information every day?

- **What are the dangers of bias?**

To be biased or show bias is to have unfair opinions for or against someone or something. This means having a viewpoint that is not based on truth. Where do you see bias most often in your daily life? What does bias tell you about the intentions of media? Do you think accuracy in text or media is optional? Why might this be?

Submit your polished work in this workbook or to the **4.6 Essential Question** dropbox.



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



EXTRA HELP

1. A **blog** is a type of online writing, with a minimum of 150 words, in any form:
 - a diary
 - a critical review of a film, book, or video game
 - a piece of writing to complain or to praise
2. **Explore** and **reflect** on the question, taking into consideration what you know about life, your experiences, and the knowledge you gained in the course (concepts, ideas, or perspectives gained from the texts or lessons).
3. **Read** at least **one** of the following texts to provoke your thinking about the question:
 - “Designer Teens”, newspaper article by Ian Haysom, *Between the Lines* 11, page 302
 - “News”, poem by George Bowering, *Between the Lines* 11, page 197
 - 1 to 3 entries of the “What’s the Deal” blog from National Youth Services Canada (<http://deal.org/blog/>)
 - “Online Youth Need Critical Thinking Skills”, opinion article by Larry Magid (<http://tinyurl.com/mgq47e>)
4. **View Simon’s 4.6 Essential Question** blog response to a different question and his teacher’s comments in the **Appendix** on page 94.



EXTRA CHALLENGE







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

[illegible]

4.6 Essential Question (continued)

[illegible]

4.6 Essential Questions Assessment

Value	Ideas	Impressions
 Excellent	<input type="checkbox"/> Your discussion 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 produce a <i>distinct voice</i> . <input type="checkbox"/> Your stylistic choices are <i>precise</i> . <input type="checkbox"/> You <i>skilfully</i> develop a unifying effect .
 Proficient	<input type="checkbox"/> Your discussion 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 produce a <i>convincing voice</i> . <input type="checkbox"/> Your stylistic choices are <i>specific</i> . <input type="checkbox"/> You <i>capably</i> develop a unifying effect .
 Satisfactory	<input type="checkbox"/> Your discussion 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 produce an <i>ordinary, consistent voice</i> . <input type="checkbox"/> Your stylistic choices are <i>adequate</i> . <input type="checkbox"/> You <i>adequately</i> develop a unifying effect .
 Limited	<input type="checkbox"/> Your discussion 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 support for your ideas and impressions.	<input type="checkbox"/> You produce an <i>inappropriate voice</i> . <input type="checkbox"/> Your stylistic choices are <i>imprecise</i> . <input type="checkbox"/> You <i>inadequately</i> develop a unifying effect .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /15 = %	/10	/5
 Assessment	Areas of strength:	
	Might I suggest . . .	

4.4 Construct/Destruct

Assignment Instructions

Tyrone completed a draft of his proposal, “Construct/Destruct”, and he needs some help with editing. Because he knows that having a peer edit his work is an effective strategy, he wants you to apply your valuable input about grammar, spelling, awkward sentences, and paragraph structure to sections of his paper.

1. **Read** two parts (“Background”, “Rationale”) of Tyrone’s proposal on the following pages. Notice that lines are marked with numbers or letters to help you reference words or a sentence easily.
2. **Answer questions** about Tyrone’s writing skills. For help with editing, refer to information in “Time to Read” for specific pages in *Communicate!* and *English Language Arts Handbook for Secondary Students*.



Self-Assessment: Check your answers with those in the key on [pages 85 to 86](#) in the Appendix.

- Review 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 have questions or need further clarification before moving to the next lesson.



Self Assessment: Construct/Destruct

Project Title: Construct Destruct (by Tyrone)

Background

- (1) Last year or so graffiti and vandalism have common problems in the Cold
- (2) Lake Tritown area. It all started when our town had a political campaign for mayor. kids
- (3) thought that since the election wasn't really important and directed at them that it
- (4) didn't really matter what happened to the election signs. kids got pretty creative with
- (5) some spraypaint and while the effect was really artistic and impressive, the local
- (6) politicians and law enforcement didn't think so. It didn't seem to stop there either cuz
- (7) after the election the graffiti in the main street area grew bigger. It affected the
- (8) business owners because they couldn't catch the vandals and had to pay for all the
- (9) damages. It made storefronts look really bad, and made the general public feel unsafe
- (10) because it no longer looked clean. The issue came to my attention because of
- (11) the numerous endless letters that went into the paper at this time complaining,
- (12) ranting and being outraged about the street art, and not one of them addressed the
- (13) positive artistic talent that was behind this seeing only the negative, even though some
- (14) of the stencils the vandals used were really intricate and required a lot of skills to
- (15) make. Now there's art and then there's just plain messy damage. This was just a
- (16) group of youth that didn't have anything to do, needed a creative outlet. other youth
- (17) (kids in my school) loved it, and the graffiti created more graffiti artists and followers. It
- (18) was becoming a culture of silence in our school, because no one would report anyone
- (19) doing it. By addressing the issue, this creativity and talent could be showcased instead
- (20) of put down, and by not doing so, it would probably just continue to annoy people, and
- (21) get these kids into trouble with the law.

Rationale

- (A) If successful, the implementation of this public art site would reduce the vandalism and graffiti
- (B) in our community because it would provide more creative and bored teenagers with something
- (C) to do, and a creative outlet. It would look like an open-air work-shop that the public could walk
- (D) through whenever they want (this should be encouraged), and it would be full of started, finished
- (E) or in-progress artistic works and typically, kids working on those projects. The public would
- (F) have the opportunity to understand the kids a little bit better and not in a negative light. The
- (G) business owners in town wouldn't have to worry about their property anymore. The site
- (H) could arrange formal shows for the public where special displays are made and maybe snacks or
- (I) a band is provided. Young artists now have a safe place to create outdoor art, and let their
- (J) imaginations run wild.

- [illegible]

2. Three sentences have several errors and do not make sense: lines 1-2, lines 10-15, and line 15. **Re-write** each sentence to repair their mistakes. Consider Tyrone's content carefully when thinking about ways to re-structure the sentences. Split a sentence into more than one sentence if necessary. Correct all punctuation, spelling, **word choice**, or grammar mistakes you see.

Line 1-2: Last year or so graffiti and vandalism have common problems in the Cold Lake Tritown area.

You may add words of your own devising or delete words you think do not work well.

Line 10-15: *The issue came to my attention because of the numerous endless letters htat whent into the paper at this time complaineing, ranting and being outraged about the street art, and not one of them addressed the positive artistic talent that was behind this seeing only the negative, even though some of the stencils the vandals used were really intricate and required a lot of skills to make.*

Line 15: *know there's art and then there's just plane messy damage.*

3. Identify one example of **redundant** or ineffective **repetitive** word use. Provide a correction.

4. Transition words in a paragraph help a reader connect sentences, details, and ideas.

Re-write this paragraph to repair errors in spelling, grammar, word use, and punctuation. **Add** at least **three** useful transitions of your own.

It would look like an open-air work-shop that the public could walk through whenever they want (this sould be encouraged), and it would be full of started, finished or in-progress artistic works and typically, kids working on those projects. The public would have the opportunity to understand the kids a little bit better and not in a negative light. business iowners in town wouldn't have to worry about their property anywmore. The site could arrange formal shows for the public where special displays are made and maybe snaks or a band is provided. Young artists now have a safe place to create outdoor art, and let their imagineations run wiled.

4.45 Visual Response Rough Draft

Assignment Instructions

Preview the work completed in activity **3.4 Visual Response Outline** and view the assessment comments provided by the marker. You will take this outline and improve and enhance it with further visual analysis before writing your essay in the **4.5 Visual Response** assignment.

For this assignment, you will complete the following steps:

1. **View** your **3.4 Visual Response Outline** containing the feedback and assessment of your marker. Make notes of the necessary revisions you must make and inquire about any questions you have about this assessment by either talking to your marker, or contacting your teacher.
2. **Revise** your **3.4 Visual Response Outline** with the feedback you've received in mind (as well as any new thoughts you've had on the image since doing this initial outline).
3. **Write** your **4.45 Visual Response Rough Draft** using your revised **3.4 Visual Response Outline** as the basis of your essay.
4. **Contact** your **lead teacher** and send him or her your revised **3.4 Visual Response Outline** and **4.45 Visual Response Rough Draft** once you have completed this assignment. Find your lead teacher's e-mail address or fax number by viewing the "My Teacher" information in the top right-hand corner of your online course, or by looking in "Teacher Information" in SIS.

Note: This assignment must go to your teacher, not your marker.

5. Wait until you have received feedback on this assignment from your lead teacher before proceeding to the **4.5 Polished Visual Response** Assignment. Any polished essays submitted before the rough draft has been viewed and assessed will not be marked.
6. If you are unable to email or fax a draft of your revised outline and rough draft, please call your lead teacher to make different arrangements. ADLC can be contacted at 1-866-774-5333. If you do not know your lead teacher's extension, ask for the "English 20-2 Lead teacher".



Assessment: Review the rubric on [page 55](#) in this workbook to see how your work will be assessed.

EXTRA HELP

1. **Review** content requirements for visual responses in **Writing about Visuals** in Workbook 3, [pages 37 to 41](#) or by visiting the online course content in Moodle.
2. **Compose** a written **or** oral presentation to express your **Visual Response Rough Draft**.
 - Use your planning from Workbook 3 to develop introductory, discussion (body), and concluding sections of your response by integrating feedback from your outline.
 - Ensure your ideas and supportive pieces of evidence are well-organized and clear.
 - Composing an introduction can be nerve-racking. Instead of working on it first, move to the body of the response. Because each section refers to an aspect of your main idea, composing your introduction later might be easier, and introducing something is easier when you know what it is!

Tips for Written Presentations:

- a. After writing your draft, take a break and edit your work later.
- b. Edit your work using a different coloured pen. Consider any revisions or re-wording (spelling, typos, grammar, word choice, etc.) to improve the effectiveness of your response.

Tips for Oral Presentations:

- a. Use the “rough draft” pages of the workbook to organize your oral presentation.
- b. Before delivering your oral presentation for marking, practice speaking it aloud several times.
 - Have your notes and visual in front of you when speaking.
 - A speaking “map” indicating your order of talking points with evidence for each on or beside the visual may help you stay organized.
- c. Record your presentation as . . .
 - an audio file to submit on a memory card, CD, or USB drive
 - a podcast on Spreakr (www.spreakr.com)
 - a URL or sound file from another audio recorder

3. **View Hailey’s 4.5 Visual Response** in the [Appendix](#) on [page 89](#).



EXTRA CHALLENGE

After completing the outline and first draft of the visual response, give a copy of it to another person to edit, making notes and suggestions on the copy. Submit these edits with your final written work.

This process is called “peer editing” and can be very useful, because such collaboration tests your writing to ensure it is clear and easy to read.

4.45 Visual Response Image Review

Examine the four images (A to D) below.



Student Work

[illegible]

4.45 Visual Response Rough Draft (continued)

[illegible]

4.45 Visual Response: Language Growth

To understand how to edit your work, complete the following questions with assistance from assigned readings on [page 41](#) in this workbook. Use your **Visual Response Rough Draft** for this activity.

- Review ideas about transitional words or phrases on [page 109](#) in *English Language Arts Handbook for Secondary Students*. In the spaces below, **re-write three** sentences from your visual response rough draft to include a transitional word or phrase. If you prefer, use these revised sentences in your response!

a. _____

b. _____

c. _____

- Below is a checklist for composing effective paragraphs in a presentation. Write the letter of an action you applied to a sentence, word, or phrase in **one** paragraph of your visual response. If you find this task challenging, you may want to revise your paragraph.

I've completed the following in the paragraphs in my response:

- ☐ A. I have chosen a subject or topic.
- ☐ B. I have made a statement about the topic that controls my paragraph (the topic sentence).
- ☐ C. The topic sentence contains the key words.
- ☐ D. Each sentence in my paragraph is related to or supports a key word.
- ☐ E. All sentences in my paragraph are related to each other.
- ☐ F. I have finished my paragraph by concluding with the most important statement supporting the key words in the topic sentence (**not** repeating them).
- ☐ G. I have chosen precise and specific words throughout my paragraph.

Example of A, B, and C in a paragraph:

(A) You may have taken action to convince someone in school, in town, or at work that your opinions are reasonable. (B) Having “voice”, or (C) communicating effectively in any setting comes from (C) awareness of ourselves and our audience and leads to (C) independence.







This assignment is feedback-based assessment (formative). You will be assigned a grade for your work, but the main emphasis of the work you do will be to obtain the feedback your teacher gives. Their feedback will ensure you are on the right path to be successful with the 4.5 Polished Visual Response.

Remember the following information:

Contact your lead teacher and notify them about your revised 3.4 Visual Response Outline and 4.45 Visual Response Rough Draft. Find your lead teacher's e-mail address by viewing the "My Teacher" information in the top right-hand corner of your course. Note: This assignment must go to your teacher, not your marker.

Wait until you have received feedback on this assignment from your lead teacher before proceeding to the **4.5 Polished Visual Response** Assignment. Any polished essays submitted before the rough draft has been viewed and assessed will not be marked.

4.45 Visual Response Revised Outline and Rough Draft

Value	Revised Outline	Visual Response Rough Draft
 Excellent	<input type="checkbox"/> Your thesis provides <i>skillfully focused</i> direction for your discussion. <input type="checkbox"/> Your three ideas exploring your thesis are <i>insightful</i> . <input type="checkbox"/> You provide <i>perceptive support</i> for ideas through images and quotations. <input type="checkbox"/> You provide <i>significant</i> notes towards a conclusion of your discussion.	<input type="checkbox"/> Your comments on the image are <i>perceptive</i> . <input type="checkbox"/> You have many details that are <i>developed</i> and you <i>support your ideas well</i> . <input type="checkbox"/> Your word choice is <i>confident</i> .
 Proficient	<input type="checkbox"/> Your thesis provides <i>appropriate</i> direction for your discussion. <input type="checkbox"/> Your three ideas exploring your thesis are <i>effective</i> . <input type="checkbox"/> You provide <i>detailed support</i> for ideas through images and quotations. <input type="checkbox"/> You provide <i>relevant</i> notes towards a conclusion of your discussion.	<input type="checkbox"/> Your comments on the image are <i>thoughtful</i> . <input type="checkbox"/> You have several details that are <i>developed</i> , and you <i>support your ideas</i> . <input type="checkbox"/> Your word choice is <i>considered</i> .
 Satisfactory	<input type="checkbox"/> Your thesis provides <i>basic</i> direction for your discussion. <input type="checkbox"/> Your three ideas exploring your thesis are <i>general</i> . <input type="checkbox"/> You provide <i>adequate support</i> for ideas through images and quotations. <input type="checkbox"/> You provide <i>basic</i> notes towards a conclusion of your discussion.	<input type="checkbox"/> Your comments on the image are <i>appropriate</i> , but at times they <i>may not</i> consider the image in enough depth. <input type="checkbox"/> You have provided details, but you have not developed them <i>adequately</i> . <input type="checkbox"/> Your word choice is <i>appropriate</i> .
 Limited	<input type="checkbox"/> Your thesis provides <i>inadequate</i> direction for your discussion. <input type="checkbox"/> Your three ideas exploring your thesis are <i>ineffective</i> . <input type="checkbox"/> You provide <i>unclear or inadequate support</i> for ideas through images and quotations. <input type="checkbox"/> You provide <i>incomplete or irrelevant</i> notes towards a conclusion of your discussion.	<input type="checkbox"/> Your response is <i>not focused</i> on the image. <input type="checkbox"/> You have talked about some of your ideas, but you <i>have not</i> given any details that show what you mean. <input type="checkbox"/> Your word choice is <i>confusing</i> .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /10 = %	/5	/5
 Assessment	Areas of strength:	
	Might I suggest . . .	

4.5 Polished Visual Response

Assignment Instructions

1. View your assessed **4.45 Revised Rough Draft** to see your teacher's comments and suggestions.
2. Use suggestions from your teacher on that submission to write your polished **Visual Response** in the space on [pages 57 to 59](#).



Assessment: Review the rubric on [page 60](#) in this workbook to see how your work will be assessed.



Student Work

[illegible]







4.5 Visual Response (Polished Copy, continued)

[illegible]

4.5 Visual Response (Polished Copy, continued)

[illegible]

4.5 Visual Response Assessment

Value	Ideas and Support	Presentation
 Excellent	<input type="checkbox"/> Your ideas are <i>perceptive</i> . <input type="checkbox"/> You provide <i>varied, purposefully chosen support</i> .	<input type="checkbox"/> You use <i>frequently effective words</i> and structures , resulting in a unique voice. <input type="checkbox"/> Your presentation is <i>skillfully organized</i> (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>impressive</i> evidence of editing and revision .
 Proficient	<input type="checkbox"/> Your ideas are <i>well-considered</i> . <input type="checkbox"/> You provide <i>significant support</i> .	<input type="checkbox"/> You use <i>effective words</i> and structures , resulting in a <i>confident</i> voice. <input type="checkbox"/> Your presentation is <i>effectively organized</i> (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>substantial</i> evidence of editing and revision .
 Satisfactory	<input type="checkbox"/> Your ideas are <i>appropriate</i> . <input type="checkbox"/> You provide <i>adequate support</i> .	<input type="checkbox"/> You use <i>occasionally effective words</i> and structures , resulting in an <i>ordinary</i> voice. <input type="checkbox"/> Your presentation is <i>reasonably organized</i> (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>appropriate</i> evidence of editing and revision .
 Limited	<input type="checkbox"/> Your ideas are vague or undeveloped. <input type="checkbox"/> You provide <i>insufficient or irrelevant support</i> .	<input type="checkbox"/> You use <i>limited or ineffective words</i> and structures , resulting in an <i>inconsistent</i> voice. <input type="checkbox"/> Your presentation <i>lacks organization</i> (introduction, middle, conclusion). <input type="checkbox"/> Your work shows <i>little or no</i> evidence of editing and revision .
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /30 = %	/15	/15
 Assessment	Areas of strength:	
	Might I suggest . . .	

4.4 Construct/Destruct Self-Assessment Key

Overview of Mistakes in “Proposal”

Corrections on this page, and part of the next, apply to questions **1a**, **1b**, and **1c**, and show most mistakes in Tyrone’s work. Numbers in parentheses on next page refer to lines in Tyrone’s work, seen on [page 43](#).

- (1) **Missing comma; missing words** (Last year or so, graffiti and vandalism have become common . . . ;), **missing hyphen** (Tri-Town)
- (2) **Spelling** (It all started when or town had a political campaign . . .)
- (2-3) **Capitalization** of “Kids”
- (3) **Awkward/word choice issues, run-on sentence:** Try this: Kids in town felt the election was unimportant and not directed towards them. Because of this, they thought what happened to the election signs would not matter.
- (4-5) **Redundant** (use of “kids”) **and always capitalize first word of sentences. This could be viewed as run-on** (They got pretty creative with some spray paint (/) and while the effect was really artistic and impressive, the local politicians and law enforcement didn’t think so.)
- (6-7) Spelling, word choice (because, election, main street). **Leaving the phrase** “graffiti in the main street area grew” **is sufficient. Adding “bigger” is unnecessary.**
- (7-8) **Vague word choice** (starting sentence with “it” is not very descriptive), **punctuation** (use a comma between ‘owners’ and ‘because’) **and spelling** (“catch”, “damages”)
- (10-15) *Run-on sentence! It literally is running away with itself to Mexico! Run-on sentences show little control over structure, and they have effect of exhausting a reader from being difficult to follow. A run-on sentence such as this one is fixed best by forming two or three smaller sentences from the content.*
- (15) **Word choice and comma needed for transition** (“Now there’s art, “) and **spelling** (plain messy damage).
- (15-16) **Missing words, awkward phrasing** (“This was a just a case of a group of youth having nothing to do, who needed a creative outlet.”)
- (16-17) **Spelling and usage** (“**Other youth** (kids in my school) loved it, and the graffiti resulted in more graffiti artists and followers”).
- (17-19) **Vague** (“anyone” is not very specific here. Perhaps use “other students” instead?)
- (19-20) **Run-On sentence** (end first sentence after “put down”). **Word choice** (“put down” insinuates a different meaning. What about “discouraged”?)
- (21) **Extra word** (“these”). **Add a descriptive word to ‘kids’, such as ‘creative kids’.**

Overview of Mistakes in Tyrone's "Rationale"

- B. **extra words** ("creative outlet")
- D. **spelling** (should)
- E. **Run on/unnecessary words** (eliminate "typically, kids working on those projects.")
- F. **Awkward wording** ("not a negative light.") **What about** "the public would have an opportunity . . .")
- F-G. **Spelling, vague word choice** ("The business owners in town wouldn't have to worry about **destruction of** their property **anymore.**")
- G-I. **Unnecessary words/awkward phrasing, and spelling** ("The site could arrange formal shows for the public where special displaces are shown, maybe providing snacks or a band.")
- I-J **tense confusion (writing future tense, not present), and spelling** (Young artists **could** have a safe place to create outdoor art, and let their **imagination**s run **wild.**)

Self-Assessment Question Key

1. See corrections for various errors on the previous page. “Noticeable” mistakes usually involve spelling and punctuation. We notice mistakes when a piece of text is difficult to read *because* of those mistakes. Accurate punctuation, spelling, and grammar help us *understand* text.
2. Lines 1-2: “In the last year or so, graffiti and vandalism have been common problems in the Cold Lake Tri-Town area.” **OR** “Over the last year or so, graffiti and vandalism have been common problems in the Cold Lake Tri-town area.” *Other options may be acceptable here.*

Lines 10-15: *The best solution here is to split the run-on sentence into a few sentences. The options here vary, among them these examples:*

- a. The issue of street art came to my attention because of numerous letters in the newspaper at this time. All expressed outrage, complaints, or negative rants about street art. Although some of the stencils the vandals used were intricate and required a lot of skill, none of the letters addressed the positive aspect of talent behind street art.
- b. Street art in Cold Lake came to my attention because of all the letters appearing in the local paper earlier this year. Most spoke negatively about street art. Not one letter addressed the positive side of the art. It was unfortunate because a lot of talent and effort went into the detailed stencils used.

Line 15: “Now there is a difference between art and plain messy damage. “ **OR** “It’s important to realize there is real art, and then there is just plain messy damage.”

3. a. “. . . it would provide more creative and bored teenagers with something to do as well as a creative outlet.” Use of *creative* here is repetitive; an alternative word would be better.
- b. “. . . Numerous endless letters . . .” *Using both “numerous” and “endless” is redundant and unclear: an “endless” amount of letters is impossible.*
4. **One example of a well transitioned paragraph:**
 - a. Upon completion, the space would look like an open-air workshop that the public could walk through whenever they want (this should be encouraged). Naturally, it would be full of started, finished or incomplete art projects and their creators (kids). Seeing this, the public would have an opportunity to understand the kids behind the art in a more positive way. Furthermore, business owners in town would not have to worry about their properties anymore. In addition, the site could arrange formal shows for the public with special displays, snacks, and even a music band. Above all, young artists would now have a safe place to create outdoor art, letting their imaginations run wild.

A very good additional reference for transition words can be found at Smart Words: <http://tinyurl.com/3h2qcn8>



5. **Examples of effective sentences are varied. A few examples are listed below.**

- a. “Kids got pretty creative with some spray paint and while the effect was really artistic and impressive, the local politicians and law enforcement didn’t think so.” *This is well stated and shows the contrast in the viewpoints of this issue immediately.*
- b. “It made storefronts look really bad and made the general public feel unsafe because it no longer looked clean.” *This sentence is effective in listing the effects of this issue on the community.*
- c. “By addressing the issue, this creativity and talent could be showcased instead of discouraged, and by not doing so, it would probably just continue to annoy people and get kids into trouble with the law.” *Although this sentence would be more effective if it was split into two sentences, it uses transition effectively at the beginning and gives both sides of the issue’s consequences.*

6. A few ideas of further developed and re-written paragraphs are listed below:

- a. Line 6: *After the election, the graffiti did not stop. It became a bigger problem affecting the business owners in several ways. The storefronts did not look professional or clean with graffiti, which gave the public the impression that the downtown was no longer safe. This discouraged people from going to these stores and spending money. Because the vandals were never caught, the businesses would have to pay for repairs of the damage themselves, which took more money out of their pocket.*
- b. Line 10: *The issue about the street art came to my attention because of numerous letters published in the local paper. Street art was received negatively by the public for the most part despite the effort that had gone into the art. Some of the stencils the vandals used were really intricate and required a lot of skill. However, there is art, and then there is just a plain mess.*
- c. Line 19: *By addressing this issue, this creativity and talent could be showcased instead of discouraged. The real cause of the street art is that some bored kids were looking for a creative outlet. Interestingly, other students I go to school with loved the street art, and these events resulted in more graffiti artists and fans as time passed. It became a culture of silence in our school because no one would report a fellow student, and it was against the law to do graffiti. Unfortunately, if this issue is not turned into a positive opportunity, it will continue to annoy people and potentially get kids in trouble with the law.*

Hailey’s 4.45 Visual Response Rough Draft

To view the image that Hailey uses for this assignment, turn to page 174 in your *Between the Lines 11* textbook.

Module 2: Instruction Workbook 4

Assignment List

Student Checklist ✓	Assignment Name	Score	Percentage %	Submitted to Moodle ✓
	4.1 Spot the Lie	/35		
	4.2 Advertisement	/30		
	4.3 Reaching Out Proposal Plan	/30		
	4.6 Essential Question	/15		
	4.4 Construct/Deconstruct	Self-Assessment		
	4.45 Visual Response Rough Draft	/10		
	4.5 Polished Visual Response	/30		
	4.7 Module 2 Exit Interview	/10		
	TOTAL	/160		

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.

ENGLISH LANGUAGE ARTS 20-2