

Welcome to English Language 20-2



Module 3

CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2
Instruction Workbook 6
ISBN: 978-1-927090-44-2

Copyright 2016 Alberta Distance Learning Centre

4601 - 63 Avenue
Barrhead, Alberta Canada T7N 1P4

All rights reserved. No part of this courseware may be reproduced, stored in a retrieval system, or transmitted in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without written permission from Alberta Distance Learning Centre.

Printed in Canada

Alberta Distance Learning Centre has made every effort to acknowledge original sources and to comply with copyright law. If errors or omissions are noted, please contact Alberta Distance Learning Centre so that necessary amendments can be made.

For Users of Alberta Distance Learning Centre Courseware

Much time and effort is involved in preparing learning materials and activities that meet curricular expectations as determined by Alberta Education. We ask that you respect our work by honouring copyright regulations.

Images ©Thinkstock



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 3 Instruction Workbook 6

My Place in the World

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 3, Instruction Workbook 6

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

4601 - 63 Avenue
Barrhead, Alberta T7N 1P4
Phone: 780-674-5333
Toll-free: 1-866-774-5333
Fax: 1-866-674-6977

Edmonton

300 HSBC Building
10055 - 106 Street
Edmonton, Alberta T5J 2Y2
Phone: 780-452-4655
Toll-free: 1-866-774-5333, ext. 6100
Fax: 780-427-3850

Calgary

341 - 58 Avenue SE
Calgary, Alberta T2H 0P3
Phone: 403-290-0977
Toll-free: 1-866-774-5333, ext. 6200
Fax: 403-290-0978

Lethbridge

Professional Building
712 - 4th Avenue South
Lethbridge, Alberta T1J 0N8
Phone: 403-327-2160
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
Module 1: My Voice			
Instruction Workbook 1	Essays and Non-Fiction	1	3%
Instruction Workbook 2	Visuals and Poetry	2	5%
Module 2: Truth Uncovered			
Instruction Workbook 3	Visuals, Short Stories, and Poetry	2	7%
Instruction Workbook 4	Visuals and Non-Fiction	2	10%
Exam One (supervised)	Summative Assessment	2 hours	15%
Module 3: My Place in the World			
Instruction Workbook 5	Graphic Novel	2.5	5%
Instruction Workbook 6	Novel	2.5	10%
Module 4: The Distance from Here			
Instruction Workbook 7	Short Stories and Business Writing	2	10%
Instruction Workbook 8	Drama and Film Study	2	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.

Table of Contents

Introducing the Novels	1
6.1 Elements of a Short Story	2
Self-Assessment: 6.1 Elements of a Short Story	3
6.2 Character Profile	13
Student Work: 6.2 Character Profile	15
6.3 Novel Soundtrack	22
Student Work: 6.3 Novel Soundtrack	24
6.4 Essential Question.	32
Student Work: 6.4 Essential Question	34
6.5 Personal Response Plan	42
Student Work: 6.5 Personal Response Plan	43
A Final Check before Submitting Your Workbook.	50
Appendix	53
Targeted Course Learning Outcomes	53
6.1 Elements of a Short Story Quiz Key	54
Hailey's 6.2 Character Profile	57
Simon's 6.3 Novel Soundtrack	61
Simon's 6.4 Essential Question.	66
Hassan's 6.5 Personal Response Plan	68

6.1 Elements of a Short Story

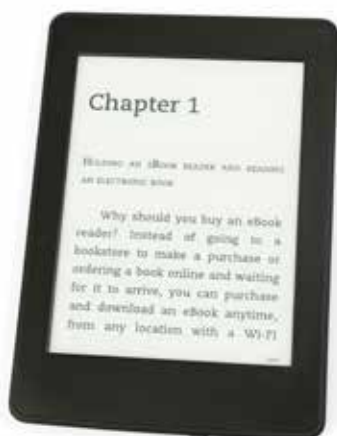
Assignment Instructions

1. **Review** elements and structure of a story. Terms for a short story are similar to those in the **Graphic Novel** unit, but the focus is on written text instead of visual elements.
2. **Read** “Bus Ride” by Ligaya Victorio Fruto, *Between the Lines 11*, pages 7 to 11 to answer the questions on the following pages about short story elements and structure.



Self-Assessment: Check your answers with those in the key on page 54 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 need further clarification before moving to the next lesson.



6.1 Elements of a Short Story Quiz

Choose the correct answer to the following multiple-choice and matching items. Provide paragraph responses to items 8 and 10.

- _____ 1. Which of the following **best** describes a protagonist?
- A. The least important character involved in a conflict
 - B. The main character facing a conflict in a story
 - C. The best friend or partner of the main character
 - D. A non-dynamic character in an unimportant role
- _____ 2. Which of the following **best** describes the initial incident in “Bus Ride”?
- A. Lyda makes the decision to board the bus to go home.
 - B. The man on the bus coughs, upsetting Lyda.
 - C. Lyda’s fiancée drives by with another girl in his car.
 - D. Lyda is angry with her fiancée.
- _____ 3. Which of the following **best** describes the setting of “Bus Ride?”
- A. A public bus in the city of Manila, Philippines, during World War II
 - B. A crowded and hot public bus in the middle of a dirty city
 - C. A bench on the side of a busy road
 - D. A maze of city streets on a rainy day
- _____ 4. Which of the following **best** describes the conflict Lyda faces in “Bus Ride”?
- A. Her fiancée has left her for another woman and Lyda must take care of herself.
 - B. Lyda struggles with internal insecurities about love and external insecurities about her surroundings.
 - C. Lyda is afraid of being alone and unnoticed in her unpleasant surroundings.
 - D. Lyda struggles to treat people on the bus with kindness.
- _____ 5. Which of the following is described in the simile, “the ghost of a girl’s gay laughter was like a clean thrust of sound in the bus’s stifling air” (page 8)?
- A. Conflict and setting
 - B. Atmosphere and mood
 - C. Character and setting
 - D. Purpose and theme

- _____ 6. What does the **oxymoron** “exquisite torture” (page 8) tell the reader about Lyda?
- A. She does not become angry very often.
 - B. She is self-pitying in her unhappiness and lacks worldly perspective.
 - C. She attaches great importance to attention she receives.
 - D. She enjoys torturing others.
- _____ 7. Which of the following figures of speech is the phrase, “a fresh flood of self-pity swept over her” (page 9)?
- A. Onomatopoeia and rhyme
 - B. Simile and alliteration
 - C. Metaphor and alliteration
 - D. Hyperbole and metaphor
8. Remember that **irony** is the result of a sequence of events not normally expected. Describe events in one part of the story that involve an ironic moment. Explain what was expected to happen as well as what happened instead.

Oxymoron is a fun word. It is another rebel form of figurative speech that combines contradictory words for an interesting effect. Oxymorons change with the times. How they are understood is often a matter of opinion or personal interpretation. Some examples are a just war, dark light, fast idle, and a human robot.

9. Match each quotation with the character trait demonstrated by the protagonist in “Bus Ride”. If you are unsure of the meaning of a word, refer to a dictionary.

_____ insensitive	A. “What unions, she wondered in irritation. Weddings?” p. 9
_____ judgemental	B. “Never allow your nose to get shiny . . . if you intend to hold your man.” p. 7
_____ spoiled	C. “She was too stupidly intent on setting her frock to rights and freeing her frame of disgusted shivers.” p. 11
_____ distrustful	D. “Through a car window, one could regard it with impersonal disdain.” p. 8
_____ insecure	E. “The hurt she had suffered moments before intensified in a fresh pain.” p. 8
_____ innocent	F. “She stood in a small pool of daintiness which the slightly awed passengers conceded her.” p. 7
_____ self-righteous	G. “Perhaps he had shown her those.” p. 9
_____ ignorant	H. “I won’t give him the satisfaction of lying to me. Not just yet.” p. 7
_____ heartbroken	I. “Lyda was shocked speechless. The things people said in buses.” p. 8
_____ impulsive	J. “Why don’t people leave their miseries at home? Tie them to a post like dogs.” p. 9
_____ unhappy	K. “She had not known real misery until she had glimpsed that laughing face and heard that airy sound as his car swept by.” p. 9
_____ bitter	L. “She thought of him and of the girl and of the love like a wounded bird within her.” p. 11
_____ selfish	M. “She was beginning to regret having boarded the bus. Quite the experience, but she could have done without it.” p. 8
_____ apathetic	N. “Her only resentment was that now her veil must come from New York instead of direct from Paris . . .” p. 9
_____ upper class	O. “Cattle, she thought with distain. Creatures of instinct.” p. 7
_____ young	P. ““Somebody,” she gasped faintly, “somebody, help.” p. 11
_____ fragile	Q. “No one at all, more miserable than I . . .” p. 11

10. **Explain** the author's message, or theme, communicated by Lyda's actions, character traits, and inner dialogue.



Assignment Instructions

Consider the following essential question when you begin this assignment:

How can I demonstrate my understanding of the meaning in texts I read or view?

Interpreting texts means understanding the many traits of characters involved. The author's message is communicated through character action and reaction to conflict, just as your personality is the result of your reaction to conflict in your life.

Step 1: Make a detailed list of the protagonist's traits to this point in the novel.

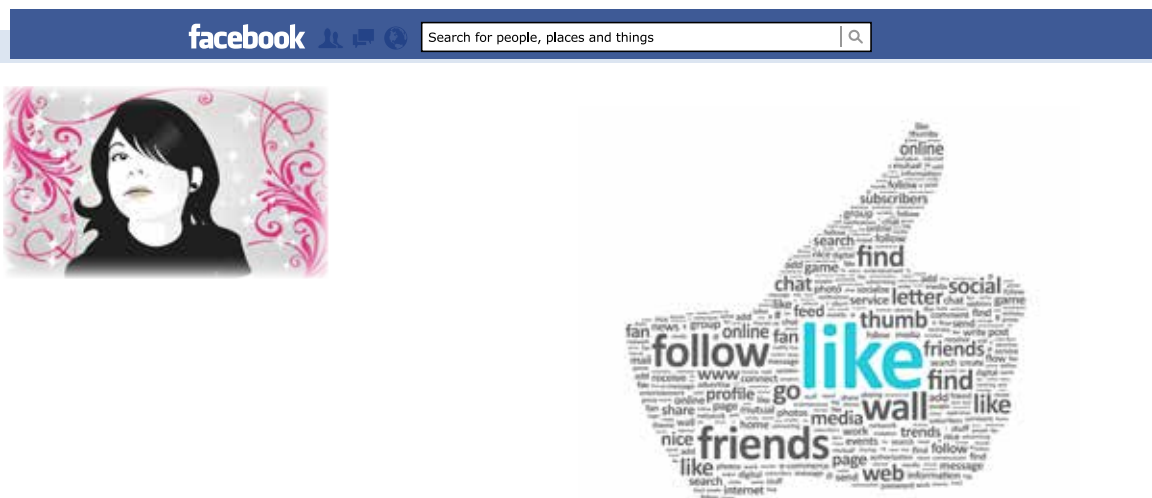
Construct a detailed “profile” of the main protagonist in the novel. Ensure you are using quotations from the text in your response. Consider the following options:

- Complete a social networking profile for your chosen character with information from your list. Use the template on [pages 16 and 17](#).
- Write a character reference letter that illustrates your chosen protagonist's character traits (positive and negative). The letter should have your character seem appealing to a potential employer.
- Draw or create a text you feel is symbolic of your character. Annotate it with details about his/her personality and characteristics, considering how he/she evolves from the beginning of the novel to the end.

Submit your polished work in this workbook or in the **6.2 Character Profile** dropbox.



Assessment: Review the rubric on [page 20](#) to see how your work will be assessed.



EXTRA HELP

View Hailey's 6.2 Character Profile in the [Appendix, page 57](#).

EXTRA CHALLENGE

1. In addition to completing the profile, provide a “missing” component of the Facebook page, such as a photo album, personal messages or chat conversation with another character in the novel, timeline, or a complete “wall” of comment or social interactions for your chosen character. Label your additions to the assignment “Extra Challenge”.
2. Construct a new fake “profile” for the chosen character in a different format of social media. How would it look? What information would be reflected there? What kinds of connections would the character have that would be different from what you know of his or her character traits and interactions in the novel? Other examples of social media are LinkedIn, MySpace, Bebo, Blogster, FourSquare, Twitter, or Google+.



6.2 Character Profile: Planning

Use the **Wordle** below as a prompt for ideas about character traits belonging to your novel's protagonist. Brainstorm significant background information (with evidence) about the character on this page to help you later complete the Facebook template.

A Wordle
is a graphic
composed of key
words. These
are useful when
emphasizing
key concepts or
ideas of a topic.
Wordles can be
used to promote
brainstorming.
You can make
these for free at
www.wordle.net.



Student Work: Planning

6.2 Character Profile

facebook

Search for people, places and things

Home Profile Friends Inbox Character Name:

Wall Info Photos Boxes +

Edit Information

Write something about the character.

Information

3 positive character traits are . . .

a.
b.
c.

Friends

Basic Character Information

Networks (City/School):

Sex: Birthday:

Hometown:

Current Residence:

Relationship(s)/Relationship Status:

Education:

Occupation/Employer:

Political Views:

Religious Views:

Personal Information

Activities:

Interests:

Favourite Movies/Books:

Favourite Quotations/Saying:

(Continued on next page)

6.2 Character Investigation Profile: (continued)

facebook

Search for people, places and things

News & Activities

HomeProfileFriendsInboxCharacter Name:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Information

3 negative character traits are . . .

a.

b.

c.

Relatives/More Friends

WallInfoPhotosBoxes+

Edit Information

1. Chapter/Part: _____

Update statusAdd Photos/Video

2. Chapter/Part: _____

Update statusAdd Photos/Video

3. Chapter/Part: _____

Update statusAdd Photos/Video

Edit Information

Basic Character Information

Favourite food: _____







How I Spend My Free Time:

About Me: _____

Profile Option B Workspace

[illegible]

6.2 Character Profile Assessment

Value	Descriptor
 Excellent	<input type="checkbox"/> You demonstrate <i>perceptive</i> understanding of the traits and motivations of characters. <input type="checkbox"/> You form <i>insightful</i> predictions about characters in relation to themes or events. <input type="checkbox"/> You provide <i>precise</i> details and/or quotations in support of your ideas.
 Proficient	<input type="checkbox"/> You demonstrate <i>thoughtful</i> understanding of the traits and motivations of characters. <input type="checkbox"/> You form <i>significant</i> predictions about character in relation to themes or events. <input type="checkbox"/> You provide <i>relevant</i> details and/or quotations in support of your ideas.
 Satisfactory	<input type="checkbox"/> You demonstrate <i>adequate</i> understanding of the traits and motivations of characters. <input type="checkbox"/> You form <i>appropriate</i> predictions about characters in relation to themes or events. <input type="checkbox"/> You provide <i>basic</i> details and/or quotations in support of your ideas.
 Limited	<input type="checkbox"/> You demonstrate <i>limited</i> or <i>confused</i> understanding of the traits and motivations of characters. <input type="checkbox"/> You form <i>superficial</i> or <i>implausible</i> predictions about character(s) in relation to themes or events. <input type="checkbox"/> You provide <i>insufficient</i> or <i>irrelevant</i> details or quotations in support of your ideas.
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and resubmission of your work.
TOTAL: /20 = %	
 Assessment	<div style="border: 1px solid black; padding: 5px;"> Areas of strength: </div> <div style="border: 1px solid black; padding: 5px;"> Might I suggest . . . </div>

6.3 Novel Soundtrack

Assignment Instructions

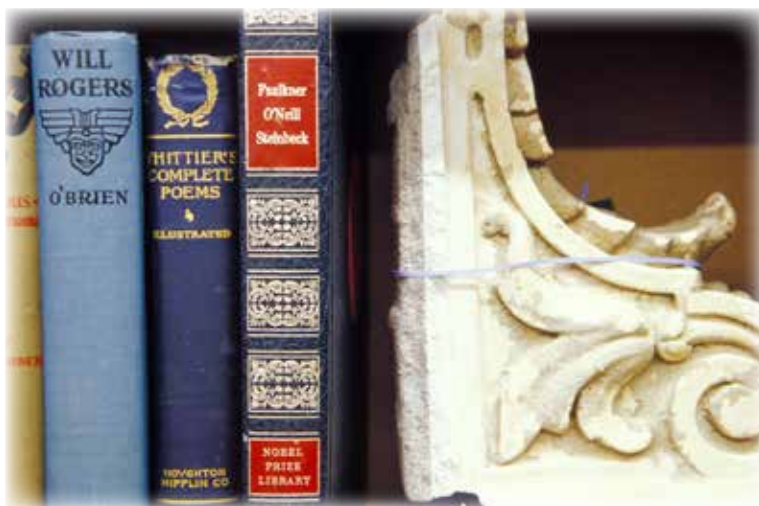
Demonstrate your understanding of the key events and the themes in your chosen novel by creating a soundtrack for it.

1. Create a CD cover with the title of your novel and an illustration that conveys one of its key themes.
2. Select six to ten songs that cover the main events in the novel. Provide a copy of the lyrics and their URL (if necessary).
3. Write a brief rationale (three to five sentences), explaining why you chose each song. Refer to specific lines from the lyrics and discuss how they connect to the events and characters in the novel. Identify the theme of each event and the accompanying song. Discuss any personal connections you have to either the song or the novel.

Submit your polished work in this workbook or in the **6.3 Novel Soundtrack** dropbox.



Assessment: Review the rubric on [page 31](#) to see how your work will be assessed.



EXTRA HELP

1. **View Simon's 6.3 Soundtrack** assignment in the **Appendix** on **page 61**, to see his approach to laying out the first song choice and rationale for the assignment.
2. To choose music or lyrics that fit novel elements, consider the following:
 - Song lyrics may “fit” with an event in the novel. Lyrics can be profound and reflect feelings a character experiences in certain parts of the novel.
 - Musical accompaniment may mimic your impression of the mood or atmosphere for particular parts or qualities in the novel. Consider rhythm, beat, sounds, and instrumental arrangement or composition when discussing these qualities.
 - You are writing for a high school audience. **Choose appropriate songs or edit inappropriate language to meet acceptable standards.**

Online Resources to consider:

- Lyrster: <http://www.lyrster.com/>
- Song Lyrics: <http://www.songlyrics.com/>
- Poems: <http://www.poetryinvoice.com/poems>



EXTRA CHALLENGE

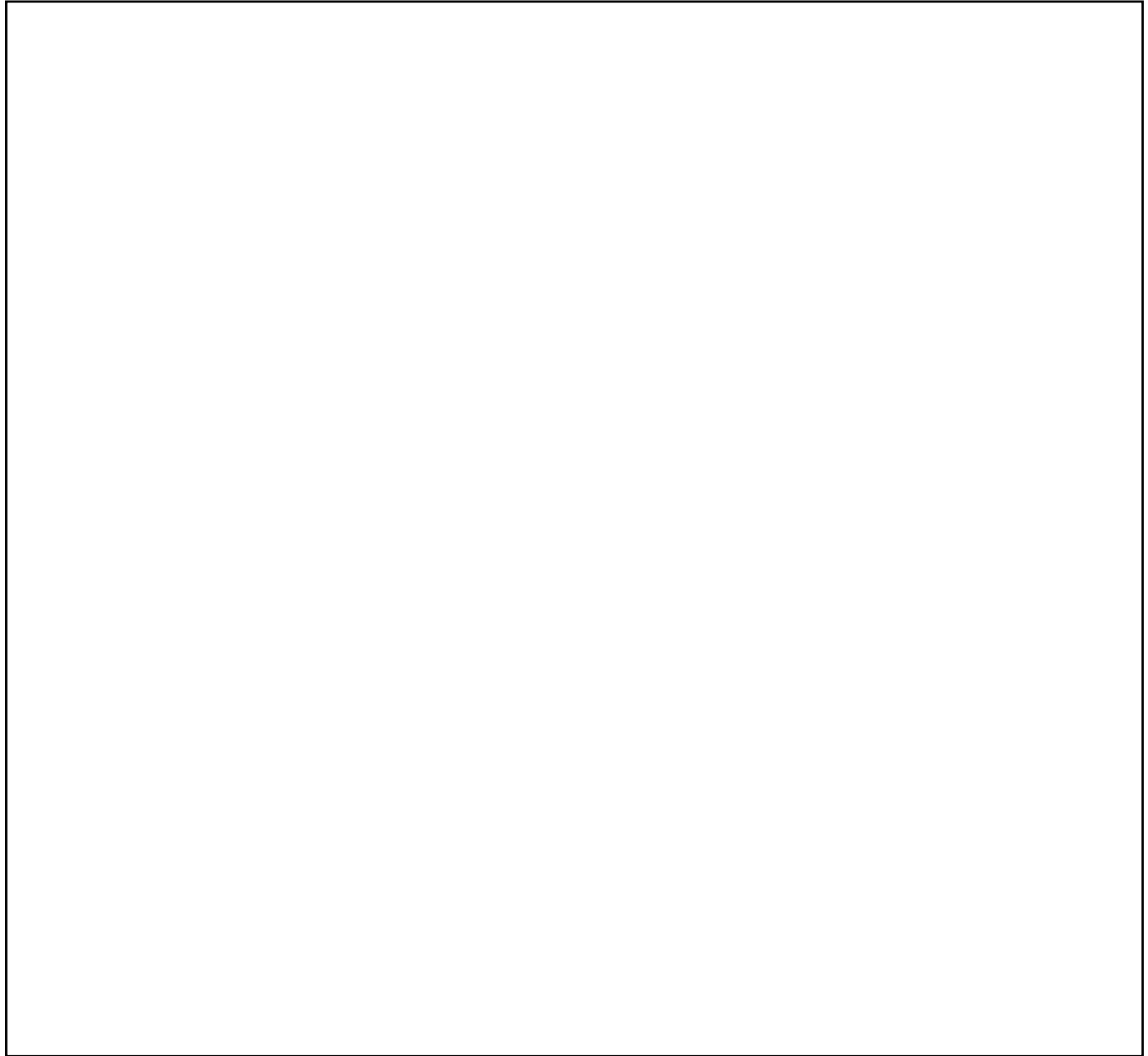
Add to your existing assignment with at least three verses and a chorus that examine any one or all elements of the assignment by writing unique song lyrics for your chosen novel: character, conflict, character growth or conflict resolution. Explain your choices of song composition in a paragraph.



6.3 Novel Soundtrack

CD Cover

Create a CD cover with the title of your novel and an illustration that conveys one of its key themes.

A large, empty rectangular box with a thin black border, intended for students to create a CD cover. It occupies the majority of the page below the instructions.

6.3 Novel Soundtrack (continued)

Song Choice #1: _____

Song Title: _____ Artist: _____

URL for this song: _____

(Please include a copy of the lyrics)

Song Choice #1 Rationale

Your rationale should explain why you chose this song and refer to specific lyrics. Consider how the song connects to the events, characters and themes in the novel. Discuss any personal connections you might have.

Song Choice #2: _____

Song Title: _____ Artist: _____

URL for this song: _____

(Please include a copy of the lyrics)

Song Choice #2 Rationale

Your rationale should explain why you chose this song and refer to specific lyrics. Consider how the song connects to the events, characters and themes in the novel. Discuss any personal connections you might have.

26

6.3 Novel Soundtrack (continued)

Song Choice #3: _____

Song Title: _____ Artist: _____

URL for this song: _____

(Please include a copy of the lyrics)

Song Choice #3 Rationale

Your rationale should explain why you chose this song and refer to specific lyrics. Consider how the song connects to the events, characters and themes in the novel. Discuss any personal connections you might have.

Song Choice #4: _____

Song Title: _____ Artist: _____

URL for this song: _____

(Please include a copy of the lyrics)

Song Choice #4 Rationale

Your rationale should explain why you chose this song and refer to specific lyrics. Consider how the song connects to the events, characters and themes in the novel. Discuss any personal connections you might have.

28

6.3 Novel Soundtrack (continued)

Song Choice #5: _____

Song Title: _____ Artist: _____

URL for this song: _____

(Please include a copy of the lyrics)

Song Choice #5 Rationale

Your rationale should explain why you chose this song and refer to specific lyrics. Consider how the song connects to the events, characters and themes in the novel. Discuss any personal connections you might have.

Song Choice #6: _____

Song Title: _____ Artist: _____

URL for this song: _____

(Please include a copy of the lyrics)

[illegible]







Song Choice #6 Rationale

Your rationale should explain why you chose this song and refer to specific lyrics. Consider how the song connects to the events, characters and themes in the novel. Discuss any personal connections you might have.

[illegible]

(You can have up to 10 songs in your soundtrack. Add pages to this assignment of your own to include additional submissions. See next page for the rubric where your work will be assessed)

6.3 Novel Soundtrack Assessment

Value	Songs	Themes
 Excellent	<input type="checkbox"/> Song selections demonstrate an insightful understanding of the novel's events, characters, and themes. <input type="checkbox"/> Rationales are thorough and impressive, and often make reference to specific lyrics for support.	<input type="checkbox"/> You arrange your ideas and details effectively. <input type="checkbox"/> Your tone is convincing. <input type="checkbox"/> Your word choice is confident. <input type="checkbox"/> Your CD cover is thoughtfully designed. It is eye-catching and effectively conveys a theme from the novel.
 Proficient	<input type="checkbox"/> Song selections demonstrate a thoughtful understanding of the novel's events, characters, and themes. <input type="checkbox"/> Rationales are detailed and meaningful, and occasionally make reference to specific lyrics for support.	<input type="checkbox"/> You arrange your ideas and details appropriately.. <input type="checkbox"/> Your tone is engaging. <input type="checkbox"/> Your word choice is considered. <input type="checkbox"/> Your CD cover is carefully designed. It conveys a theme from the novel.
 Satisfactory	<input type="checkbox"/> Song selections demonstrate a basic understanding of the novel's events, characters, and themes. <input type="checkbox"/> Rationales are clear but may be underdeveloped, and may make reference to specific lyrics for support.	<input type="checkbox"/> You arrange your ideas and details in a straightforward way. <input type="checkbox"/> Your tone is functional. <input type="checkbox"/> Your word choice is considered. <input type="checkbox"/> Your CD cover is appropriately designed.
 Limited	<input type="checkbox"/> Song selections demonstrate a limited understanding of the novel's events, characters, and themes. <input type="checkbox"/> Rationales are inaccurate and/or do not explain choices adequately.	<input type="checkbox"/> You arrange your ideas ineffectively. <input type="checkbox"/> Your tone is occasionally inappropriate. <input type="checkbox"/> Your word choice is confusing <input type="checkbox"/> Your CD cover is inappropriately designed or absent.
 Resubmission Needed	Your attempt to respond is <i>insufficient</i> . Contact your teacher to discuss suggestions for improvement and re-submission of your work.	
TOTAL: /50 = %	/30	/20
 Assessment	Areas of strength:	
	Might I suggest . . .	

6.4 Essential Question

Assignment Instructions

Demonstrate your understanding of novel themes by applying them to everyday life.

Choice 1: What is the significance of a text's themes to our everyday lives, personal knowledge, and experience?

Consider the following:

- When we watch movies, listen to songs, read short stories or poems, what messages do we carry away from these texts?
- How do these messages influence us in what we know and the experiences we set out to have?
- How are we shaped by text?

Choice 2: How are my views about myself and the world around me influenced by text?

Consider the following:

- How do various texts share perspectives (personal, cultural, moral)?
- How will understanding personal, moral, ethical, or cultural perspectives of characters or people in various texts benefit you?

Contact your teacher if you have questions about this assignment.

Submit your polished work in this workbook or in the **6.4 Essential Question** dropbox.



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



EXTRA HELP

1. Respond to the essential question in paragraph format. Analyze key parts of the essential question and focus your response on one specific idea. Provide detailed support to strengthen your idea.

Consider the following:

- What texts do you interact with on a daily basis? How do they affect you?
- What themes, or ideas about life, have you learned through those texts? How are they significant to your life or personal knowledge?

2. **View Simon's 6.4 Essential Question** in the [Appendix](#) on [page 66](#).









EXTRA CHALLENGE

Answer the question in an original **video production**. You may choose to film a specific subject matter with narrative or talk on camera to answer the question.

Instruction Workbook 6: Novel

ELA 20-2: Module 3

6.4 Essential Question Assessment

Value	Ideas	Impressions
 Excellent	<input type="checkbox"/> Your discussion of the essential question is <i>insightful</i> and <i>discerning</i> . <input type="checkbox"/> You provide <i>precise</i> support that <i>aptly reinforces</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>distinct</i> voice . <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>purposeful</i> and <i>considered</i> . <input type="checkbox"/> You provide <i>specific</i> support that <i>strengthens</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>convincing</i> voice . <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 <i>relevant</i> . <input type="checkbox"/> You provide <i>adequate</i> support that <i>clarifies</i> your ideas and impressions.	<input type="checkbox"/> You create an <i>ordinary</i> voice . <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 create an <i>inappropriate</i> voice . <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 re-submission of your work.	
TOTAL: /15 = %	/10	/5
 Assessment	Areas of strength:	
	Might I suggest . . .	

6.5 Personal Response Plan

Assignment Instructions

1. Review the essential question and prompts on [page 38](#), and think about how they connect to the graphic novel or the traditional novel you studied. Choose **one** of these prompts to use to guide your personal response.
2. Create an outline for your Personal Response, expressing your key ideas and supporting details as an outline for discussion. You can choose to use a visual outline (graphic organizer) **or** a linear outline (choose either the 'segregated' or 'integrated' outline to use).
 - Write a thesis statement, or main idea statement, to guide your discussion.
 - Present two to three aspects (sub-ideas) of your main idea to address in the body paragraphs. In each body paragraph, provide two to three details from the graphic novel or traditional novel (e.g. significant quotations or references to visuals in the graphic novel).
 - You should also include some personal reflection on the essential question. You can include this in each body paragraph (integrated outline) or in a separate paragraph (segregated outline)
 - Include observations for a concluding paragraph.

Submit your **5.4 Personal Response Outline** to the dropbox.



Assessment: Review the rubric on [page 49](#) to see how your work will be assessed.

EXTRA HELP

View two different forms of how to complete this assignment in the [Appendix](#):

1. **Hassan's Linear Outline** on [page 73](#).
2. **Hassan's Graphic Outline** on [page 68](#).

6.5 Personal Response (Planning)

Brainstorm ideas for your personal response in the space below.

Personal Response Outline:

FORMAT 1 — INTEGRATED EVIDENCE

Introductory Paragraph

General statement about life

Brief mention of how the topic applies to your chosen text and personal experience

Thesis statement (one sentence that states your answer to the question;
subject + opinion)

Body Paragraph 1

Topic sentence: first idea to support your thesis statement

Supporting Detail #1: specific support from text (graphic novel or novel); provide
context for your quotation or detail and explain why it is significant to the thesis

Supporting Detail #2: specific support from your personal experience or
observation; provide context for your evidence and explain why it is significant to
the thesis

Supporting Detail #3 (optional):

Concluding sentence: summarize idea in this paragraph and mention topic of next
paragraph

Body Paragraph 2

Topic sentence: first idea to support your thesis statement

Supporting Detail #1: specific support from text (graphic novel or novel); provide context for your quotation or detail and explain why it is significant to the thesis

Supporting Detail #2: specific support from your personal experience or observation; provide context for your evidence and explain why it is significant to the thesis

Supporting Detail #3 (optional):

Concluding sentence: summarize idea in this paragraph and mention topic of next paragraph

Body Paragraph 3

Topic sentence: first idea to support your thesis statement

Supporting Detail #1: specific support from text (graphic novel or novel); provide context for your quotation or detail and explain why it is significant to the thesis

Supporting Detail #2: specific support from your personal experience or observation; provide context for your evidence and explain why it is significant to the thesis

Supporting Detail #3 (optional):

Concluding sentence: summarize idea in this paragraph and mention topic of next paragraph

Concluding Paragraph

Re-state your thesis in different words

Summarize main ideas in body paragraphs in one sentence

Conclude with statement about how the topic applied to your chosen text and personal experience

Comment on the significance of your thesis to society

Personal Response Outline:

FORMAT 2—SEGREGATED EVIDENCE

Introductory Paragraph

General statement about life

Brief mention of how the topic applies to your chosen text and personal experience

Thesis statement (one sentence that states your answer to the question;
subject + opinion)

Body Paragraph #1 on the text (graphic novel or traditional novel)

Topic sentence: your thesis statement

Supporting Detail #1 from text: Initial belief -what does the character believe at first
about the topic?

Supporting Detail #2 from text: Problem - how is that belief or viewpoint tested?

Supporting Detail #3 from the text: Decision & Result - what does the character
decide and what are the effects of the decision? Be sure to connect this back to the
topic.

Concluding sentence: summarize idea in this paragraph and mention topic of next
paragraph

Body Paragraph #2 on your personal experience or observation

Topic sentence: main idea from text support your thesis statement

Supporting Detail #1 from personal experience: Initial belief - what did you believe at first about the topic?

Supporting Detail #2 from personal experience: Problem - how was that belief or viewpoint tested?

Supporting Detail #3 from personal experience: Decision & Result - what did you decide and what were the effects of the decision? Be sure to connect this back to the topic.

Concluding sentence: summarize idea in this paragraph and mention topic of next paragraph

Concluding Paragraph







Re-state your thesis in different words

Summarize main ideas in body paragraphs in one sentence

Conclude with statement about how the topic applied to your chosen text and personal experience

Comment on the significance of your thesis to society

6.5 Personal Response Plan Assessment

Value	Thought and Detail	Planning
 Excellent	<input type="checkbox"/> Your statement of a main idea is <i>insightful</i> . <input type="checkbox"/> You provide a <i>thorough</i> analysis of your main idea, with <i>precise</i> support from the graphic novel and personal experience. <input type="checkbox"/> Your design <i>skillfully</i> demonstrates connections among ideas and details.	<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</i> support for ideas through images and quotations. <input type="checkbox"/> You provide <i>significant</i> notes towards a conclusion of your discussion.
 Proficient	<input type="checkbox"/> Your statement of a main idea is <i>thoughtful</i> . <input type="checkbox"/> You provide an <i>effective</i> analysis of your main idea, with <i>detailed</i> support from the graphic novel and personal experience. <input type="checkbox"/> Your design <i>effectively</i> demonstrates connections among ideas and details.	<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</i> support for ideas through images and quotations. <input type="checkbox"/> You provide <i>relevant</i> notes towards a conclusion of your discussion.
 Satisfactory	<input type="checkbox"/> Your statement of a main idea is <i>straightforward</i> . <input type="checkbox"/> You provide a <i>basic</i> analysis of your main idea, with <i>sufficient</i> support from the graphic novel and personal experience. <input type="checkbox"/> Your design <i>adequately</i> demonstrates connections among ideas and details.	<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</i> support for ideas through images and quotations. <input type="checkbox"/> You provide <i>basic</i> notes towards a conclusion of your discussion.
 Limited	<input type="checkbox"/> Your statement of a main idea is <i>undeveloped</i> or <i>confusing</i> . <input type="checkbox"/> You provide an <i>incomplete</i> analysis of your main idea, with <i>little</i> support from the graphic novel and personal experience. <input type="checkbox"/> Your design <i>does not</i> demonstrate connections among ideas and details.	<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</i> or <i>inadequate</i> support for ideas through images and quotations. <input type="checkbox"/> You provide <i>incomplete</i> or <i>irrelevant</i> notes towards a conclusion of your discussion.
 Resubmission Needed	Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvement and re-submission of your work.	
TOTAL: /35 = %	/15	/20
 Assessment	Areas of strength:	
	Might I suggest . . .	

6.1 Elements of a Short Story Quiz Key (Self-Assessment)

- B** 1. Which of the following **best** describes protagonists?
- A. The least important character involved in a conflict
 - B. The main character facing a conflict in a story
 - C. The best friend or partner of the main character
 - D. A non-dynamic character in an unimportant role
- C** 2. Which of the following **best** describes the initial incident in “Bus Ride”?
- A. Lyda makes the decision to board the bus to go home.
 - B. The man on the bus coughs, upsetting Lyda.
 - C. Lyda’s fiancée drives by with another girl in his car.
 - D. Lyda is angry with her fiancée.
- A** 3. Which of the following **best** describes the setting of “Bus Ride”?
- A. A public bus in the city of Manila, Philippines, during World War II
 - B. A crowded and hot day in the middle of a dirty city
 - C. A bench on the side of a busy road
 - D. A maze of city streets on a rainy day
- B** 4. Which of the following **best** describes the conflict Lyda faces in “Bus Ride”?
- A. Lyda's fiancée has left her for another woman and she must take care of herself.
 - B. Lyda struggles with internal insecurities about love and external insecurities about her surroundings.
 - C. Lyda is afraid of being alone and unnoticed in her unpleasant surroundings.
 - D. Lyda struggles to treat people on the bus with kindness.
- B** 5. Which of the following is described in the simile, “the ghost of a girl’s gay laughter was like a clean thrust of sound in the bus’s stifling air” (page 8)?
- A. Conflict and setting
 - B. Atmosphere and mood
 - C. Character and setting
 - D. Purpose and theme

B 6. What does the **oxymoron** “exquisite torture” (page 8) tell the reader about Lyda?

- A. She seldom becomes angry.
- B. She is self-pitying in her unhappiness and lacks worldly perspective.
- C. She attaches great importance to attention she receives.
- D. She enjoys torturing others.

C 7. Which of the following figures of speech is the phrase “a fresh flood of self-pity swept over her” (page 9)?

- A. Onomatopoeia and rhyme
- B. Simile and alliteration
- C. Metaphor and alliteration
- D. Hyperbole and metaphor

8. Remember that **irony** is the result of a sequence of events not normally expected. Describe events in one part of the story that involve an ironic moment. Explain what was expected to happen and what happened instead.

Example 1: The best example of irony occurs when Lyda thinks of all her blessings right at the end, wishing to be in her nice home and her nice garden. Yet, when a man falls into her lap a few moments later and either vomits or dies, she immediately thinks to herself she is truly the most miserable person in the world—totally unaware or oblivious to the true misery of the man or anyone else around her. The added irony here is that she is a miserable person but not in the way she thinks she is.

Example 2: Lyda listens to the people on the bus talk about the problems or real-world issues they contend with, and she thinks that people should leave these issues at home because they are annoying, even as she dwells on an issue she is having with her fiancée. This is ironic in that her troubles pale in comparison to the issues held by the people around her and off the bus, but she does not realize this at all. Lyda continues to feel pain about her situation, but she is completely unaware of the real pain around her on the bus.

Example 3: Lyda is concerned about losing her fiancée, but she cannot wait to be angry with him and make him suffer, although she is jumping to assumptions about something she could have solved immediately.

Example 4: The actions of other people on the bus that Lyda hears or views are primarily selfless as they talk to one another (sympathizing, storytelling, etc.) or help one another (the sick man giving the woman his seat). Despite this, Lyda criticizes and judges all the people around her although she has not spoken to anyone or been kind to anyone (rather, she has done the opposite). She views those around as being selfish by doing these things, but she is being the most selfish.

Example 5: Lyda thinks about what she has to gain from the bus ride (p. 9), and she decides that she has nothing to gain from it, wishing instead that she could have been at home long ago to make her fiancée suffer from her anger. She has nothing to gain from either scenario, but she does not see this.

Example 6: The conversation about the union on the bus is ironic because in her own pre-marital union, Lyda is acting like the worker’s enemy acts, the “non-union”, not investigating the situation arising between her and her fiancée, choosing to condemn him immediately, like a non-union organization that fires a man on the bus to provide a job for a relative of the boss.

Example 7: In the beginning, Lyda criticizes the people getting on the bus as “cattle” or “creatures of instinct”, although she decides impulsively to get on the bus, which would include her in her own judgement.

Oxymoron is a fun figure of speech. It combines contradictory words for an interesting effect on description. Oxymorons change with the times. How they are understood is often a matter of opinion or personal interpretation. Some examples are a just war, dark light, fast idle, or human robot.

9. Match each character trait demonstrated by the protagonist to the quotation that **BEST** supports these from “Bus Ride”. If you are unsure of the meaning of a word, refer to a dictionary.

<u> C </u> insensitive	A. “What unions, she wondered in irritation. Weddings?” p. 9
<u> O </u> judgemental	B. “Never allow your nose to get shiny . . . if you intend to hold your man.” p. 7
<u> N </u> spoiled	C. “She was too stupidly intent on setting her frock to rights and freeing her frame of disgusted shivers.” p. 11
<u> H </u> distrustful	D. “Through a car window, one could regard it with impersonal disdain.” p. 8
<u> B </u> insecure	E. “The hurt she had suffered moments before intensified in a fresh pain.” p. 8
<u> I </u> innocent	F. “She stood in a small pool of daintiness which the slightly awed passengers conceded her.” p. 7
<u> J </u> self-righteous	G. “Perhaps he had shown her those.” p. 9
<u> A </u> ignorant	H. “I won’t give him the satisfaction of lying to me. Not just yet.” p. 7
<u> L </u> heartbroken	I. “Lyda was shocked speechless. The things people said in buses.” p. 8
<u> M </u> impulsive	J. “Why don’t people leave their miseries at home? Tie them to a post like dogs.” p. 9
<u> E </u> unhappy	K. “She had not known real misery until she had glimpsed that laughing face and heard that airy sound as his car swept by.” p. 9
<u> G </u> bitter	L. “She thought of him and of the girl and of the love like a wounded bird within her.” p. 11
<u> Q </u> selfish	M. “She was beginning to regret having boarded the bus. Quite the experience, but she could have done without it.” p. 8
<u> D </u> apathetic	N. “Her only resentment was that now her veil must come from New York instead of direct from Paris . . .” p. 9
<u> F </u> upper class	O. “Cattle, she thought with disdain. Creatures of instinct.” p. 7
<u> K </u> young	P. “‘Somebody,’ she gasped faintly, ‘somebody, help.’” p. 11
<u> P </u> fragile	Q. “No one at all, more miserable than I . . .” p. 11

10. **Explain** the author’s message, or theme, communicated by Lyda’s actions, character traits, and inner dialogue:

Idea 1: People have problems of various kinds, but talking about them or entertaining

new perspectives can give new perspective to an issue [Quite general]

Idea 2: Humans have much more control over their happiness than they think they do.

People can control the outcomes of events. Being happy or unhappy depends on the choices a person makes.

Idea 3: Being personally happy or unhappy depends on the choices a person makes about conflict or discomfort.

Module 3: Instruction Workbook 6

Assignment List

Student Checklist ✓	Assignment Name	Score	Percentage %	Submitted to Moodle ✓
	6.1 Elements of a Short Story Quiz	Self-Assessment		
	6.2 Character Profile	/20		
	6.3 Novel Soundtrack	/50		
	6.4 Essential Question	/15		
	6.5 Personal Response Plan	/35		
	TOTAL	/120		

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.

