

ENG2P



Grade 10 - Applied Introduction & Lesson 1

Introduction



Welcome to English – Grade 10, Applied

The Grade 10 English course builds on the Grade 9 English course; it extends the range of analytic, reading, writing, oral communication, and thinking skills that students need for success in secondary school programs. In the Grade 10 Applied course students study magazines and reports and will describe and create media works. An important focus is the correct use of spoken and written language. The goal of the Grade 10 course is the further development of language literacy skills. The course is grounded in a recognition of the importance, for all students, of language and literature in learning and everyday life. In the Grade 10 Applied course, students study novels, poems, magazines, and reports; describe, design, and produce effective media works; and use spoken and written language in a clear and coherent way. They write well-constructed paragraphs and scripts for an audio-dramatization of a new scene for the play. Students explore the web of issues that surrounds them through the examination of literature, informational texts, and media. They analyse a number of arguments to determine their effectiveness and explore their own value systems and the value systems of others. Students analyse literary, mythic, and media works to explore and interpret our multicultural society. They read and write frequently for both formative and summative purposes. Students write a number of journal responses exploring their perceptions of issues such as belonging, power, privilege, and identity. They write analyses of plot, purpose, and characteristics in myths, fairy tales, and stories. They also analyse, in writing, television and magazine advertisements, as well as modern dramas and sitcoms. They design advertisements for different audiences that reveal their understanding of implicit and explicit meanings and of design. Finally, students create multi-genre compositions in which they make creative decisions based on point of view, format, and stylistic conventions. The writing comprises: narrative writing; view, format, and stylistic conventions as well as media products, advertisements; and written explanations of the advertisements.

How to Work Through This Course

Each of the units is made up of five lessons. Each lesson has a series of assignments to be completed. In this course you must complete **ALL** assignments. Be sure to read through all the material presented in each lesson before trying to complete the assignments.

Important Symbols



Questions with this symbol are **Key Questions**. They give you an opportunity to show your understanding of the course content. Ensure that you complete these thoroughly as they will be evaluated.



Questions with this symbol are **Support Questions**. They do not need to be submitted to the marker, but they will help you understand the course material more fully. Answers for support questions are included at the end of each lesson. Refer to these for suggestions of how to properly structure the answers to questions.

Remember, you must complete the KEY QUESTIONS successfully in order to achieve the credit in this course. Remember to write the unit number, lesson number and key question number on all assignments. Make sure that your assignments are submitted in the proper order.

Important Words

Important words are highlighted in boldface type throughout each unit. You may wish to keep a separate notebook to list and define any important words or concepts throughout this program.

You may also wish to have a dictionary handy when you are working through the assignments. Look up unfamiliar words in the dictionary and write their meanings in your notes. This way, you will have a record of the terms used in the unit and your own vocabulary will grow.

What You Must Do To Get a Credit

In order to be granted a credit in this course, you must

- ✓ Successfully complete the **Key Questions** for each unit and submit them for evaluation within the required time frame. This course is made up of **4 units**. Each unit has a lesson book. The lesson book may suggest web-sites and additional resources that you may find necessary for the assignments.
- ✓ Complete the **mid-term exam** after Unit 2.
- ✓ Complete and pass a **final examination**.

After you submit lessons for evaluation, begin work on your next lesson(s) right away! Do not wait until you receive your evaluated assignments from the marker.

Your Final Mark

- | | | |
|--|-----|--------|
| • Each Unit has 5 lessons each worth 2% (10% per Unit x 4 Units) | 40% | } Term |
| • Midterm Test | 30% | |
| • Final Examination | 30% | |

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Assessment

A general assessment of the work you have completed for each unit will be based on the following rubric.

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding	The Student:			
Knowledge of forms of texts (e.g., novels, plays, essays, poems), conventions, terminology, and strategies (e.g., for reading and writing)	Demonstrates limited knowledge of forms, conventions, terminology, as strategies.	Demonstrates some knowledge of forms, conventions, terminology, as strategies.	Demonstrates considerable knowledge of forms, conventions, terminology, as strategies.	Demonstrates thorough and insightful knowledge of forms, conventions, terminology, as strategies.
Understanding of information, ideas, concepts, and themes	Demonstrates limited understanding of information, ideas, concepts, and themes.	Demonstrates some understanding of information, ideas, concepts, and themes.	Demonstrates considerable understanding of information, ideas, concepts, and themes.	Demonstrates thorough and insightful understanding of information, ideas, concepts, and themes.
Understanding of relationships among facts, ideas, concepts, and themes	Demonstrates limited understanding of relationships among facts, ideas, concepts and themes	Demonstrates some understanding of relationships among facts, ideas, concepts and themes	Demonstrates considerable understanding of relationships among facts, ideas, concepts and themes	Demonstrates thorough and insightful understanding of relationships among facts, ideas, concepts and themes
Understanding of the uses and effect of rhetorical elements (e.g., stylistic devices, voice) in literary and informational texts	Demonstrates limited understanding of the uses and effect of rhetorical elements	Demonstrates some understanding of the uses and effect of rhetorical elements	Demonstrates considerable understanding of the uses and effect of rhetorical elements	Demonstrates thorough and insightful understanding of the uses and effect of rhetorical elements

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Thinking/ Inquiry	The Student:			
Critical and creative thinking skills (e.g., reflecting, analysing, hypothesizing, explaining)	Uses critical and creative thinking skills with limited effectiveness	Uses critical and creative thinking skills with moderate effectiveness	Uses critical and creative thinking skills with considerable effectiveness	Uses critical and creative thinking skills with a high degree of effectiveness
Inquiry skills (e.g., formulating questions; planning; selecting strategies and resources; analysing, interpreting, and assessing information; forming conclusions)	Applies few of the skills involved in an inquiry process	Applies some of the skills involved in an inquiry process	Applies most of the skills involved in an inquiry process	Applies all or almost all of the skills involved in an inquiry process
Communication	The Student:			
Communication of information and ideas (e.g., through logical organization)	Communicates information and ideas with limited clarity	Communicates information and ideas with some clarity	Communicates information and ideas with considerable clarity	Communicates information and ideas with a high degree of clarity, and with confidence
Communication for different audiences and purposes (e.g., choice of language and style)	Communicates with a limited sense of audience and purpose	Communicates with some sense of audience and purpose	Communicates with a clear sense of audience and purpose	Communicates with a strong sense of audience and purpose
Use of various forms of communication (e.g., essays, narratives, debates, poems, reports)	Demonstrates limited command of the various forms	Demonstrates moderate command of the various forms	Demonstrates considerable command of the various forms	Demonstrates extensive command of the various forms
Application	The Student:			
Application of required language conventions (e.g., grammar, usage, spelling, punctuation)	Uses the required language conventions with limited accuracy and effectiveness	Uses the required language conventions with some accuracy and effectiveness	Uses the required language conventions with considerable accuracy and effectiveness	Uses the required language conventions accurately and effectively all or almost all of the time

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Application	The Student:			
Application of oral communication and media conventions and techniques	Uses oral communication and media conventions and techniques with limited effectiveness	Uses oral communication and media conventions and techniques with some effectiveness	Uses oral communication and media conventions and techniques effectively	Uses oral communication and media conventions and techniques effectively and creatively
Application of reading strategies (e.g., rereading closely to identify specific information, scanning, using cues from context)	Uses reading strategies with limited competence	Uses reading strategies with some competence	Uses reading strategies with considerable competence	Uses reading strategies with a high degree of competence
Application of the writing process (e.g., choice of topic, revision, use of resources)	Uses the writing process with limited competence	Uses the writing process with moderate competence	Uses the writing process with considerable competence	Uses the writing process with a high degree of competence
Application of technology (e.g., choice of tools and software, ethical use)	Uses technology with limited appropriateness and effectiveness	Uses technology with moderate appropriateness and effectiveness	Uses technology with considerable appropriateness and effectiveness	Uses technology with a high degree of appropriateness and effectiveness
Making connections (e.g., between English and other subjects, between English and the world outside the school, and between experiences and texts)	Makes connections with limited effectiveness	Makes connections with moderate effectiveness	Makes connections with considerable effectiveness	Makes connections with a high degree of effectiveness

Unit 1: Relationships

***“Human relationships are the tragic
necessity of human life”***

Willa Cather



Unless you are stranded on a desert island or choose to live the life of a hermit, relationships are a part of everyone’s life. As Willa Cather implies, not all associations are positive; some connections can strengthen you as a person, while others may damage you to the core. In this unit you will examine a variety of relationships and determine how they can influence lives.

You will study a play by Shakespeare, an essay on violence and a short story which focus on parent-child bonds and romantic ties as well as personal and political attitudes. You will have the opportunity to assess the views of others through interviews and literary analysis. You will develop your writing skills through a variety of forms ranging from structured paragraphs and personal responses to a selection of media forms (comic strip, horoscope, letters, editorial and scripts).

Each lesson will take between three and five hours to complete, although some individuals may take more or less time. For each lesson, there will be material to read and study and assignments to complete and submit to your instructor. Take your time, review the marking criteria before you begin each written assignment, and be sure to edit and revise your work.

Best wishes as you work toward your future!

Lesson 1: A Hullabaloo Among the Stars (100 marks)

In William Shakespeare's time, many individuals believed that they were only in control of a portion of their life. They felt that a large part of what happened to them was guided by the Fates, the Wheel of Fortune or the Stars. If the Fates felt that you were experiencing too many good things, they might throw you a curve ball and force you to adjust your strategy. If the Wheel of Fortune was in your favour and things were going well for you, you had to remember that it was a wheel and it would eventually turn and send you into a downward spin. If the stars were shining on you favourably, there might be a shift in the Cosmos which would alter your life drastically.

In this lesson, you will gain an appreciation for the historical atmosphere in which *Romeo and Juliet* was written. Through a careful analysis of astrology and contemporary themes, you will understand why Shakespeare's plays are considered timeless. This means that many of his themes are universal and still apply today and that he has had much influence on the beliefs and structures that carry through in contemporary productions. You will have the opportunity to create your own personal horoscope, to analyse the prologue to *Romeo and Juliet*, to view the play and to express your thoughts about the play and modern situations in personal responses.

This lesson has three Key Questions that must be submitted for evaluation.

Key Questions:

Key Question #1: Write a personal Horoscope

Key Question #2: Complete a Response to contemporary situation

Key Question #3: Complete a Response to Romeo and Juliet film

Evaluation Overview:

Key Question	Topic	Assessment	Marks
1	Horoscope	Knowledge/Understanding	40 marks
2	Response	Thinking/Inquiry	30 marks
3	Response	Application	30 marks

Expectations

- select a variety of reading strategies and use them effectively before, during, and after reading to understand texts;
- analyze the information and ideas presented in texts and make inferences based on the analysis;
- use the information and ideas generated to develop the content of written work
- use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
- analyze the elements of media works in order to explain the reactions of different audiences to the works;

- revise written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
- edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
- demonstrate an understanding of literary and informational forms, such as horoscopes, by selecting form appropriate to different purposes and audiences to use in own writing ;
- consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing ;
- design media works appropriate to different audiences and explain which elements will make a work appeal to a particular audience;
- use the information and ideas generated to develop the content of written work
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
- use punctuation correctly



In the beginning...

In the Prologue to *Romeo and Juliet*, Shakespeare makes reference to star-crossed lovers. The audience would know, from the play's outset, that if the characters' stars were crossed, this could only bring problems in their future.

Astrology is the belief that a person's character is determined by the positions of the sun, moon and stars at the time of his or her birth. The idea is that future events are not accidental; they are pre-determined and can be predicted based on the person's astrological sign and the signs of those with whom he or she comes into contact.

In Western astrology there are twelve signs of the zodiac. Read the details provided about the following signs and their characteristics. Determine if you know anyone whose birthdays correspond to the dates given and to whom these characteristics apply.

Aries (21 March-20 April)

Characteristics: self-motivated, unaffected by others; aggressive, powerful, assertive; enthusiastic about whatever interests him at the moment, unlikely to stay focused for the long term; adventurous; works best alone or in leadership role; unconcerned with approval or acceptance; lacks persistence and stamina

Taurus (21 April-21 May)

Characteristics: grounded; constant and steady; sensual and pleasure seeking; stubborn, stands her ground; focuses and concentrates energy; practical; provides stamina and persistence; methodical

Gemini (22 May-22 June)

Characteristics: curious; sociable; loves to interact with others; unemotional; requires great mental stimulation; inconstant; his attention easily drifts to something new

Cancer (23 June-23 July)

Characteristics: nurturing and supportive; recognizes importance of ancestors and heritage; feels that his needs are provided for; experiences insecurity and fear if his needs haven't been fulfilled; possessive

Leo (24 July-23 August)

Characteristics: egotistical, self-centered and arrogant; stubborn and persistent; she needs to be a center of attention, requires acknowledgment and approval; honourable, trustworthy; self-assured and confident.

Virgo (24 August-23 September)

Characteristics: problems dealing with the world and others; perfectionist, always seeking to improve herself and others, efficient; practical, functional, interested in crafts and projects; lacks confidence in the face of opposition; lives up to duties and responsibilities

Libra (24 September-23 October)

Characteristics: enjoys one-to-one relationships and meeting others as equals; interdependent; encounters repressed parts of himself through others; concentrates on peace, harmony and balance; socially aware

Scorpio (24 October-22 November)

Characteristics: intense, passionate, brooding, magnetic; stubborn, unyielding, driven by emotions; stands up for herself; may play power games; understands deeper layers of people but she is unable to communicate this well which may lead to misunderstandings

Sagittarius (23 November-22 December)

Characteristics: freedom loving, idealist; inspirational; awareness of his connections to the rest of the world; can be distant from others; reluctant to be tied down; enthusiastic, generous; loves abstract ideas, he sees the big picture, but ignores the details

Capricorn (23 December-19 January)

Characteristics: serious, determined, disciplined, focused; she needs to play more; seeks certainties in life; not interested in idealistic thoughts

Aquarius (20 January-19 February)

Characteristics: has ideas that are often far-sighted, but he can be very stubborn about expressing them; idealistic; gains a sense of identity from groups; impersonal thinking, detached from emotional considerations

Pisces (20 February-20 March)

Characteristics: mystic; often has a weak ego; victim, martyr, servant; tends to escapism, fantasy, drugs (especially alcohol), religious; sensitive; co-dependent; caretaker; withdrawn from the world



Support Question #1

Read the horoscope section of several newspapers and magazines. Examine the details that are included and consider how each of those details could be applied to your life. Notice how horoscopes often try to establish certain people (or signs) which you should seek out or avoid.

Make a list of the characteristics you should be looking for when establishing personal and professional relationships and what kinds of personal, career and financial decisions you should be implementing based on the advice of the astrologers.



Key Question #1 (40 marks)

You are going to use information from the notes, your research, personal knowledge and your imagination, to **create your own Personal Horoscope based on your birthday**. Professional horoscopes are loosely based on certain characteristics associated with each symbol of the zodiac as well as individual information, if provided.

When composing your customized predictions, consider career and education goals; relationship expectations; financial possibilities and personal growth objectives. You need to complete an edited rough draft which you will submit with the polished draft. The length should be around 250 words.

Include the following information in your horoscope:

- your birthday
- your sign or symbol
- characteristics associated with Your Sign
- predictions for this year using the previous considerations.

Evaluation: Your polished horoscope will be evaluated using the rubric which follows this assignment.

Rubric: Writing a Horoscope

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (characteristics of sign; form and structure) (10 marks)	The horoscope contains no accurate facts about the topic; follows required form and structure some of the time; the entry contains few creative details and/or descriptions	The horoscope contains at least 1-2 accurate facts about the topic; follows required form and structure many times, but not always effectively; the entry contains some creative details and/or descriptions	The horoscope contains at least 3-4 accurate facts about the topic; follows required form and structure effectively most of the time; the entry contains creative details and/or descriptions that contribute to the reader's enjoyment	The horoscope contains at least 5 accurate facts about the topic; follows the required form and structure very effectively; the entry contains many creative details and/or descriptions that contribute to the reader's enjoyment
Thinking/ Inquiry Identifying the predictions Perspectives Personal Connections (10 marks)	It is difficult for the reader to understand the predictions and why they apply; perspectives are not evident; the reader is not drawn into the horoscope	It is not very easy for the reader to understand the predictions and why they apply; perspectives do not show much insight; the reader is not drawn into the horoscope very successfully	It is easy for the reader to understand the predictions and why they apply; perspectives are sometimes insightful; writer draws the reader into the horoscope	It is very easy for the reader to understand the predictions and why they apply; perspectives are highly insightful; writer clearly draws the reader into the horoscope
Communication (10 marks)	Thoughts and feelings are not communicated clearly; the horoscope seems to be a collection of unrelated sentences; it is very difficult to figure out what the horoscope is about	Thoughts and feelings are communicated with limited clarity; there is some relationship between the sentences; it is difficult to figure out what the horoscope is about	Thoughts and feelings are communicated with clarity; there is a good relationship between sentences; it is easy to figure out what the horoscope is about	Thoughts and feelings are communicated with complete clarity; there is a strong relationship between the sentences; the horoscope's intent is very clear
Application (10 marks)	Writer makes more than 5 errors in grammar or spelling	Writer makes 4-5 errors in grammar or spelling	Writer makes 2-3 errors in grammar or spelling	Writer makes no errors in grammar or spelling



Key Question #2 (30 marks)

Each of the following topics presents a contemporary problem or conflict situation that reflects those presented in *Romeo and Juliet*. **Choose one of the topics for which to complete a 2 page double-spaced personal response.** Use a combination of actual or imaginary experiences to support your ideas.



- A. An adult member of your family has a neighbour with whom he has had a falling out that has turned into a real feud. They have stopped speaking to each other. Your family expects you to join in the conflict, but the enemy's son/daughter is your best friend. Describe the reason for the feud (briefly), your feelings about the situation, and suggestions for ending the feud.
- B. You are on good terms with your parents, but have fallen in love with someone of whom they totally disapprove. You haven't told them yet. Explain your point of view as well as your parents' as you suggest a possible solution to your predicament.
- C. You are alarmed at the number of armed assaults and robberies that you have been hearing about on the news. Explain your concerns. Detail some situations that you can think of where allowing people to own and carry firearms could result in violence. Suggest what measures you think could be taken to try to help the problem.

Romeo and Juliet – Prologue

The prologue in *Romeo and Juliet* is recited by the Chorus (an individual or a group who come onto the stage) before the actual play begins. Its purpose is to establish what is going to be presented in the play. It was helpful for the Shakespearean audience because it “set the scene” and let the audience know what to expect.



In today's society, it would be replaced in the television circle by the “Scenes from next week” or “Previously seen on this show” segments which often appear in programs where it is important to keep a handle on the relationships and storylines that have been established so that you can fully understand the next episode.

Read the prologue a few times until you understand what it is talking about.

*Two households, both alike in dignity,
In fair Verona where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-crossed lovers take their life,
Whose misadventured, piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death marked love,
And the continuance of their parents' rage,
Which but their children's end, naught could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.*

William Shakespeare



Support Question #2

Answer the following questions about the Prologue.

Remember a good answer:

- *repeats key words from the question.*
- *states the facts or your opinion about the question.*
- *provides at least one example that supports your opinion*
- *outlines a clear explanation about your example.*

1. What is the place setting of the play?
2. What is the relationship between the two households?
3. What does Shakespeare mean by “star-crossed” lovers?
4. What happens to the lovers?
5. What is the main storyline of the play?
6. How long will the performance last?
7. What do the last two lines of the prologue mean?

Viewing the play

Rent a version of *Romeo and Juliet* at the library or video store. It does not matter which version, although you must remember that many of the more modern versions attempt to update the setting and storyline slightly, thus changing Shakespeare's version a little.

- ✓ View the film and take notes about the major scenes in the play.
- ✓ Stop and replay scenes that are confusing until you understand them.
- ✓ Write down examples of actual dialogue (exactly what the characters say and who says it) from the play as well as the context (the situation that was occurring at the time the words were spoken) to be used in one of the key questions that follow.



Key Question #3 (30 marks)

Complete a 1-2 page double-spaced response to the film. Consider the following in your response.

- ❖ Did you like/dislike the play? Why?
- ❖ Which characters did you find the easiest to relate to? Why?
- ❖ Describe 5 scenes in the film that you felt were fairly effective. Explain why you thought this.
- ❖ What ideas or situations in the play could you make connections with? Explain fully.

ENG2P



**Grade 10 – Applied
Unit 1 – Lesson 2**

Lesson 2: *Delving Deeper Into the Play (100 marks)*

Now that you have had a chance to view *Romeo and Juliet* and to gain an understanding of the overall plot, it is time to focus on some specific aspects of the play. You will read one crucial scene from the play and examine the various relationships Juliet has with others, and which influence her life (i.e. her parents, her Nurse, her husband, her priest, her cousin and her betrothed)

You will have the opportunity to research the existence of “feuds” in modern times and learn how to explain them in an expository paragraph. As well, you will look at the ways in which these stories might be delivered today and have the chance to write a personal advice column and design a comic strip as a means of expressing them.



This lesson has three Key Questions that must be submitted for evaluation

Key Questions:

- Key Question #4: Write an Expository Paragraph on modern feud**
- Key Question #5: Write a Letter to personal advice column as Juliet**
- Key Question #6: Create a Comic Strip for one scene of the play**

Evaluation Overview:

Key Question	Topic	Assessment	Marks
4	Paragraph	Communication	30 marks
5	Advice Column	Communication	30 marks
6	Comic Strip	Application	40 marks

Expectations

- use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
- use the information and ideas generated to develop the content of written work
- analyze the elements of media works in order to explain the reactions of different audiences to the works;
- revise written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
- edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
- demonstrate an understanding of literary and informational forms, such as comic strips, by selecting form appropriate to different purposes and audiences to use in own writing ;

- consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing ;
- use stylistic devices, such as varied sentence structures, persuasive techniques, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects;
- design media works appropriate to different audiences and explain which elements will make a work appeal to a particular audience;
- use knowledge of a range of media forms, purposes, and audiences to create media works and explain intended effects;
- use the information and ideas generated to develop the content of written work
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
- use punctuation correctly

Mini Lesson on Paragraphs



A paragraph is a group of sentences that develop one idea. Each sentence in a paragraph must add information about the idea, and all of the sentences must be in logical order. There are three main parts to a well structured paragraph: the topic sentence, the developing sentences and the concluding sentence.

A **Topic Sentence** is so named because it tells the reader the topic of the paragraph. It is useful for two reasons. First, it gives the reader a clear idea of the subject of each paragraph. Second, the topic sentence can be used by the writer as a guide for selecting details.

The rest of the sentences in each paragraph develop the topic sentence with details. Therefore, they are called **Developing Sentences**: The developing sentences develop, or provide information or thoughts about the main idea and they help to explain this idea to the reader. Once the idea has been stated, the writer goes on to expand it in developing sentences. This can be done in numerous ways.

Assume that the topic of your paragraph is “My Classroom”. You might expand your topic by **describing** the classroom, or you might **explain** what happens in the classroom or you might **give examples** of what is in the classroom. A thesaurus is a great tool for expanding vocabulary if you find yourself stuck for what to say.

The summary or **Concluding Sentence** can do one of several things. It can sum up the main points presented in the paragraph or it can end the action or story. Some writers also use the concluding sentence to present their own thoughts about the idea.

Styles of Paragraphs

There are three basic **types** of paragraphs in writing: **narrative, descriptive, and expository**. The narrative paragraph tells a story, just like a narrator in a play. The descriptive paragraph paints a picture. It describes a person, place, thing, or idea. The expository paragraph "exposes" things about a subject. It is also sometimes called an information paragraph because it gives information about a person, place, thing, or idea.

In this lesson, you will be focussing on the **expository paragraph**. The expository paragraph gives information about a given topic. Although it sounds uninteresting, an expository paragraph doesn't have to be dry and boring.

Expository paragraphs can be written with style and in different ways. In fact, some of the best expository papers are those that have a unique slant and grab the reader's attention. When you read one of those, you hardly even realize all the facts you are learning because the paper is so interesting.

Read the following example of an expository paragraph.

One reason I hate mosquitoes is because they are so annoying while I am outside. For example, whenever we have cookouts, they want to swarm all around the food. Also, when I go fishing with my Dad, we always have to wear bug spray. The bug spray always stinks to high heaven! Then, if you do not want to use bug spray, the only other way to get them to leave you alone is to wear long sleeves. Yet, who wants to wear long sleeves when it is hot outside? Nothing ruins your day like bloodsucking mosquitoes.

Notice how the writer uses examples with clear explanations to develop his topic and how he adopts a clear tone to fully express his feelings.

A good expository writer also does research. When writing expository paragraphs, always find out all you can about your topic before beginning to write.

Apply these suggestions to your writing in the next assignment.

Civil blood makes civil hands unclean

"Ancient grudges", long-time feuds or wars have always existed in our world. Sometimes the true roots of the battle are unclear, but the emotion that drives its participants is still very strong and violence often ensues. Some "grudges" are the subjects of stories portrayed in the media like the Hatfield and the McCoy feud which is captured in a famous Bugs Bunny cartoon or the disputes between the Catholics and the Protestants as demonstrated in Tom Clancy's novel *Patriot Games* and later in a movie of the same name. Others are discussed weekly in your local newspaper or on the national newscasts.



Key Question #4 (30 marks)

Using the internet, newspapers, history books or personal knowledge, research a pre-existing “feud” which is still being actively fought today. It could be religious, cultural or gang-related in origin. **Write 1-2 well organized double-spaced expository paragraphs focussing on the “ancient grudge” that you are discussing.**

Do not only use personal examples in this assignment. Rather, you should look at news sources and do some research to find details about the real life situations where this hostility exists, before you can plan your paragraph.



Complete the following **outline** before you begin writing your paragraph. Complete a separate outline for each paragraph that you write. Each **example** should be one specific situation that occurred as a result of the feud. The **explanation** should briefly focus on what information you are going to present, in the paragraph, about that situation.

PARAGRAPH OUTLINE

Topic Sentence	
Example #1	
Explanation	
Example #2	
Explanation	
Example # 3	
Explanation	
Concluding sentence	

When you are satisfied with the organization of your paragraph, begin writing your **Rough Draft**. Use the paragraph rubric as a guideline when **editing** the rough draft.

As you write or revise what you have written, check the sentences in your paragraph to make sure that they relate to the topic sentence. Sometimes, you’ll find that a sentence doesn’t fit in a paragraph because it really belongs in another. At other times, a particular sentence may not belong in any paragraph and should be dropped.

Submit your outline, edited rough draft and polished paragraph for evaluation.

Your expository paragraph will be evaluated using the rubric that follows this assignment.

Rubric: Paragraph Writing

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of paragraph conventions, terminology, and strategies for writing (10 marks)	Demonstrates limited knowledge of paragraph structure and conventions; does not demonstrate unity and/ or coherence	Demonstrates some knowledge of paragraph structure and conventions; demonstrates limited unity and/ or coherence	Demonstrates considerable knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence	Demonstrates thorough and insightful knowledge of paragraph structure and conventions; demonstrates unity and/ or coherence very effectively
Thinking/ Inquiry Organizes paragraph and formulates explanations (5 marks)	Uses organizational and creative thinking skills with limited effectiveness; uses few explanations	Uses organizational and creative thinking skills with moderate effectiveness; uses some explanations	Uses organizational and creative thinking skills with effectiveness; uses clear explanations	Uses organizational and creative thinking skills with effectiveness; uses explicit explanations
Communication (10 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity;	Thoughts and feelings are communicated with considerable clarity;	Thoughts and feelings are communicated with a high degree of clarity;
Application Application of the writing process; grammar and spelling (5 marks)	Uses the writing process with limited competence; makes more than 5 errors in grammar or spelling	Uses the writing process with moderate competence; makes 4-5 errors in grammar or spelling	Uses the writing process with considerable competence; makes 2-3 errors in grammar or spelling	Uses the writing process with a high degree of competence; makes no errors in grammar or spelling.

Words of Advice

In today's society, if you are suffering personal problems at work or school or in a relationship, there is no end to the resources you can access to get help. There are professional counsellors and therapists available to help you through your problem, advice columnists in the papers and hosts on television or radio who are more than happy to share your problems with the public at large and offer their own "professional" opinions.

In Elizabethan England, not only were there no such outlets available, but you would be publicly shunned if you were to mix with the "wrong" people or behave inappropriately in public or in private.

As you read the following passage from *Romeo and Juliet*, consider where the young lovers could turn for help and direction.

ACT 3, SCENE ii (Capulet's orchard)

Enter JULIET

JULIET

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging: such a wagoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaway's eyes may wink and Romeo
Leap to these arms, untalk'd of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods:
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle; till strange love, grown bold,
Think true love acted simple modesty.
Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd: so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,
And she brings news; and every tongue that speaks
But Romeo's name speaks heavenly eloquence.

Enter Nurse, with cords

Now, nurse, what news? What hast thou there? the cords
That Romeo bid thee fetch?

Nurse

Ay, ay, the cords.

Throws them down

JULIET

Ay me! what news? why dost thou wring thy hands?

Nurse

Ah, well-a-day! he's dead, he's dead, he's dead!

We are undone, lady, we are undone!

Alack the day! he's gone, he's kill'd, he's dead!

JULIET

Can heaven be so envious?

Nurse

Romeo can,

Though heaven cannot: O Romeo, Romeo!

Who ever would have thought it? Romeo!

JULIET

What devil art thou, that dost torment me thus?

This torture should be roar'd in dismal hell.

Hath Romeo slain himself? say thou but 'I,'

And that bare vowel 'I' shall poison more

Than the death-darting eye of cockatrice:

I am not I, if there be such an I;

Or those eyes shut, that make thee answer 'I.'

If he be slain, say 'I'; or if not, no:

Brief sounds determine of my weal or woe.

Nurse

I saw the wound, I saw it with mine eyes,--

God save the mark!--here on his manly breast:

A piteous corse, a bloody piteous corse;

Pale, pale as ashes, all bedaub'd in blood,

All in gore-blood; I swounded at the sight.

JULIET

O, break, my heart! poor bankrupt, break at once!

To prison, eyes, ne'er look on liberty!

Vile earth, to earth resign; end motion here;

And thou and Romeo press one heavy bier!

Nurse

O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!

JULIET

What storm is this that blows so contrary?
Is Romeo slaughter'd, and is Tybalt dead?
My dear-loved cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom!
For who is living, if those two are gone?

Nurse

Tybalt is gone, and Romeo banished;
Romeo that kill'd him, he is banished.

JULIET

O God! did Romeo's hand shed Tybalt's blood?

Nurse

It did, it did; alas the day, it did!

JULIET

O serpent heart, hid with a flowering face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feather'd raven! wolvish-ravening lamb!
Despised substance of divinest show!
Just opposite to what thou justly seem'st,
A damned saint, an honourable villain!
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In moral paradise of such sweet flesh?
Was ever book containing such vile matter
So fairly bound? O that deceit should dwell
In such a gorgeous palace!

Nurse

There's no trust,
No faith, no honesty in men; all perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man? give me some aqua vitae:
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!

JULIET

Blister'd be thy tongue
For such a wish! he was not born to shame:
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crown'd
Sole monarch of the universal earth.
O, what a beast was I to chide at him!

Nurse

Will you speak well of him that kill'd your cousin?

JULIET

Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But, wherefore, villain, didst thou kill my cousin?
That villain cousin would have kill'd my husband:
Back, foolish tears, back to your native spring;
Your tributary drops belong to woe,
Which you, mistaking, offer up to joy.
My husband lives, that Tybalt would have slain;
And Tybalt's dead, that would have slain my husband:
All this is comfort; wherefore weep I then?
Some word there was, worsen than Tybalt's death,
That murder'd me: I would forget it fain;
But, O, it presses to my memory,
Like damned guilty deeds to sinners' minds:
'Tybalt is dead, and Romeo--banished;'
That 'banished,' that one word 'banished,'
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there:
Or, if sour woe delights in fellowship
And needly will be rank'd with other griefs,
Why follow'd not, when she said 'Tybalt's dead,'
Thy father, or thy mother, nay, or both,
Which modern lamentations might have moved?
But with a rear-ward following Tybalt's death,
'Romeo is banished,' to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banished!'
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father, and my mother, nurse?

Nurse

Weeping and wailing over Tybalt's corse:
Will you go to them? I will bring you thither.

JULIET

Wash they his wounds with tears: mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords: poor ropes, you are beguiled,
Both you and I; for Romeo is exiled:
He made you for a highway to my bed;
But I, a maid, die maiden-widowed.
Come, cords, come, nurse; I'll to my wedding-bed;
And death, not Romeo, take my maidenhead!

Nurse

Hie to your chamber: I'll find Romeo
To comfort you: I wot well where he is.
Hark ye, your Romeo will be here at night:
I'll to him; he is hid at Laurence' cell.

JULIET

O, find him! give this ring to my true knight,
And bid him come to take his last farewell.

Exeunt

Synopsis: Juliet's nurse has just returned with the news that Romeo (Juliet's new husband) has been involved in a tragic street fight that has left Tybalt (Juliet's cousin) and Mercutio (Romeo's best friend) dead. Romeo has been banished from Verona and will be killed if he is found therein. Except for the nurse, the priest who married them and Romeo and Juliet themselves, nobody else is aware that they even know each other, let alone are married. Juliet urges the nurse to take a message to Romeo to come to her room that night as they had previously arranged.

Ultimately, Juliet's nurse will advise her to forget Romeo and to carry on with her life as if nothing has happened. Juliet's father later arranges for her to marry Paris (a nobleman) in an attempt to maintain her position in society and to lessen the grief he assumes she is feeling for her slain cousin. The priest will offer to help Romeo and Juliet carry out a plan where it appears as if Juliet has died in order for her to be successfully reunited with her husband Romeo. As everyone knows, the final results are a tragic combination of errors and confusion resulting in the deaths of several well meaning, but naïve individuals.



Key Question #5 (30 marks)

Assume that you are Juliet at the completion of Act 3, scene 2. Write a letter to a personal advice column outlining your problem and seeking advice to resolve the situation.

You will also need to provide a response from the columnist with suggestions about how to deal with your problem. Refer to advice columns presented in newspapers or magazines or on the internet for ideas about content and structure of your letter and the wise words that the correspondent will offer.

Before you begin to write, **brainstorm** a list of points you want to make as Juliet and a list of tips you would offer as the advice columnist.

Evaluation: Your letter will be evaluated using the rubric that follows this assignment.

Rubric: Letter Writing for Advice Column

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features Ideas and themes Form and structure (5 marks)	The letter contains no accurate facts about the problem; follows required form and structure some of the time; the entry contains few creative details and/or descriptions	The letter contains at least 1-2 accurate facts about the problem; follows required form and structure many times, but not always effectively; the entry contains some creative details and/or descriptions	The letter contains at least 3-4 accurate facts about the problem; follows required form and structure effectively most of the time; the entry contains creative details and/or descriptions that contribute to the reader's enjoyment	The letter contains at least 5 accurate facts about the problem; complies with all the requirements for an advice column very effectively; the letter contains many creative details and/or descriptions that contribute to the reader's enjoyment
Thinking/ Inquiry Description of problem Advice offered Personal Connections (10 marks)	It is difficult for the reader to understand the problem the main characters face and why it is a problem; perspectives are not evident and advice is unclear; the reader is not drawn into the letter	It is not very easy for the reader to understand the problem the main characters face and why it is a problem; perspectives do not show much insight, nor does the advice address the problem effectively; the reader is not drawn into the letter very successfully	It is easy for the reader to understand the problem the main characters face and why it is a problem; perspectives are sometimes insightful and the advice makes plausible suggestions; writer draws the reader into the letter	It is very easy for the reader to understand the problem the main characters face and why it is a problem; perspectives are highly insightful and the advice is plausible, original and creative; writer clearly draws the reader into the letter

Communication (10 marks)	Thoughts and feelings are not communicated clearly; the letter seems to be a collection of unrelated sentences; it is very difficult to understand what the letter is about.	Thoughts and feelings are communicated with limited clarity; there is some relationship between the sentences; it takes more than one reading to understand what the letter is about.	Thoughts and feelings are communicated with clarity; there is a good relationship between sentences; but the organization could be better; it is easy to understand what the letter is about	Thoughts and feelings are communicated with complete clarity; there is a strong relationship between the sentences; the letter's intent is very clear
Application (5 marks)	Writer makes more than 5 errors in grammar or spelling	Writer makes 4-5 errors in grammar or spelling	Writer makes 2-3 errors in grammar or spelling	Writer makes no errors in grammar or spelling.

Shakespeare in the Funny Pages

Humans have used pictures to send messages and tell stories from the dawn of mankind. Consider the early cave drawings of Stone Age man or the pictures etched into ancient Greek urns. The one thing these early forms of media have in common is that they deliver information about their society to future generations through the use of a common language – pictures.

The comic strip dates back to the mid 1800's featuring a character called *The Yellow Kid*, but it is probably more closely associated with more modern characters like *Superman*, *Archie*, *Teenage Mutant Ninja Turtles* or *Charlie Brown*.



The comic strip form is an effective way to tell a longer story quickly. The illustrators choose significant scenes and provide enough dialogue and action to deliver the full message without having to go into too much descriptive detail.

Examine some comic strips in daily newspapers to clearly understand the format. Some of the design elements that are used in a comic are:

- A series of panels (small, framed boxes containing the action)
- Speech balloons (smooth edged bubbles with an arrow pointing to the speaker's mouth which contain all of the dialogue)
- Thought balloons (wavy edged bubbles with a series of small circles leading to the thinker's head which enclose the thoughts of the characters)
- Sound effects (words and graphics drawn in various fonts and designs to create a feeling of action within the scenes)

- Captions (narrative information provided in boxes at the top or bottom of the frame to help set the scene or explain information that is not obvious from the illustrations and dialogue)



Key Question #6 (40 marks)

Choose one scene from the play and create a comic strip of 6-8 frames illustrating that scene. Your cartoon must highlight the important aspects of the scene and must include specific dialogue (what the characters actually say) from the scene.

Things to consider are:

- What are the important aspects of your scene?
- What 6-8 situations best highlight them?
- What quotations will best suit your purpose?
- Will you use colour?
- How will you illustrate the characters and setting? (There are many alternative ways you can illustrate your comic if you cannot draw (e.g. computer, magazine, stick-men, etc.)



Evaluation: Your comic strip will be evaluated using the rubric that follows this assignment.

Rubric: Comic Strip

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Quality of construction (10 marks)	The comic strip was put together sloppily. Pictures are sloppy and text is difficult to read. It appears little attention was given to designing the comic. Smudges, stains, rips, uneven edges, and/or stray marks are evident.	The comic strip shows some attention to construction. Most pictures are neat, but it appears there was not a lot of planning of the sequence. Text is easy to read. A few barely noticeable stray marks, smudges or glue stains are present.	The comic strip shows attention to construction. The pictures are neat and interesting and are arranged with some creativity. The text is easy to read and shows attention to detail in font selection. A few barely noticeable stray marks, smudges or glue stains are present.	The comic strip shows considerable attention to construction. The pictures are precise and interesting and are arranged with a specific purpose to enhance the storyline. The text is easy to read and shows great attention to detail in font selection. There are no stray marks, smudges or glue stains.
Thinking/ Inquiry Creativity (10 marks)	The student did not make or customize any of the items on the comic strip.	One or two graphics or pictures were made or customized by the student, but the ideas were typical rather than creative.	One or two of the graphics or pictures used in the comic strip reflect student creativity in their creation and/or display.	Several of the graphics or pictures used in the comic strip reflect an exceptional degree of student creativity in their creation and/or display.
Communication Relation to theme (10 marks)	The scene and quotation selection is weak and illustrates difficulty understanding how to relate the panels to the assigned theme.	The student chooses fairly reasonable scenes and quotations to relate the panels to the assigned theme.	The student chooses reasonable scenes and quotations to relate the panels to the assigned theme. For many of the panels, the relationship is clear without explanation.	The student chooses reasonable scenes and quotations to relate the panels to the assigned theme. For all of the panels, the relationship is clear without explanation.
Application (10 marks)	Titles and/or text are hard to read.	Titles and text are written clearly and are easy to read. There is little variation in the appearance of text.	Titles and text are written clearly and are easy to read. There is some variation in color, size and/or style for different text elements.	Titles and text are written clearly and are easy to read. Text clearly varies in color, size and/or style for different text elements.

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**Grade 10 - Applied
Unit 1 – Lesson 3**

Lesson 3: *The Winds of Change* (100 marks)

As you have seen in *Romeo and Juliet* and in your study of current events, it is very difficult to force people to change their opinions about issues about which they feel very strongly, even if the result might be death. In this lesson you will analyze a fictitious short story about characters who encounter similar feelings to those already discussed, but who react in a slightly different way. As you work through the story, consider what types of actions would be required in order to achieve change in deep-rooted conflicts. You will also learn how to write an editorial to try and affect that change.



This lesson has one Key Question that must be submitted for evaluation



Key Question #7

Write an Editorial for the short story “Lather and Nothing Else”

Evaluation Overview:

Key Question	Topic	Assessment	Marks
7	Editorial	Communication	100 marks

Expectations

- analyze the information and ideas presented in texts and make inferences based on the analysis;
- revise written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
- edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
- demonstrate an understanding of literary and informational forms, such as editorials, by selecting form appropriate to different purposes and audiences to use in own writing ;
- select first or third person and an appropriate level of language to suit the form, purpose, and audience of their writing ;
- use stylistic devices, such as varied sentence structures, persuasive techniques, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects;
- use a single, controlling idea and connecting words and phrases to structure a series of paragraphs;
- use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;

- locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias, vertical files, and multiple electronic databases (e.g., create a graphic organizer for data ;
- use the information and ideas generated to develop the content of written work
- consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
- use punctuation correctly;
- use appropriate concrete and figurative language from a variety of sources to make writing vivid, precise, and interesting to its intended audience
- revise drafts to ensure that ideas are adequately developed and supported by relevant details and facts, and to achieve clarity and unity (e.g., use a checklist to verify the content of essay and the logic of its structure; insert connecting words in paragraphs of a report or personal essay to improve unity; refer to the introduction in the concluding paragraph of a personal essay to improve unity)

Interpreting the Short Story



Read the short story “*Lather and Nothing Else*” by Hernando Tellez on page 342 in the text Sightlines 10.



Support Question #3

Complete the following comprehension questions about the story.

1. Who is Captain Torres?
2. Who is the barber?
3. How many days has Captain Torres been gone?
4. What has he been doing?
5. How many men were captured in the manhunt?
6. What has (or will) happen to them?
7. The barber is faced with two choices as he has Captain Torres in his chair. What are they?
8. In the last paragraph, we find out why Captain Torres really came in. What was the real reason? Why is this significant?
9. Find the sentence near the end of the story which contains the words “lather and nothing else”. This is the decisive moment, the climax of the story. Reread that section, and then explain what the title means.
10. What is the theme or message of the story as it is suggested in the final paragraph?

Writing Editorials and Columns

What is an Editorial?



An editorial is usually written by the editor of a newspaper or magazine or one of the writers on his or her behalf and it represents the views of the newspaper. The topic is often about a current news event or an issue of concern. Most editorials are used to influence readers to think or act the same way the writer does. In the Editorial section, you may also find other people's opinions on the same subject. Those are known as columns.

- A. Editorial stories have an introduction, a body, a solution and a conclusion like other news stories.
- B. The issue is explained from an objective point of view. This means that the facts are accurate and there is no emotion involved.
- C. However, unlike other news stories, editorials may also have a subjective point of view. This means that the writer can state his position or feelings about the topic very obviously. For example, he might describe proposed legislation on the banning of Pitbulls and include the details about the legislation without any slant or bias. Nevertheless, he may then go on to express his feelings about Pitbulls and the effectiveness (or ineffectiveness) about such legal involvement.
- D. A good editorial also includes opinions from the opposing viewpoint that show both sides of the same issue.
- E. Good editorials discuss the issues, and avoid petty name-calling or other negative tactics of persuasion.
- F. They may suggest alternative solutions to the problem or the issue being criticized. Anyone can complain about a problem, but a good editorial should take a proactive approach to making the situation better by using constructive criticism and offering solutions.
- G. A good editorial ends with a solid and concise conclusion that powerfully summarizes the writer's opinion.

Editorials of argument and persuasion take a firm stand on a problem or condition. They attempt to persuade the reader to think the same way. They often propose a solution or advise the reader to take some definite action.

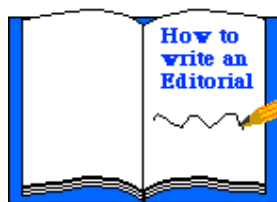
Not all editorials take sides on an issue, but they generally have one of the following four purposes:

To Inform: The writer attempts to explain the meaning or significance of a situation or news event.

To Promote: The writer tries to promote a worthy activity and to get the reader involved.

To Praise: The writer praises a person who has done something significant or an event which has occurred.

To Entertain: The writer entertains the reader about an important issue by writing humorous comments or observations about a light topic. The writer might also try to improve a situation by using tasteful humour to address a serious issue.



The Structure of an Editorial

Editorials are written according to the following well-established formula:

- ✓ Introduction (objectively state the problem) Use *W5 – H* in your explanation (i.e. answer the questions *Who, What, Where, When, Why and How* in your introduction). Include relevant facts, statistics and quotations from acknowledged sources to support your statements.
- ✓ Body (express an opinion)
- ✓ Solution (offer a solution to the problem)
- ✓ Conclusion (emphasize the main issue)



Key Question #7a (100 marks)

When the barber is shaving Captain Torres, he thinks about how easily it would be to slit his throat and avenge the deaths of his fallen comrades. Then he thinks:

No one deserves the sacrifice others make in becoming assassins. What is to be gained by it? Nothing. Others and still others keep coming and the first kill the second, and then these kill the next, and so on until everything becomes a sea of blood.” (Tellez 345)

Assume that you are the barber in the story “Lather and Nothing Else”. You have been asked by the local paper to write an editorial about the blood-shed that has been occurring as a result of the constant retaliation by the rebels involved in the Revolution.

Write a 250 word editorial which addresses this issue.

Organizing your thoughts

Before you begin to write brainstorm and complete an outline like the following to organize your thoughts. Use details from the story as facts to support your writing

Consider:

- what points you wish to make
- the opposing positions which could be presented
- a proposed solution to end the bloodshed in the story.

Editorial Outline

<i>Introduction (W5 – H)</i>	
<i>Point #1</i>	
<i>Point #2</i>	
<i>Point #3</i>	
<i>Opposing Point(s)</i>	
<i>Solution</i>	

Writing the first draft:

- The Body should:
 - give strong arguments in the beginning of the editorial and at the end.
 - have clear and accurate details and examples.
 - show the opposing arguments and their weaknesses.
 - offer a solution at the end.
- Do not be indecisive in your writing.
- Stick to your argument or opinion.
- Your editorial should be clear and forceful.
- Avoid attacking others.
- Your paragraphs should be brief and direct and use examples and explanations.
- Be honest and accurate in your claims.
- Don't be too dramatic or attempt to preach to the reader. A good editorial will make readers take notice of the situation and form their own opinions about the issue.

Revising your editorial

Use the following checklist to edit your editorial, and then make whatever revisions are required in order to make it as forceful as possible.

- You may need to add some information.
- You may need to eliminate some details, which you may find very interesting, but which don't forcefully support your argument.
- You may need to rearrange some of your information to strengthen your position.
- Finally, re-check your spelling and sentence structure to eliminate any grammatical or mechanical errors.

Editing a First Draft

Using this checklist as a guide, edit the first draft of your editorial. As you edit, mark directly on your paper in a different colour of ink. Check the boxes as you proceed.

You may wish to photocopy this sheet to use for the editing process.

- ❖ Introduction of issue provides a quick overview of the topic and answers the questions: Who? What? Where? When? Why? How?
- ❖ Editorial is focussed and aims at a particular audience
- ❖ In general, it conforms to the standard form of an editorial
- ❖ Points are stated in a clear and forceful way with examples explained plainly
- ❖ Weaknesses of opposing points are addressed clearly and in a non-attacking way
- ❖ Solution is proposed strongly
- ❖ Editorial gives sufficient understanding of the topic and invites further consideration and/or action
- ❖ An appropriate tone for the audience is maintained and writing is forceful and decisive
- ❖ There are no mechanical errors (including usage or spelling)
- ❖ Other notes / areas to improve:

After editing the rough draft of your editorial, complete a final copy.

Evaluation: Your polished editorial will be evaluated using the rubric that follows this assignment.

Rubric: Writing an Editorial

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of editorial conventions, terminology, and strategies for writing (20 marks)	No attempt has been made to relate the editorial to the assigned topic.	Some of the editorial is related to the assigned topic, but the reader does not learn much about the topic.	Most of the editorial is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.	The entire editorial is related to the assigned topic and allows the reader to understand much more about the topic.
Thinking/ Inquiry Creation of title, use of creativity and description (20 marks)	There is no title. The reader has trouble figuring out what the editorial is about (only 1-2 W5-H questions are addressed).	A title is present, but does not appear to be related to the topic. The reader can figure out what the editorial is about (only 3-4 W5-H questions are addressed).	The title is related to the topic. Some vivid, descriptive words are used to tell the audience what the editorial is about (all W5-H questions are addressed).	The title is creative, sparks interest and is related to the topic. Many vivid, descriptive words are used to tell what the editorial is about (all W5-H questions are addressed).
Communication (20 marks)	Ideas seem to be randomly arranged.	The editorial is a little hard to follow. Opposing point(s) may not be present. The transitions are sometimes not clear.	The editorial is fairly well organized. One idea or opposing point may seem out of place. Clear transitions are used.	The editorial is very well organized. One idea or opposing point follows another in a logical sequence with clear transitions.
Application Application of the writing process; grammar and spelling (20 marks)	Uses the writing process with limited competence. There are more than 5 errors in grammar or spelling	Uses the writing process with moderate competence. There are 4-5 spelling and punctuation errors in the final draft.	Uses the writing process with considerable competence. There are 3-4 spelling or punctuation errors in the final draft.	Uses the writing process with a high degree competence. There are no spelling or punctuation errors in the final draft.

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**Grade 10 - Applied
Unit 1 – Lesson 4**

Lesson 4: In Times of Trouble (100 marks)

While many relationships start out on a positive note, situations often arise which turn that relationship sour. Whether it's at work or with a partner, spouse, child or another family member, when tension enters a relationship, there are many scenarios which can occur.

In this lesson you will analyse an article discussing how often this tension can turn to verbal abuse and what the ramifications of this are. You will also learn how to design a pamphlet to try and help others who may be enduring verbal abuse or another situation that could drive a wedge into a relationship.

This lesson has two Key Questions that must be submitted for evaluation

Key Questions:

**Key Question #8: Complete Questions on the Schinder article:
“Verbal Violence: When Words Hurt”**

**Key Question #9: Design a Relationship Pamphlet for a Guidance
Office**

Evaluation Overview:

Key Question	Topic	Assessment	Marks
8	Questions	Thinking/Inquiry	40 marks
9	Pamphlet	Application	60 marks

Expectations

- analyze the information and ideas presented in texts and make inferences based on the analysis;
- revise written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
- edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
- demonstrate an understanding of literary and informational forms, such as pamphlets, by selecting form appropriate to different purposes and audiences to use in own writing ;
- consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing ;
- use stylistic devices, such as varied sentence structures, persuasive techniques, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects;
- use the information and ideas generated to develop the content of written work

- use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
- analyze the elements of media works in order to explain the reactions of different audiences to the works;
- locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias, vertical files, and multiple electronic databases (e.g., create a graphic organizer for data ;
- use knowledge of a range of media forms, purposes, and audiences to create media works and explain intended effects;
- use the information and ideas generated to develop the content of written work
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
- use punctuation correctly



Verbal Abuse in Relationships

At one point or another, everyone is guilty of saying or behaving in an unacceptable way towards others. The reasons vary: lack of sleep; frustrations at work; financial problems; everyday stresses of life. Considering the situations behind the behaviour, do these actions still constitute abuse?

Debra Littlejohn Shinder is a former police sergeant and a law enforcement trainer/writer, who has taught crisis intervention, domestic violence dispute mediation, and child abuse investigation at police academies and in community college criminal justice programs in the Dallas - Ft. Worth area. She has her own opinions about what abuse is. Her recent article “Verbal Violence: When Words Hurt” appears on the *Selfhelp Magazine* website (www.shpm.com).



Key Question #8 (40 marks)

Read the following article and then complete the questions. Review the elements of a good answer from lesson one, before you begin.

1. In your opinion, what constitutes abuse?
2. What rationale does the author use to explain the abuse suffered by:
 - a) her friend?
 - b) herself?
3. How does the author define abuse?
4. How does verbal abuse differ from criticism? Provide five examples for each to clarify your response.
5. Why does she feel that there is such a large amount of verbal abuse in our society?
6. According to the author, what do the chronically abused and the chronic abuser have in common?

7. How can a victim make abusers want to take responsibility for their actions, and then take action to learn new ways of dealing with anger?
8. On what is a behavioural cycle dependent?
9. What can you do, right now, to stop the cycle of abuse?

Evaluation: Your answers will be evaluated using the rubric that follows this assignment.

Rubric: Analyzing Literary Texts

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Key Features (e.g., ideas and themes; form and structure; language and literary devices) (5 marks)	Provides limited information about ideas and themes; structure and genre; language and literary devices	Provides some logical description of ideas and themes; structure and genre; language and literary devices	Provides a logical, supported description of ideas and themes; structure and genre; language and literary devices	Provides a thorough and insightful description of ideas and themes; structure and genre; language and literary devices
Thinking/ Inquiry Values and perspectives	Inferences about values and perspectives show limited insight	Inferences about values and perspectives show some insight	Inferences about values and perspectives show considerable insight	Inferences about values and perspectives are highly insightful
Evaluation	Evaluates the impact of language, ideas, and techniques with limited effectiveness	Evaluates the impact of language, ideas, and techniques with some effectiveness	Evaluates the impact of language, ideas, and techniques with considerable effectiveness	Evaluates the impact of language, ideas, and techniques with a high degree of effectiveness
Use of evidence (5 marks)	Provides limited evidence to support interpretations and analyses	Provides some specific and relevant evidence to support interpretations and analyses	Provides considerable specific evidence to support interpretations and analyses	Provides thorough, convincing evidence to support interpretations and analyses
Communication Clarity (5 marks)	Thoughts and feelings are communicated with limited clarity	Thoughts and feelings are communicated with some clarity	Thoughts and feelings are communicated with considerable clarity	Thoughts and feelings are communicated with a high degree of clarity

Application Personal Connections	Makes limited connections to own ideas, values, and experiences	Makes some connections to own ideas, values, and experiences	Makes logical connections to own ideas, values, and experiences	Makes insightful connections to own ideas, values, and experiences
Comparisons with other works	Includes few logical comparisons to features in other works	Includes some logical comparisons to features in other works	Includes logical comparisons to features in other works	Includes insightful comparisons to features in other works
Spelling and Grammar (5 marks)	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content	Writer makes no errors in grammar or spelling that distract the reader from the content

VERBAL VIOLENCE: WHEN WORDS WOUND

By Debra Littlejohn Shinder

Have you ever been wounded by words? I have, and most of you who are reading this probably have, too. As children, you might have recited the familiar rhyme: "Sticks and stones may break my bones but words will never hurt me." Even then, you probably sensed that it wasn't true.

I know there have been times when I've hurt my friends, spouse, parents, children with careless words that I spoke without thinking, or those that accidentally slipped out in a moment of anger. They've done the same to me. But there are people who deliberately use words as weapons, with the intent of inflicting as much emotional injury as possible. The things they say don't just feel like a slap in the face; they feel like a knife twisting in the gut.

I have a friend who recently married for the second time. Her new husband is a great guy -- most of the time. But lately when they have an argument, he calls her horrible names, accuses her of every sin known to man, says cruel things about her children, her pets, her parents, her friends, condemns her for her political and religious beliefs, and generally unloads a barrage of heavy ammunition so devastating that it leaves her feeling physically assaulted, even though he has never lifted a finger against her.

Her first husband used to do the same thing. So did the boyfriend with whom she had a long-term live-in relationship between marriages. "Aha," popular wisdom would have us say at this point, "and I'll bet her father did it to her first, and she's subconsciously seeking out men just like dear old dad." An easy explanation, and a logical one -- but in this case it's inaccurate. She relates that her father was, in fact, the type who retreated into silence when he was angry. The madder he was, the less he said. Her mother was much the same. She never heard them speak a mean word to each other, and they

didn't berate or castigate her and her siblings; instead they withdrew emotionally when they were displeased. So there goes the theory that she's picking verbally abusive men in response to old family patterns.

Or does it? Could it be that she is just as trapped by the subconscious need to love someone who is dramatically unlike her parents as those are who persist in duplicating abusive parental behaviour? Is the removal of affection and communication as punishment for misdeeds a form of abuse itself -- albeit a more subtle one than verbal abuse, which in turn is less obviously abhorrent than physical abuse? Did she learn as a child to prefer attention, even negative attention, over no attention at all?

Maybe. But if that's true, then what's **my** excuse? I had a great set of parents, and was the typical SBOC (spoiled brat only child). I always considered myself a strong person, an intelligent person. But I, too, lived with verbal violence for almost ten years. My ex-husband has a drinking problem, and when he drank, he became unreasonable, bitter, and angry -- and sometimes he crossed that line that separates benign criticism and verbal abuse. Like my friend's husband, he never hit anyone, but there were times when I thought he might as well have. The onslaught of profanities and false accusations took both a physical and mental toll.

What is abuse, anyway? And more specifically, how do we define verbal abuse in the context of a long term relationship? What one person calls "abuse" may seem like normal interaction to someone else. To me, "verbal violence" is something that goes far beyond the boundaries of "fair fighting." It's defined not so much by the particular words spoken as by the intent of the speaker. In the legal world, there are at least two elements that have to be proven in order to convict a person of an offense. One is the act itself, but along with that you have to prove a culpable mental state, and that's what I mean by "intent." The object of violence, verbal or otherwise, is to do harm. Verbal violence can take many forms.

Verbal abuse is unjustified, unremitting harsh criticism. Criticism is unjustified when you are criticizing someone for doing exactly what you told or asked them to do. "He said not to bother doing his laundry, then when his boss called and asked him to come in on Saturday unexpectedly, he got mad at me because his favorite shirt wasn't clean." Criticism is unjustified when you are criticizing for something that was in the past, for which the person has already apologized and promised not to do anymore, and hasn't done anymore.

"When we were about to get married, I got cold feet, and I did something stupid -- I had a 'last fling.' Then I did something even more stupid -- I confessed to it. He said he forgave me, and that was over a year ago. I've been completely faithful to him ever since, but every time we have an argument, about anything, he brings that up, and he calls me a slut and a whore." Criticism is unjustified when it is criticism of the person's character for holding a particular political, religious, or lifestyle belief -- a belief that you knew of and accepted in them when you married them.

"He's a Republican and I've always been a Democrat. That was never a problem

between us when we were going together. But now, no matter what we're fighting about, he ends up calling me a 'left-wing bleeding-heart liberal' or tells me how stupid I am to support the Democratic party." Criticism is harsh when it is out of proportion to the "crime" committed. Most would agree that the husband who yells, "You ugly, stupid, worthless, lazy-assed b****!" in response to discovering that his wife forgot to take his shirts to the laundry is criticizing harshly.

Criticism is unremitting when it occurs over and over, and/or goes on for an extended length of time. My friend told me how her husband had followed her through the house, up and down stairs and out into the yard, repeating the above sentiments, for over fifteen minutes, and only stopped when a neighbour looked out her front door to see what was going on. Why do men do this to me," my friend wailed. "Why did John do it when I was married to him? Why is Jim doing it now? Are all men that way? Or is it ME?"

Are all men that way? No. But there are a lot of men and women who never learned how to handle anger, and many of these people have a great deal of anger stored up inside that needs to be handled. Essentially, they've never grown up, and when the stresses of everyday life build up, instead of finding constructive outlets for their tension, they erupt into temper tantrums like little children.

Why do they do it to her? Why did my ex do it to me? I think they do it because they CAN. It happens one time, in a fit of anger, and if she doesn't leave, if she doesn't strike back with the same level of cruelties of her own, if she doesn't stand up and say "I deserve not to be verbally abused," then they do it again. And each time, it gets easier for him, and each time, he feels a little less guilt and remorse over it. And after a while, every time he feels mad at the world, or mad at himself, he knows that he can "safely" direct that anger at his wife, and get away with it.

"At first, he would always apologize afterward," my friend said sadly. "He would bring me flowers the next day, and be so sweet and attentive, and swear he was never going to do it again. "He still says he's sorry, but his apologies seem less and less sincere. Sometimes he denies that what he said was really 'all that bad,' and sometimes he says he doesn't remember *what* he said. This time he didn't apologize at all, just gave me a hang-dog look, almost like I was the one who should be feeling sorry for him."

I know that look very well. I also know how the violence escalates; the cruel words are said more frequently until the abuser becomes comfortable with his (or her) behavior and no longer even feels guilty about it. The abused, however, rarely becomes comfortable with being the target of violence. And there's where the hope lies, that perhaps the cycle can be stopped. "I love him, but I don't know how much more of this I can take." At some point, when the pain gets to be too much, you have only two choices. You can give up and resign yourself to a lifetime of repeated abuse, or you can stand up and say "I deserve not to be abused." And if the abuser refuses to seek help to stop the abuse, you can leave.

Words can be weapons, and they can kill love just as surely as guns and knives can mortally wound the body. I could tell my friend to leave her husband, but others have given that same advice to no avail. Perhaps someday she will, like she left her first husband, but she hasn't yet given up hope on this marriage. I could tell her of the possibility that one day he'll cross the line from verbal to physical abuse, but I know what she'd say. "I know he'd never hit me," she declares.

I "knew" that about my ex, too, and he never did. But when I saw his verbal outbursts progress to throwing things, then breaking furniture, I had to admit that it was a possibility. I can tell her that, but she won't believe me until she sees it for herself. So I tell her the only thing that I know to be true: "You deserve to not be abused." It wasn't like this in the beginning. He was my Prince Charming. He swept me off my feet, showered me with gifts, made me feel so special. Now he's like a whole different person." But is he really? Should she, in fact, be surprised that a man who declares his love and approval in the most extreme fashion would also express his anger and disapproval in equally dramatic ways? It's not only men who are verbally abusive; women can use the same vicious techniques, belittling, emasculating, and emotionally annihilating their husbands, lovers, and children. I once worked with a man whose wife berated him constantly, and did it in front of family and friends. I wondered how he could put up with it, why he continued to allow her to embarrass and humiliate him.

Of course, I knew why. The same reason I put up with it. The same old answer: "I love her." Love is a wonderful thing, but it doesn't change the fact that he deserves not to be abused. Are most of us sometimes verbally/emotionally abusive to those we love? To an extent, probably so. Who among us has never lost his/her temper and said things we shouldn't have, that hurt people we loved? Where do we draw the line between what's "normal" and what's not? Can you be a "little" abusive, or is that like being "a little pregnant?"

I remarried, and I have a pretty good marriage now. I get mad at my husband and he gets mad at me. Sometimes we each say things that aren't nice, that we wish we could take back. But these incidents are fleeting, and they don't cross that invisible line where the wounds inflicted by words are fatal to our relationship. I think that's because we both know and believe and agree on one thing: we deserve to not be abused.

What do the chronically abused and the chronic abuser have in common? If you look at both their lives, and at their personalities closely, you'll find one similarity in just about every case: low self-esteem. And if you think about the times when you made hurtful, unjustified remarks to your loved ones, it's likely that it happened during times when you weren't feeling very good about yourself. So maybe the solution to the problem lies there, and the secret to putting an end to this vicious cycle is for one (or preferably both) of the parties to learn to love him/herself. If the abuser could do that, there would be no more abuse. If the abused could do that, there would be no more abuse of *her* (or him), because it wouldn't be tolerated.

Abusers have to take responsibility for their actions, and then take action to learn new ways of dealing with anger. That usually means getting professional help. How can a

victim make an abuser want to do that? Maybe by taking responsibility for his or her *inaction*, and having the courage to say: I deserve to not be abused. To do that, you have to ask yourself some hard questions:

- What constitutes abuse to you? Where do you draw the line?
- Are you being or have you been verbally abused by somebody you love?
- Did he/she tell you that you deserved it?
- Do you believe you deserved it?
- Do you or have you verbally abused someone else?
- Do you believe they deserved it?

A behavioral cycle is dependent on patterns of action and reaction. It takes two people to maintain a cycle, but it only takes one, refusing to act or react in the expected way, to break it.

What can you do, right now, to stop the cycle of abuse?

(copyright 1995 -first published in Self-Help Psychology Magazine, Oct. 1995)

Start Spreading the News

Visit any local library, hotel, mall or recreation centre and you will usually find a large display of pamphlets provided to assist the public in finding a good place to eat, shop or visit; offering advice on what to do if you are a victim of domestic abuse or alcoholism; or attempting to inform you of the environmental risks being inflicted on society by large manufacturers. All of these pamphlets (or brochures) share many characteristics regarding their layout and design.



A **pamphlet** is a publication on one or two sides of paper, folded to make separate panels. They are a quick, effective way to spread information and can serve one of three purposes: to advertise, to inform, or to persuade. The information presented in them is directed to a particular audience and is simple enough to be understood in a short period of time. Pamphlets usually make use of some of the following criteria: text, graphics, colour, lists, and charts and graphs.



Support Question #4

Pick up five different pamphlets at one of the locations previously mentioned. Be critical in your selection and try to find at least one which advertises, one which informs and one which persuades. Examine each pamphlet and write down what similarities they share in message and design. Consider the following **design elements** in your analysis:

Text: Different fonts and sizes of text are used in pamphlets. Titles are usually in the largest text, subtitles smaller and general text the smallest of the three.

Often, titles are highlighted, shadowed, boxed, or employ some other effect to make them stand out. The fonts should be easy to read and may be used to help support the ideas being presented in the pamphlet (e.g. an old-style western font may be used in a pamphlet for a Wild West theme park). Consider how the font reinforces the message (e.g. blurred writing may be used in a pamphlet advertising optometrist services).

Graphics: Pictures of all sorts (such as photographs, line drawings, computer clip art, and sometimes charts and graphs) appear in pamphlets and are an effective way to help convey the message of the pamphlet. They support the message and provide visual interest for the audience.

Colour: The use of colour in pamphlets makes them more appealing. Colours should complement the form and message of the pamphlet and must be chosen carefully. Colours may be used as backgrounds, for highlights, as part of pictures, and also for text.

Lists: To help organize information into smaller sections and make it easier and quicker for the audience to understand, lists are often used. These lists may be numbered or bulleted. The bullets themselves may relate to the message. (e.g. checkmarks might be used as bullets in a pamphlet discussing study tips for school).

Other elements: Other considerations, such as the use of logos, backgrounds, empty space, mottoes and catch phrases, are other important elements in the construction of pamphlets.

Offering Guidance in Relationships

In the previous lessons, you considered relationships in many time periods and the risks that are involved when entering into a variety of relationships. Now, you will look at a situation in our society and produce a pamphlet to inform and perhaps persuade individuals to take a particular course of action.



Key Question #9 (60 marks)

Creating a Pamphlet

Now that you have studied the pamphlet form, you will create your own pamphlet to be used in a High School Guidance Office.



For this pamphlet, you will choose a topic of relevance to today's society **regarding relationships**. Consider peer pressure, date rape, drugs, sex, drinking or any other issue that you feel is of major concern.

Your pamphlet will be informative, but it may also persuade. For this exercise, create a fictitious organization that will be used as the publisher of your brochure. Be sure to

name your organization and provide a made-up phone number and/or internet address to invite further contact. If you need to research, school textbooks, library books, news magazines, and the internet are sources of information. Use your discretion when viewing information.

Some word-processing and desktop publishing programs have templates for creating pamphlets or brochures. You may create your pamphlet on a computer or do it by hand.

Be sure to review the editing checklist and marking rubric before beginning.

After you have created your pamphlet, review the design elements, edit the first draft of your pamphlet, and complete the editing checklist. **Submit the first draft of your pamphlet and the editing checklist along with your polished draft.**

Editing a First Draft



Using this checklist as a guide, edit the first draft of your pamphlet. As you edit, mark directly on your pamphlet in a different colour of ink. Check the boxes as you proceed. ***You may wish to photocopy this sheet to use for the editing process.***

- ❖ Assignment is a 3-fold pamphlet
- ❖ Provides a quick overview of the topic on the first panel
- ❖ Is focussed and aims at a particular audience
- ❖ Uses both words and visuals
- ❖ In general, conforms to the standard form of a brochure
- ❖ The pamphlet is neatly arranged
- ❖ Different panels and sections are used to explain different elements of the topic
- ❖ Uses titles effectively
- ❖ Uses graphics and colour effectively
- ❖ Provides sufficient text but is not crowded
- ❖ Bullets, boxes, and other elements are used to arrange information
- ❖ Pamphlet gives sufficient understanding of the topic and invites further contact/study
- ❖ Pamphlet is stylistically pleasing and effective
- ❖ An appropriate tone for the audience is maintained
- ❖ There are no mechanical errors (including usage or spelling)

- ❖ Other notes / areas to improve:

After editing your pamphlet, complete a final copy.

Evaluation:	Edited rough draft of pamphlet (using editing sheet)	– 10 marks
	Polished draft of pamphlet (see following rubric)	– 50 marks

Rubric: Pamphlet

Categories	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding (10 marks)	- demonstrates limited understanding of the pamphlet form	- demonstrates some understanding of the pamphlet form	- demonstrates considerable understanding of the pamphlet form	- demonstrates thorough, insightful understanding of the pamphlet form
Thinking/ Inquiry (15 marks)	- demonstrates limited effectiveness in choosing design elements to support the message of the pamphlet	- demonstrates some effectiveness in choosing design elements to support the message of the pamphlet	- demonstrates considerable effectiveness in choosing design elements to support the message of the pamphlet	- demonstrates thorough effectiveness in choosing design elements to support the message of the pamphlet
Communication (15 marks)	- front panel does not clearly state topic; generally ineffective - pamphlet shows no further contact information - information is presented inadequately - design elements are inadequate and ineffective - writing shows a lack of focus	- front panel identifies topic - pamphlet shows contact information - information is presented clearly - design elements are sometimes adequate and effective - writing shows some focus and organization	- front panel clearly identifies topic through text or graphic - pamphlet clearly shows contact information - information is presented clearly, accurately, and convincingly - design elements are always adequate and effective - writing shows considerable focus and organization	- front panel clearly identifies topic through text or graphics; grabs reader's attention - pamphlet clearly and effectively shows contact information - information is presented clearly, accurately, and convincingly with attention to audience - design elements are excellent and enhance meaning - writing shows impeccable focus and organization
Application (10 marks)	- uses language conventions with limited accuracy; errors sometimes impede expression and comprehension - limited editing is evident	- uses language conventions with some accuracy and effectiveness; errors occasionally detract from meaning - some effective editing is evident	- uses language conventions with considerable accuracy and effectiveness; errors do not detract from overall meaning - clear use of effective editing for several aspects of the writing	- uses language conventions skillfully, correctly and effectively to enhance meaning - thorough and careful use of editing is clearly evident for all aspects

ENG2P



**Grade 10 - Applied
Unit 1 – Lesson 5**

Lesson 5: Interviews as Social Texts (100 marks)

We can learn a lot about other people simply from observing the way they answer questions and the way they react to others. In this lesson you will have the opportunity to put these skills into practice when you interview someone about his or her views of romantic relationships and record the answers in a proper transcript. You will be able to put your creativity to use as you design a script for a talk show with some of the characters that you have encountered in this unit.

This lesson has two Key Questions that must be submitted for evaluation

Key Questions:

Key Question #10: Conduct an Interview and complete a Transcript

Key Question #11: Write a Talk Show Script

Evaluation Overview:

Key Question	Topic	Assessment	Marks
10	Transcript	Knowledge/ Understanding	20 marks
11	Talk Show Script	Thinking/Inquiry	80 marks

Expectations

- use a variety of organizational techniques to present ideas and supporting details logically and coherently in written work;
- analyze the elements of media works in order to explain the reactions of different audiences to the works;
- revise written work, collaboratively and independently, with a focus on support for ideas, accuracy, clarity, and coherence;
- edit and proofread to produce final drafts, using correct grammar, spelling, and punctuation, according to the conventions of standard Canadian English specified for this course, with the support of print and electronic resources when appropriate.
- demonstrate an understanding of literary and informational forms, such as pamphlets, by selecting form appropriate to different purposes and audiences to use in own writing ;
- consider the characteristics of the intended audience in selecting the form and developing the content for each piece of writing ;
- use stylistic devices, such as varied sentence structures, persuasive techniques, onomatopoeia, alliteration, and symbol, to communicate ideas, emotions, and information and achieve intended effects;
- locate and summarize information and ideas from print and electronic sources, including newspapers and magazines, reports, dictionaries, encyclopedias,

vertical files, and multiple electronic databases (e.g., create a graphic organizer for data ;

- design media works appropriate to different audiences and explain which elements will make a work appeal to a particular audience;
- use knowledge of a range of media forms, purposes, and audiences to create media works and explain intended effects;
- use the information and ideas generated to develop the content of written work
- use a variety of resources to correct errors in spelling (e.g., dictionaries, electronic spell checkers);
- use punctuation correctly

Just the facts please...

A **transcript** is a written record of something. In court, transcripts provide the full account of what has been said and who has said it. In magazine interviews, you read a written testimony of the questions the interviewer asked and the answers that were given. They are written in script form with the speaker's name followed by a colon preceding any questions or answers.



For example:

Student: Do I really have to complete all of the support and key questions in a lesson?

Teacher: Yes, or else you may not fully understand the content and be prepared for the exam.

Unless you are an extremely fast writer, it is always helpful to tape record the interview so that you can be sure not to miss any important points that are given.



Key Question #10 (20 marks)

Interview someone about his or her view of Romantic Relationships today and submit your completed transcript for evaluation.

Before you begin your interview, you must plan it and prepare the questions that you are going to ask. You should prepare **ten questions** that you feel would provide enough details that the reader would have a clear view of the interviewee's opinion at the completion of the interview.

Try to avoid questions to which the answer could be a simple "yes" or "no". (Add a clarifying section to those questions like "why or why not?" or "could you explain fully", etc.)

Remember to organize your transcript in script form.

The Talk Show



One of the most popular forms of gaining information and insight into current events, popular trends, health concerns, and celebrity gossip in modern society is through the medium of the television talk show. The range of topics is as varied as the hosts who set the tone and the guests who provide the details. You can surf through the channels at virtually any hour of the morning, afternoon, evening or late night and encounter at least one talk show.

In these excerpts from an article by Bernard M. Timberg, which he wrote for archives section of a museum of television history website (www.museum.tv.com), we can gain some insight into the evolution of the television talk show and how it reflects and affects our contemporary values and perspectives.



Support Question #5

As you read through the following article, make notes about any areas which give you some insight about how to structure your own talk show. You may wish to photocopy the article first, and then simply highlight the important references. Consider references to the format, characteristics of the hosts, questioning techniques, overall purpose of the show or the message it hopes to convey.

Talk Shows

The television talk show is, on the face of it, a rather strange institution. We pay people to talk for us. Like the soap opera, the talk show is an invention of twentieth century broadcasting. It takes a very old form of communication, conversation, and transforms it into a low cost but highly popular form of information and entertainment through the institutions, practices and technologies of television.

A "talk show," on the other hand, is as a show that is quite clearly and self-consciously built around its talk. To remain on the air a talk show must adhere to strict time and money constraints, allowing time, for instance, for the advertising spots that must appear throughout the show. The talk show must begin and end within these rigid time limits and, playing to an audience of millions, be sensitive to topics that will interest that mass audience. For its business managers the television talk show is one product among many and they are usually not amenable to anything that will interfere with profits and ratings. This kind of show is almost always anchored by a host or team of hosts.

Television talk shows originally emerged out of two central traditions: news and entertainment. Over time hybrid forms developed that mixed news, public affairs, and entertainment. These hybrid forms occupy a middle ground position between news and entertainment, though their hosts (Phil Donahue, Oprah Winfrey, and Geraldo Rivera, for example) often got their training in journalism. Approximately a third of the major talk show hosts came out of news. The other two thirds came from entertainment (comedy in particular).



The Hosts

Within the journalistic tradition, the names Edward R. Murrow, Mike Wallace, Ted Koppel and Bill Moyers stand out. Their roles as talk show hosts are extensions of their roles as reporters and news commentators. Their shows appear in evening when more adult and older aged viewers are watching. The morning host teams that mix "happy talk" and information also generally come from the news background. This format was pioneered by NBC's Sylvester "Pat" Weaver and host Dave Garroway with the Today show in the early

1950s. Hosts who started out on early morning news talk shows and went on to anchor the evening news or primetime interview shows include: Walter Cronkite, John Chancellor, Barbara Walters, Tom Brokaw, and Jane Pauley. Each developed a distinctive style within the more conversational format of their morning show.

Coming from a journalism background but engaging in a wider arena of cultural topics were hosts like Phil Donahue, Oprah Winfrey, and Geraldo Rivera. Mixing news, entertainment, and public affairs, Phil Donahue established "talk television," an extension of the "hot topic" live radio call-in shows of the 1960s. Donahue himself ran a radio show in Dayton, Ohio before premiering his daytime television talk show. Donahue's Dayton show, later syndicated nationally, featured audience members talking about the social issues that affected their lives.

Talk Formats

While talk show hosts represent a potpourri of styles and approaches, the number of talk show formats is actually quite limited. For example, a general interest hard news or public affairs show can be built around an expert panel, a panel and news figure, a magazine format for a single topic, a magazine format that deals with multiple topics like Sixty Minutes, or a one-on-one host/guest interview like Bill Moyers' World of Ideas. These are the standard formats for the discussion of hard news topics.

Similarly, a general interest soft news talk show that mixes entertainment, news and public affairs can also be built around a single topic like Oprah, a magazine multiple topic format like Good Morning America, or a one-on-one host/guest interview like Barbara Walters Interview Special.

There are also special interest news/information formats that focus on such subjects as economics, sports, homemaking/fashion, personal psychology, home repair, literature, and cooking.

Entertainment talk shows are represented by a similarly limited number of formats. By far the most prevalent is the informal celebrity guest/host talk show, which takes on different characteristics depending upon what part of the day it is broadcast.

The line between "television talk" and what formally constitutes a talk show is often not easy to draw and shifts over time as new forms of television talk emerge.

How To Read a Television Talk Show



There are many approaches to understanding a television talk show. It may be viewed as a literary narrative, for instance, or as a social text. As literary texts, talk shows contain characters, settings, and even a loosely defined plot structure which re-enacts itself each evening in the talk rituals that take place in front of the camera. These narratives center on the host as the central recurring character who frames and organizes the talk.

Talk shows can also be seen as social texts. Talk shows are indeed forums in which society tests out and comes to terms with the topics, issues and themes that define its basic values, what it means to be a "citizen," a participating member of that society. The "talk television" shows of Phil Donahue, Oprah Winfrey become microcosms of society as cutting-edge social and cultural issues are debated and discussed.

By the early 1990s political and social analysts began to pay increasing attention to these forms of television and a number of articles were written about them.

Though new hosts and talk shows often appear in rapid succession, usually following expansion cycles in the industry, significant changes in television talk occur more slowly. These changes have traditionally come about at the hands of a relatively small number of influential talk show hosts and programmers and have occurred within distinct periods of television history.

Conclusion

The talk show, like the daily newspaper, is often considered a disposable form. The first ten years of Johnny Carson's Tonight shows, for example, were erased by NBC without any thought to future use. Scholars have similarly neglected talk shows. News and drama offered critics from the arts, humanities, and social sciences at least a familiar place to begin their studies. Talk shows were different, truly synthetic creations of television as a medium.

Nonetheless, talk shows have become increasingly important on television and their hosts increasingly influential. They speak to cultural ideas and ideals as forcefully as politicians or educators. National talk show hosts become surrogates for the citizen. Interrogators on the news or clown princes and jesters on entertainment talk shows, major television hosts have a license to question and mock--as long as they play within the rules. An investigation of the television talk show must, finally, delineate and examine those rules.

The first governing principle of the television talk show is that everything that occurs on the show is framed by the host who characteristically has a high degree of control over both the show and the production team. From a production point of view, the host is the managing editor; from a marketing point of view, the host is the label that sells the product; from an power and organizational point of view, the host's star value is the

fulcrum of power in contract negotiations with advertisers, network executives, and syndicators. Without a "brand-name" host, a show may continue but it will not be the same.

A second principle of television talk show is that it is experienced in the present tense. This is true whether the show is live or taped "as-if live" in front of a studio audience. Live, taped, or shown in "reruns," talk shows are conducted, and viewers participate in them, as if host, guest and viewer occupy the same moment.

As social texts, television talk shows are highly sensitive to the topics of their social and cultural moment. These topics may concern passing fashions or connect to deeper preoccupations. References to the O.J. Simpson case on television talk shows in the mid-1990s, for example, reflected a preoccupation in the United States with domestic violence and issues of gender, race, and class. Talk shows are, in this sense, social histories of their times.

While it is host-centered, occurring in a real or imagined present tense, sensitive to the historical moment, and based on a form of public/private intimacy, the television talk show is also a commodity. Talk shows have been traditionally cheap to produce. If a talk show makes money over time, its contract will be renewed. If it does not, no matter how valuable or critically acclaimed it may be, it will be pulled from the air. A commodity so valuable must be carefully managed and planned. It must fit the commercial imperatives and time limits of for-profit television. Though it can be entertaining, even "outrageous," it must never seriously alienate advertisers or viewers.

As we can see from the examples above, talk shows are shaped by many hands and guided by a clear set of principles. These rules are so well known that hosts, guests and viewers rarely stop to think about them. What appears to be one of television's most unfettered and spontaneous forms turns out to be, on closer investigation, one of its most complex and artful creations.

-Bernard M. Timberg



Key Question #11 (80 marks)

Write a 3-4 page double spaced script for a modern TV Talk Show. Your four guests will come from the list of characters in *Romeo and Juliet* as well as the article "Verbal Violence: When Words Wound" and the story "Lather and Nothing Else" studied in this unit.

(2 guests from the play; 2 from the other selections)

The general topic is **RELATIONSHIPS**, but you need to narrow it to something which you feel connects the various characters and would make an interesting show. Decide what the specific topic of your show will be and choose a catchy **title** that will capture the audience's attention.

- 1) Before you begin writing, **complete an OUTLINE** that includes the following categories:

Topic for Today’s Show:

Characters:

- A. Who will your host be? Provide 5 characteristics of the host’s style which you feel will make him/her an effective choice.
- B. Provide a list of the guests who will be involved in the talk show (names, gender, age, profession, personality traits) and 3-4 details about them that you feel should be revealed through the show.
- C. You want to provide some information about the characters’ physical appearance and costumes. The costumes are the clothes that the actors wear. They may be elaborate space suits or dance costumes or they may just be jeans and a T-shirt. Provide pictures (hand drawn, computer generated or cut from magazines) for the costumes. Mount the pictures on 8 1/2 by 11” paper, label the roles clearly and glue your explanations (about what message you hope to send by having them dressed in this way) onto the same pages.



Setting:

- A. Be specific in your description of the time and place.
- B. Provide a rough diagram of the stage design.
- C. Explain where everyone where be placed on the stage.

Plotline:

- A. Introduction - Explain how the show begins.
- B. Development – Explain in what order the guests will appear.
- C. Conclusion – Outline the closing thoughts (message/lesson) for the show.
- D. Conflicts- Explain who is involved and why they exist.

- 2) After you organize your outline and satisfied with the layout, complete a **rough draft. Your Talk Show is to be written in script form.**

Like the transcript, the **dialogue** (the actual words spoken and adverbs stating how they are spoken) is written following a colon

For example,

Jathony (*irately into the phone*): I did not date your mother.

Instead of

Jathony yelled into the phone in a very irate voice, “I did not date your mother.”

The script for your talk show must include **stage directions** outlining **stage design**; **speech guidelines** for the actors; as well as **directions for their actions** and any props which they may use. Stage directions are written in (brackets and/or *italics*) and are inserted in the script at the point you want them to occur (as in the previous example).

Avoid writing descriptive paragraphs (as they would occur in a story) or using other narrative techniques (e.g. *he said loudly, the boys were very angry or they struggled up the hill carrying their backpacks loaded with provisions*).

In addition, **some suggestions for lighting effects, sound effects and music** should be included. Depending on the sound effects or music you choose to use, you could make the same scene very funny or very sad. Decide where sound effects and music are needed in the show.

- 3) Have someone **edit your rough draft** using the following editing sheet as a guideline.
- 4) Remember to choose a **creative title** that gives some indication about the focus of your story.
- 5) Submit your outline, edited rough drafts and polished drafts for evaluation.

Evaluation:	Well Organized Outline:	20 marks
	Clearly Edited Rough Draft including completed editing sheet:	10 marks
	Polished Draft of Talk Show Script (rubric follows):	50 marks

Complete the following **Editing Sheet** as you read through your spoof:

Check for:	Check if observed:
An engaging introduction	
Material organized logically	
Well-chosen details, examples, and evidence	
An appropriate level of language	
A conclusion that offers the reader something to think about	
Use of powerful, precise, specific language to enhance final message	
Errors in grammar, spelling, usage, punctuation have been corrected	

Rubric: Writing a Talk Show Script

Category	Level 1 50 – 59%	Level 2 60 – 69%	Level 3 70 – 79%	Level 4 80 – 100%
Knowledge/ Understanding Knowledge of talk show and script conventions, terminology, and strategies for writing (10 marks)	No attempt has been made to relate the script to the assigned topic.	Some of the script is related to the assigned topic, but the reader does not learn much about the topic.	Most of the script is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.	The entire script is related to the assigned topic and allows the reader to understand much more about the topic.
Thinking/ Inquiry Creation of title, use of creativity and description (15 marks)	There is no title. The reader has trouble figuring out when and where the show takes place.	A title is present, but does not appear to be related to the show and topic. The reader can figure out when and where the story takes place, but the author doesn't supply much detail.	The title is related to the show and topic. Some vivid dialogue and descriptive words are used to tell the audience when and where the story takes place and how the characters are connected.	The title is creative, sparks interest and is related to the show and topic. Much vivid dialogue and descriptive words are used to tell when and where the story takes place and how the characters are connected.
Communication (15 marks)	Ideas and scenes seem to be randomly arranged.	The story is a little hard to follow. The transitions are sometimes not clear.	The story is fairly well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.
Application Application of the writing process; grammar and spelling (10 marks)	Uses the writing process with limited competence. There are more than 5 errors in grammar or spelling	Uses the writing process with moderate competence. There are 4-5 spelling and punctuation errors in the final draft.	Uses the writing process with considerable competence. There are 3-4 spelling or punctuation errors in the final draft.	Uses the writing process with a high degree of competence. There are no spelling or punctuation errors in the final draft. Character and place names that the author invented are spelled consistently throughout.

Answers to Support Questions

Answers to Support Question #1

Answers will vary.



Answers to Support Question #2

1. The play takes place in Verona, Italy.
2. Both households are “alike in dignity”. This means that they are both well off financially and have a high status in society. They also have an “ancient grudge” which means that they have been angry with each other for a long time.
3. Star-crossed lovers are two people who are in love, but who are destined to have an unsuccessful relationship because they do not share compatible zodiac signs and the stars do not shine favourably on them. A superstitious audience would understand that fate is against these lovers, so they would be better off not to pursue a romance.
4. The lovers will both commit suicide.
5. Two people from fighting households will fall in love. These mismatched lovers will eventually kill themselves and this will finally resolve the ancient feud that their families share.
6. The performance will last two hours.
7. The last two lines tell us that if you listen carefully while they perform the play, whatever story you miss from the words that are spoken, you will hopefully understand from the actions which they perform. They will work their hardest in order to deliver a good story to you.

Answers to Support Question #3

1. Captain Torres is the leader of the army that is loyal to the current government.
2. The barber is not given a name, but he is a significant informant for the rebels involved in a revolution against that government.
3. Captain Torres has been gone for four days.
4. He has been in charge of a posse hunting down the leaders of one of the battles fought in the revolution.
5. There were fourteen men who were captured.
6. Many of the men were killed as they were captured and the rest will be publicly executed.
7. The barber has to decide whether to kill the unsuspecting Captain Torres by slitting his throat while he is shaving him or whether to resist the urge for revenge and to let him live.
8. Captain Torres came in to see if the barber really would kill him. This was significant because it shows that the government do know that the barber is one of the rebels.

9. The title means that everyone in the revolution has his own role to play and also, that there need not be so much bloodshed to try and affect change. The barber believes that change could result from less violent methods.
10. The theme suggests that, although revenge is very easy and at the time may seem satisfying, there are better ways to resolve conflict than through violence. It also shows that Torres does have a conscience and does not “butcher” people as easily (or as happily) as everyone assumes.

Answers to Support Question #4

Answers will vary.

Answers to Support Question #5

Answers will vary, but may include some of the following passages:

“To remain on the air a talk show must adhere to strict time and money constraints, allowing time, for instance, for the advertising spots that must appear throughout the show”

“They occupy a middle ground position between news and entertainment, though their hosts.”

“Coming from a journalism background but engaging in a wider arena of cultural topics were hosts like Phil Donahue, Oprah Winfrey, and Geraldo Rivera. Mixing news, entertainment, and public affairs, Phil Donahue established “talk television,” an extension of the “hot topic” live radio call-in shows of the 1960s. Donahue’s show ... featured audience members talking about the social issues that affected their lives.”

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