

PLAR

Prior Learning Assessment and
Recognition (PLAR)

PLAR Resource Guide for Adult Learning Centres

English 40S
Transactional Focus

Version 1 April 2005

PLAR Skills
Assessment

Learning

Knowledge
recognition

Change prior

Skills

Prior

Change Learning
Assessment

Prior Learning
knowledge

Change

skills recognition

Knowledge

prior Learning
Assessment

recognition

Skills

PLAR

For further information contact:

Adult Learning and Literacy
310 - 800 Portage Avenue
Winnipeg, Manitoba R3G 0N4
Phone: (204) 945-8012 Fax (204) 948-1008
www.edu.gov.mb.ca/aet/all/index.html



TABLE OF CONTENTS

Introduction	1
Learning Outcomes	2
Course Resources	8
PLAR Self Assessment Checklist	9
Writing Skills	10
Presentation Skills	11
Oral Skills	11
Reading Skills	12
Research Skills	13
PLAR Challenge Process	15
Core Assignments	16
Core assignment # 1	16
Core assignment # 2	21
Core assignment # 3	25
The Next Step	33



INTRODUCTION

As an adult returning to school, you may think that you have acquired—through your reading, writing and life experience as an adult—the skills to demonstrate the outcomes of the English 40S Transactional Focus course. Depending on your background and experience you may well have acquired many or all of these skills and challenging the credit through the PLAR process is a good option for you.

To Assessors

If students can demonstrate or provide documentation to show proof of the competencies required by any the core assignments below, it may not be necessary for them to do all of them.

To Students

- First, complete the self-assessment that follows to see to what extent you have the language skills, interests and habits of mind that would give you a good chance for success in the PLAR process for this credit.
- Second, working with your PLAR assessor, complete the core assignments that follow, which are tied to key outcomes in the course and will allow to demonstrate those outcomes. To help clarify and standardize the following tasks, this resource guide will make reference to Patrick Sebranek's *Writers Inc: A Student Handbook for Writing and Learning* (Sebranek), a handbook which centres can acquire the Manitoba Textbook Bureau and provide for students proceeding with the PLAR process.
 - Core Assignment No. 1
Write a Senior 4 English Language Arts Standards Test
 - Core assignment #2
Facilitate a group discussion/presentation.
 - Core assignment #3
Compare writing styles of two non-fiction articles.

See the matrix after each Core Assignment to check what course outcomes have been covered. Successful completion of all three cover all but three of the 56 outcomes of English 40S Transactional Focus. By completing the PLAR process in its entirety and achieving the minimum standard, you can receive credit without taking the course.



LEARNING OUTCOMES

After completing the English Transaction Focus 40s course, the students will be able to:

1.0 General Learning Outcome - Explore thoughts, ideas, feelings, and experiences

1.1 Discover and explore

- 1.1.1. Express ideas. Consider the relative merits of a range of ideas, observations, opinions, and emotions to reformulate or strengthen tentative positions.
- 1.1.2. Consider others' ideas. Assess diverse, challenging information and questions and alternative perspectives to clarify own ideas and positions.
- 1.1.3. Experiment with language and forms. Vary language uses and forms of expression to discover their impact on audience and effect on purpose.
- 1.1.4. Express preferences. Investigate how various topics, texts, and authors influence decisions, perspectives, goals, and life pursuits.
- 1.1.5. Set goals. Formulate goals and plans to direct language learning related to daily life, citizenship, employment, and further learning.

1.2 Clarify and extend

- 1.2.1. Develop understanding. Explain how new knowledge, ideas, experiences, and perspectives reshape understanding of own and others' texts.
- 1.2.2. Explain opinions. Explore multiple viewpoints on an issue or topic and identify aspects for further investigation; evaluate implications of differing perspectives when generating and responding to texts.
- 1.2.3. Combine ideas. Consider ideas and information from multiple sources to identify their relative importance when generating and responding to texts; anticipate audience responses through a variety of means.
- 1.2.4. Extend Understanding. Extend understanding by considering multiple perspectives, research data, and audience diversity when generating and responding to texts.



LEARNING OUTCOMES

2.0 General Learning Outcome 2 **Comprehend and respond personally and critically to oral, print, and other media texts.**

2.1 Use strategies and cues

- 2.1.1. Prior knowledge. Analyze connections between personal experiences and prior knowledge of particular forms and content and a variety of texts to develop interpretations and perspectives.
- 2.1.2. Comprehension Strategies. Apply a broad repertoire of appropriate comprehension strategies to monitor and develop understanding of texts.
- 2.1.3. Textual Clues. Use textual clues and prominent organizational patterns to construct and confirm meaning and interpret texts.
- 2.1.4. Cueing Systems. Use syntactic, semantic, graphophonic, and pragmatic cueing systems to construct and confirm meaning and interpret texts.

2.2 Respond to texts

- 2.2.1. Experience various texts. Experience texts from a variety of perspectives, disciplines, and cultural traditions; analyze various interpretations of texts to revise or confirm understanding of ideas and information.
- 2.2.2. Connect self, texts, and culture. Respond to and critique perspectives and styles of a variety of texts by Canadian and international communicators.
- 2.2.3. Appreciate the artistry of texts. Analyze how language and stylistic choices in texts communicate intended meaning and create effect.

2.3 Understand forms and techniques

- 2.3.1. Forms and genres. Evaluate the effect of forms and genres on content and purpose.
- 2.3.2. Techniques and elements. Analyze how various techniques and elements are used in texts to accomplish particular purposes.
- 2.3.3. Vocabulary. Examine how language and vocabulary are used to convey meaning in particular language communities; adjust use of vocabulary and idiom according to topic and context.
- 2.3.4. Experiment with language. Experiment with and use language, visuals, and sounds according to audience, purpose, form and context.
- 2.3.5. Create original texts. Create original texts to communicate ideas and enhance understanding of forms and techniques.



LEARNING OUTCOMES

3.0 General Learning Outcome 3 Manage ideas and information.

3.1 Plan and focus

- 3.1.1. Use personal knowledge. Explore breadth and depth of personal knowledge and expertise and other information sources to determine research or inquiry focus based on the problem or task and audience needs.
- 3.1.2. Ask questions. Formulate and refine focused inquiry or research questions based on analysis of the problem or task, medium, audience needs, and intended result.
- 3.1.3. Participate in group inquiry. Collaborate with and support group in defining the focus, purpose, and parameters of inquiry or research goals, adapting roles and procedures as required.
- 3.1.4. Create and follow a plan. Develop and follow an appropriate inquiry or research plan to satisfy the unique requirements of the task or problem, audience, and context, using multiple sources and procedures.

3.2 Select and process

- 3.2.1 Identify personal and peer knowledge. Evaluate and select ideas and information from prior knowledge appropriate for audience characteristics and needs, purpose, and form.
- 3.2.2 Identify sources. Determine audience characteristics and needs, topic, and purpose to identify a range of primary and secondary information sources.
- 3.2.4 Evaluate sources. Evaluate factors that affect the authority, reliability, validity, accuracy, and bias of information sources for inquiry or research.
- 3.2.5 Access information. Access information to accomplish a particular task using a variety of tools, skills, and sources.
- 3.2.6 Make sense of information. Use knowledge and text cues, organizational patterns, and cognitive and emotional appeals to extract, infer, synthesize, organize, and integrate ideas from extended texts; adjust reading and viewing rates according to purpose, content, and context.



LEARNING OUTCOMES

3.3 Organize, record, and evaluate

- 3.3.1 Organize information. Organize and reorganize main ideas and supporting information to clarify thinking and to achieve desired action or specific response from an audience.
- 3.3.2 Record information. Synthesize and record important information and ideas to determine focus or perspective of message; quote from or refer to sources as required; document sources accurately.
- 3.3.3 Evaluate information. Evaluate the appropriateness of information, taking into account the values and beliefs of particular audiences.
- 3.3.4 Develop new understanding. Assess the effect of new understanding and changing context; adjust inquiry or research plans and procedures to achieve a particular purpose.

4.0 General Learning Outcome 4 Enhance the clarity and artistry of communication.

4.1 Generate and focus

- 4.1.1. Generate ideas. Generate, evaluate, and select ideas, information, and data to identify topic focus and parameters for a particular audience and purpose in a specific context.
- 4.1.2. Choose forms. Adapt and use forms appropriate for audience, purpose, and context.
- 4.1.3. Organize ideas. Evaluate the potential impact of various organizational structures, techniques, and transitions in texts to achieve specific purposes for particular audiences and to ensure unity and coherence.

4.2 Enhance and improve

- 4.2.1. Appraise own and others' work. Consider audience needs and characteristics in appraising and discussing the effectiveness of own and others' choices relative to content, form, style, and presentation.
- 4.2.2. Revise content. Consider audience, purpose, and context in evaluating and revising drafts to ensure appropriate content and language and to enhance precision, unity, and coherence.
- 4.2.3. Enhance legibility. Analyze audience needs in selecting text features to enhance legibility and artistry.



LEARNING OUTCOMES

- 4.2.4. Enhance artistry. Use effective language, visuals, and sounds, and arrange and juxtapose ideas for balance, impact, and originality, considering audience characteristics and needs.
- 4.2.5. Enhance presentation. Consider audience characteristics and needs when selecting and using strategies and devices to enhance the impact of presentations.

4.3 Attend to conventions

- 4.3.1 Grammar and usage. Analyze and edit texts for word choice, grammatical structures, and register to achieve clarity, artistry, and effectiveness.
- 4.3.2 Spelling. Know and apply Canadian spelling conventions in formal texts; attend to evolving spelling patterns.
- 4.3.3 Capitalization and punctuation. Know and apply capitalization and punctuation conventions to clarify intended meaning in editing and proofreading texts; attend to capitalization and punctuation conventions in specific disciplines.

4.4 Present and share

- 4.4.1 Share ideas and information. Anticipate and react to audience needs by selecting ideas and information appropriate to shifting priorities; adjust presentation plan and pace for a variety of purposes.
- 4.4.2 Effective oral and visual communication. Select and adjust appropriate voice and visual production factors to enhance audience understanding.
- 4.4.3 Attentive listening and viewing. Evaluate presentations for assumptions, values, and motives of presenters, reliability and validity of information, and potential implications and effects.



LEARNING OUTCOMES

5.0 General Learning Outcome 5 Celebrate and build community.

5.1 Encourage, support, and work with others

- 5.1.1. Cooperate with others. Use language to demonstrate openness and flexibility in working with others; listen attentively and encourage differing viewpoints, using tactful language to disagree and solve problems.
- 5.1.2. Work in groups. Demonstrate commitment and flexibility in groups, support others' participation, and adjust roles and responsibilities according to task requirements.
- 5.1.3. Use language to show respect. Recognize inclusive, respectful verbal and non-verbal language and appropriate tone and register according to context; recognize how language choice and use may sustain or counter exploitative or discriminatory situations.
- 5.1.4. Evaluate group process. Determine the appropriateness of group process to solve a specific problem or achieve a particular goal, considering the task variables.

5.2 Develop and celebrate community

- 5.2.1. Share and compare responses. Evaluate diverse ideas, factual evidence, and viewpoints to develop informed understanding of text, others, and self.
- 5.2.2. Relate texts to culture. Analyze ways in which cultural and societal factors shape texts and how texts influence, define, and transmit contemporary culture.
- 5.2.3. Appreciate diversity. Analyze ways in which languages and texts portray, explain, and influence the values, behaviours, and lifestyles of people and diverse communities.
- 5.2.4. Celebrate special occasions. Use language and texts to mark accomplishments and significant occasions and to create a shared sense of community.



COURSE RESOURCES

The following resource, available from the Manitoba Textbook Bureau will be helpful for students and teachers looking for an appropriate text to help them clarify and achieve the outcomes of this course:

Sebranek, Patrick et al. *Writers Inc: A Student Handbook for Writing and Learning*. Wilmington MA: Write Source, 2001.

SELF-ASSESSMENT CHECKLIST

Course: English 40S Transactional Focus

The following checklist correlates to outcomes of the English 40S Transactional Focus curriculum. Use it to assess your abilities in this course, in order to identify what skills you already have and what you would need to develop and demonstrate. Note that in the right hand column you can check when you know you can provide documentation or demonstrate knowledge or skill.

The total possible score is 156. If your score is:

126 or more ✓	94-125 ✓	Less than 94 ✓
You have a good chance of succeeding in the PLAR process	You could proceed with the challenge process after self study to improve in weak areas or you could challenge specific parts of the course.	Take the English 40S Transactional Focus course. It is unlikely that you would be successful in the PLAR process.

PLAR Challenge Assessment Process

Once you have completed the self-assessment and decide that you are ready to challenge the English 40S Transactional Focus course or individual units, to the assessment section, which outlines different assessment procedures that you might go through in order to receive recognition for this course (or a unit) through the PLAR process.

Note: Individual adult learning centres may have additional requirements. Speak to the PLAR advisor for more information.

Total possible number of checkmarks is **156**.

Discuss your results with an Adult Learning Centre PLAR Advisor.

SELF-ASSESSMENT CHECKLIST

Circle the number that best represents your answer to the questions below. Make a check in the far column if you can prove or demonstrate the skill described.

Section 1: Writing Skills								
	Out-comes	Never 0	Rarely 1	Some- times 2	Often 3	Always 4	Check if you can prove or demonstrate √	
1. Can you recognize errors and make appropriate corrections in a piece of writing?	4.2.4.	0	1	2	3	4		
2. Do you have a clear understanding of basic grammar?	4.2.4.	0	1	2	3	4		
3. Are you able to edit your writing in order to improve it?	4.2.	0	1	2	3	4		
4. Can you discern when a piece of writing is not clear?	4.2.	0	1	2	3	4		
5. Are you able to generate and organize ideas before you write something?	1.2.1. 1.2.2.	0	1	2	3	4		
6. Do you use writing at your place of work?	1.1.3. 1.1.4. 4.1.1.	0	1	2	3	4		
7. When you write at work, do you follow any structure to help keep your message clear?	3.1.4. 4.1.4.	0	1	2	3	4		
8. Do you use writing in your leisure or recreational activities?	1.1.1. 4.1.2.	0	1	2	3	4		
9. Are you aware of your audience when you write something?	2.2.1.	0	1	2	3	4		
10. Do you adjust what you write to different audiences, depending on who they are?	5.2.1. 5.2.2. 4.1.4.	0	1	2	3	4		
11. Are you required at work or in other activities to produce pieces of writing longer than a page?	4.1.2.	0	1	2	3	4		
12. Are you conscious of your choice of language and vocabulary, etc. when you write something?	2.2.2.	0	1	2	3	4		
Section 1—Sub-total		+	+	+	+	+	=	
Add left to right.								

SELF-ASSESSMENT CHECKLIST

Section 2: Presentation Skills							
	Out-comes	Never 0	Rarely 1	Some-times 2	Often 3	Always 4	Check if you can prove or demonstrate √
13. Are you able to evaluate and explain why presentations are or are not effective?	4.3.3.	0	1	2	3	4	
14. Do you give presentations at work or in other activities?	4.3.1.	0	1	2	3	4	
15. Are you aware of your audience when you create a presentation?	2.2.1.	0	1	2	3	4	
16. Can you create a list of what qualities make for a good presentation?	2.3.2. 4.3.3.	0	1	2	3	4	
Section 2—Sub-total		+	+	+	+	+	=
Add left to right.							

Section 3: Oral Skills							
	Out-comes	Never 0	Rarely 1	Some-times 2	Often 3	Always 4	Check if you can prove or demonstrate √
17. Do you participate in formal meetings at work or in other activities?	5.1.1. 5.1.2.	0	1	2	3	4	
18. Do you participate effectively as a group member?	5.1.	0	1	2	3	4	
19. Do you adjust what you say to different audiences, depending on who they are?	5.2.1. 5.2.2. 4.1.4.	0	1	2	3	4	
20. Do you follow and discuss current issues with friends, family members, co-workers?	1.2. 5.2.1.	0	1	2	3	4	
21. Do you consider yourself an effective listener?	1.1.2 5.1.1.	0	1	2	3	4	
22. Are you able to listen to others' ideas, evaluate and respond to what they say?	5.1.2.	0	1	2	3	4	
Section 3—Sub-total		+	+	+	+	+	=
Add left to right.							

SELF-ASSESSMENT CHECKLIST

Section 4: Reading Skills							
	Out-comes	Never 0	Rarely 1	Some- times 2	Often 3	Always 4	Check if you can prove or demonstrate √
23. Are you required to read at work?	2.1.	0	1	2	3	4	
24. When you do read, can you skim and scan for information?	2.1.2.	0	1	2	3	4	
25. Are you able to discern bias in a workplace document, political speech or newspaper article?	5.2.3.	0	1	2	3	4	
26. Can you summarize the ideas of writers accurately and easily?	3.1.4.	0	1	2	3	4	
27. Do you read easily and accurately?	2.1.3.	0	1	2	3	4	
28. Do you read for pleasure?	1.2.	0	1	2	3	4	
29. Do you have favourite writers whose work you read on a regular basis?	2.2.1.	0	1	2	3	4	
30. Do you make use of the public library for reading materials for yourself?	1.2. 2.2.	0	1	2	3	4	
31. Do you follow and read about any current issues in magazines or newspapers?	1.2.	0	1	2	3	4	
Section 4—Sub-total		+	+	+	+	+	=
Add left to right.							

SELF-ASSESSMENT CHECKLIST

Section 5: Research Skills							
	Out-comes	Never 0	Rarely 1	Some- times 2	Often 3	Always 4	Check if you can prove or demonstrate √
32. Do you see yourself as a person who is capable of solving problems by searching for more information?	3.0.	0	1	2	3	4	
33. Do you conduct research at work?	3.1.1. 3.1.2. 3.1.3.	0	1	2	3	4	
34. Can you cite reference material in a research paper?	3.1.4.	0	1	2	3	4	
35. Can you create a properly formatted bibliography?	3.1.4.	0	1	2	3	4	
36. Can you access research information from the Internet?	3.1.4.	0	1	2	3	4	
37. Can you access research information from a variety of sources other than the Internet?	3.1.4.	0	1	2	3	4	
38. Do you research and organize materials for presentations at work or in other activities?	4.3.1. 4.3.2.	0	1	2	3	4	
39. Do you research areas of personal interest to find more information?	1.1. 3.2. 3.3.4.	0	1	2	3	4	
Section 5—Sub-total		+	+	+	+	+	=
Add left to right.							

SELF-ASSESSMENT CHECKLIST

SCORING

Enter your mark total for each section below:

1. Writing Skills _____
 2. Presentation Skills _____
 3. Oral Skills _____
 4. Oral Skills _____
 5. Reading Skills _____
 6. Research Skills _____
- Total** _____

Total possible number of checkmarks is **156**.

Discuss your results with an Adult Learning Centre PLAR Advisor.

SUGGESTED COURSE OF ACTION

126 or more √	94-125 √	Less than 94 √
You have a good chance of succeeding in the PLAR process.	You could proceed with the challenge process after self-study to improve in weak areas, or you could challenge specific parts of the course.	Take the English 40S Transactional Focus course. It is unlikely that you would be successful in the PLAR process.



PLAR CHALLENGE PROCESS

Should you decide to proceed with the challenge process for a PLAR credit in English 40S Transactional Focus, you then meet with your assessor to agree on a course of action, which will involve some combination of the following:

- Completing core assignments
- Providing verified documentation of required skills
- Demonstration required skills

If you can document or demonstrate the outcomes required by a core assignment, you may not need to do that unit.

Examples of documents, etc., you may have created:

- A research paper done for other purposes
- A PowerPoint or other presentation software
- Minutes of a meeting you led or participated in
- Evidence of a project you organized and led

Examples of demonstrations

- Recreate and demonstrate a presentation you did
- Explain reading material that has the same level of difficulty as that required by the English 40S course
- Show a PowerPoint presentation you have done
- Analyze a speech, piece of writing or advertisement to show how the speakers or writers manipulate language to accomplish their purposes.

Core Assignments

As well, three Core Assignments follow which students can complete to demonstrate the various outcomes of English 40S Transactional Focus. Assessors can use their discretion as to which assignments need to be completed.

CORE ASSIGNMENTS

Note that each core assignment below is correlated to the specific outcomes of the course. See the Outcomes Link that follows each assignment to reference specific outcomes on Page 2. Core Assignments 1 & 3 also includes Model Writing Assignments so you will be able to see the level and scope of work expected.

Core Assignment No. 1

Write a Senior 4 English Language Arts Standards Test

Writer's Inc

Reading Skills

Context clues	369
Strategies	357-366

Writing/Research Skills

Academic Writing	199-213
Thesis statement	51, 56, 109, 140, 248-249
Writing the research paper	245-254
Researching on the Internet	332-334
Giving credit	255-258
Sample	275-283
MLA Style	259-284
APA Style	285-295
Proofreading and editing	6, 16-19, 75-78
Proofreading checklist	79
Revising	59-68
Assessment rubric	284

To Students

This standards test will enable you to demonstrate a number of outcomes of the English 40S Transactional Focus course. Normally this task is written of a four-day period as follows:

- **Day 1** is a three-hour session in which you will explore the theme, read text, participate in a small group discussion, complete tasks and respond to texts. You will also be previewing the writing task that you will be working on over the three remaining days.
- **Day 2** is a one-hour session in which you will plan, outline and draft your own text for the writing task.
- **Day3** is a one-hour session provided for revising and editing your text and beginning the final copy.
- **Day 4** is a one-hour session in which you will complete the final copy of your text and write reflections on the test process.

Your assessor can work out an appropriate schedule with you so you can complete this assignment satisfactorily



CORE ASSIGNMENTS

To Assessors

The writing task below is meant to accompany the January 2003 Senior 4 Language Arts Standards Test which had students deal with the theme of “Time”, a topic which adult students handled well. However, any of the Standards Tests can be adapted and used. For access to these tests, please contact:

Assessment and Evaluation Branch
71 – 1567 Dublin Avenue
Winnipeg MB R3E 3J5
945-6156

Note: All ELA 40S Standards tests are meant to measure outcomes for all three ELA 40S courses—not only Transactional, but also Comprehensive and Literary. Therefore, the writing task needs to be narrowing and adapted specifically to address the outcomes of the English 40S Transactional Focus course.

Writing Task Adaptation

To meet the Transactional Focus outcomes, the writing needs to be narrowed to be specifically transactional. As an example, consider how the January 2003 writing task could be adapted from the original to suit the transactional focus of the course, including research:

Before you begin planning and drafting your text, consider:

- Our personal relationship with time
- How time makes an impact on our lives
- How perceptions of time change
- The role of time through history
- Perceptions of time in different cultures
- Your own questions, discussions and reflections

Writing Task:

In a persuasive essay, article or speech to share with others, develop an idea or impression about time that you consider important or interesting. As well as the examination readings, research at least three additional sources to help you develop your ideas and integrate these into the text of your writing.

The original task allowed students to write in a variety of forms, including poetry, fiction and scripts, which are more literary in focus.



CORE ASSIGNMENTS

You can be as flexible in the administration of this as necessary. Just be sure, in this age of internet plagiarism, that students do their own work, perhaps by having them complete a significant portion of their work on site. Note also that the writing task asks the student to incorporate a research component, and you will need to facilitate that. The group activity, on Page 25 of the Process Booklet, may or may not be viable depending on an individual student's situation. The group dynamic can be addressed in another core assignment.

Essay Model

The example below will give you an idea of the level and scope required by this writing task.

Balancing Work and Family Time

- Central Idea—We have a responsibility to balance work and family time
- Purpose—Promote thought, change attitudes
- Audience—Young professionals
- Form—Persuasive Essay

Have you ever started a project and at some point, while toiling away, realized that you had forgotten why you started in the first place? Quite often, while engaged in our day-to-day routine, we lose focus and become fixated on the process instead of the goal that we first set out to achieve. Many of us, in our fast-paced and competitive society, tend to over-emphasize the importance of material possessions, sacrificing time with our loved ones in the process. The end result is that although we may be surrounded by nice things, the people in our lives have become strangers to us.

When asked, the majority of us will say that the reason we work is, of course, to make money. There are bills to be paid and mouths to feed. We need gainful employment in order to be self-supporting, contributing members of society. A rewarding career provides more than financial independence; it contributes to our self-worth. Hard work is expected from us and we are rewarded for it. It is a challenge for many of us to strike a balance between career and family obligations. Many of my peers are proud of the fact that they often work sixty or even eighty hours a week. For many it is seen as a sign of dedication and self-sacrifice. However, is this really the case? Is it possible that by denying ourselves to our families we are in fact being self-centred and negligent in our duties as spouses and parents? Very few of us need to work excessive hours in order to provide a decent standard of living for our family. Do you really need that fancy car, that huge entertainment system or that expensive cottage at the lake? Perhaps we need to ask ourselves, "Do we own our things, or do they own us?"

It is easy to lose focus in our materialistic, consumer-driven society. We are inundated with messages from the media reminding us that material wealth equals success. We as parents, wanting the best for our family, go about gathering material wealth, thinking that we are so noble, and such good parents. However, are we really giving our families what they need? My father worked constantly, usually seven days a week. He was an immigrant, with poor language skills and he knew that his only chance of being successful was through long, hard work. He eventually built a successful business and we prospered as a family. We had



CORE ASSIGNMENTS

everything that we needed and more, but I did not know my father. He would leave for work well before I got up and when he returned late in the evening he was exhausted. Now I have my own children who are nearly grown and it pains me to think that I wasn't there for most of their childhoods. The only difference between the situation for me and that of my children is that not only was my children's father absent, but to a large extent their mother was as well. She had to go to work in order to afford us those little "extras" that another income could provide.

We paid dearly for those "extras," not just through our time and effort on the job, We, like many other modern families, juggled the two jobs, hustled to get the kids to daycare, had grandparents greet them after school and generally ran ourselves ragged trying to keep everything and everybody on track. The end result was that although we had two incomes, we also had two vehicles to maintain and insure, daycare to pay for, and mountains of housework to do in the evenings. Keith Hammonds asks a pointed question about this controversy in a recent issue of *Fast Company*: "Can any couple facing two full-time jobs, kids, aging parents, groceries, the dog, the bills, and telemarketers at dinnertime expect anything but all stress, all the time?" (Hammonds) Our children for the most part, I realize sadly, were raised by other people. I realize now that what we were doing (along with most of our friends) was living above our means. We could have done with a smaller house, cheaper vehicles and generally lived more frugally. I see now that what we did was sacrifice family time, deny ourselves to our children and to each other, all for some meaningless material things that we didn't really need. I am using my family as an example; however, I believe that there are many families today that are making the same mistake. Our children pay the highest prices for our excesses. Who was there to nurture them? Mostly it was daycare providers who had twenty-odd other children to care for.

Where did my children get their value systems from? I regret to say that they were probably most influenced by what they saw on television. The results of the two-income family phenomenon are evident in our society. Lisa Schuttgar, a stay-at-home mother, even claims, in a letter to *National Review*, that the rising obesity crisis in children is due to a lack of time in two-income families. (Schuttgar) Teen suicides are increasing at an alarming rate. Andrea Carter, a suicide prevention health nurse in Ontario, notes that while many factors influence teen suicide, often relationships with families play a key role. (Bongers) Pregnancies, incidents of violence and criminality in general are also on the rise.

This brings us back to the question, "What are we working for?" Is it really to provide a better life for our family? It is a question worth asking while your children are still young.

CORE ASSIGNMENTS

Those precious developing years present a huge challenge to parents. Our children need our guidance, discipline and our presence in their daily lives. They need the example of parents who possess a good work ethic balanced with dedication and commitment to family. Very few of us, once our children have grown, will regret not having a nicer car decades earlier. We may, however, deeply regret that when we had the chance to influence our own children, we didn't because we were too busy working.

Bibliography

Bongers, Agnes. "City Agencies to Offer Project Hope." *The Hamilton Spectator*, March 11, 2004.

Hammonds, Keith H., et al. "Balance is Bunk!" *Fast Company*, October 2004.

Schuttgar, Lisa. Letter to the Editor. *National Review*, March 8, 2004.

Outcomes Link

The matrix below indicates what outcomes of the ELA 40S Transactional Focus course have been addressed with this assignment.

Outcome	X	Outcome	X	Outcome	X	Outcome	X	Outcome	X
1.1.1	X	2.1.1	X	3.1.1	X	4.1.1	X	5.1.1	
1.1.2	X	2.1.2	X	3.1.2	X	4.1.2	X	5.1.2	
1.1.3	X	2.1.3	X	3.1.3		4.1.3	X	5.1.3	
1.1.4		2.1.4	X	3.1.4	X			5.1.4	
1.1.5						4.2.1			
		2.2.1	X	3.2.1		4.2.2	X	5.2.1	X
1.2.1		2.2.2	X	3.2.2	X	4.2.3	X	5.2.2	
1.2.2	X	2.2.3	X	3.2.3	X	4.2.4	X	5.2.3	X
1.2.3	X			3.2.4	X	4.2.5		5.2.4	
1.2.4	X	2.3.1		3.2.5	X				
		2.3.2				4.3.1	X		
		2.3.3		3.3.1	X	4.3.2	X		
		2.3.4		3.3.2	X	4.3.3	X		
		2.3.5		3.3.3	X				
				3.3.4	X	4.4.1			
						4.4.2			
						4.4.3			



CORE ASSIGNMENTS

Core Assignment No. 2

Facilitate a group discussion/presentation.

To Students

This assignment requires you to present information and lead a discussion in a small group format. Discuss with your assessor about how best to do this.

To Assessors

Work with your students to solve the logistics of how Core Assignment can best be carried out, so that stress can be minimized while the student still fulfills the outcomes of the course.

Writer's Inc

Presenting

Speech skills	421-432
Delivery	430
Outline	426
Rehearsing	430

Group Interaction

Group advising strategies	72-73
Group skills	384-386
Assessment rubric	284

Discussion/Presentation Task

Tape an episode of a television show like *The Apprentice* or *Survivor*, where you are able to see teams of people competing with one another, preferably earlier in the season while there are still lots of participants.

- **Analysis:**
Using the *Rubric for Group Work* (below), analyze and make notes on the group dynamics of the competitors, to see if positive group dynamics contribute to success. If so, how? If not, why not? If the group had poor dynamics and still won, account for that.
- **Lead a discussion:**
Lead a group discussion, by having a small group view all or parts of the same show, and using the same rubric, do a similar analysis. End by having students evaluate their own participation in the activity using a *Group Discussion Self-Evaluation* (below).
- **Present your view:**
End by presenting your view of the television show, answering questions and fielding comments as you go.

CORE ASSIGNMENTS

Rubric for Group Work

Note that the categories in this rubric are out of 9 rather than ten, with no mark of 4.5 out of 9. This forces the marker to make a decision as to whether participation is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

Standards	Criteria Ranges				
Areas of Assessment	Superior 9-8	Proficient 7-6	Satisfactory 5	Limited 4-3	Poor 2-1
Quality of Ideas <ul style="list-style-type: none"> • Curiosity • Open-Mindedness • Clarity • Understanding 	--willingly and clearly offers own ideas --demonstrates clear understanding of task, themes, issues --demonstrates intellectual curiosity and open-mindedness	--willingly and clearly offers own ideas --demonstrates clear understanding of task, themes, issues sources	--shows a developing understanding of task, themes and issues	--shows little understanding of the task, themes and ideas	--does not develop an understanding of the task, themes and ideas
Quality of Interaction <ul style="list-style-type: none"> • Ownership • Attention • Courtesy • Appreciation 	--willingly and clearly offers own ideas --is attentive and courteous --appreciates others' ideas --builds on the ideas of others	--willingly and clearly offers own ideas --is attentive and courteous --appreciates others' ideas	--is helpful, courteous and cooperative in completing assigned share	--contributes hesitantly and unreliably	--inappropriate or non-existent involvement
Attention To Task <ul style="list-style-type: none"> • Organization • Focus • Productivity 	--helps to organize group --keeps group members on task --helps create productive group climate --contribution is high in quality, efficiently produced, precise, insightful, timely, appropriate and substantial	--helps to organize group --keeps group members on task --contribution is thorough, timely, focused and purposeful	--relies on group momentum for motivation --contribution is relevant and purposeful, but somewhat general	--sometimes may be distracted easily or behave inappropriately --contribution is inconsistent in quality, focus and relevance	--may be frequently or totally off task --contribution is vague, inconsistent, inappropriate and/or insubstantial

CORE ASSIGNMENTS

Group Discussion Self-Evaluation

In your group discussions there are strategies or ways of conducting yourselves in your discussion group. Here are the strategies:

- Participate
- Stay on topic
- Contribute appropriate information
- Encourage others to contribute
- Listen carefully
- Be considerate of others' opinions
- Ask for clarification
- Summarize (if the assignment requires it)
- Assist the "reporter" to write a summary of your discussion

How much did you participate in the discussion?

- About the right amount
 Too much
 Too little
 Not at all

What was an important contribution you made to the discussion?

What was an important idea expressed by someone else in the group during the discussion?
(Identify the person and tell what he/she said.)

Did you find that the discussion helped you in your understanding of the topic? Why or why not?

Consider your contribution to the discussions in your group and give yourself a mark on a scale of 1 to 5, with 5 being the highest mark.

1 2 3 4 5

CORE ASSIGNMENTS

Outcomes Link

Outcome	X	Outcome	X	Outcome	X	Outcome	X	Outcome	X
1.1.1		2.1.1		3.1.1	X	4.1.1	X	5.1.1	X
1.1.2	X	2.1.2		3.1.2		4.1.2	X	5.1.2	X
1.1.3		2.1.3		3.1.3	X	4.1.3	X	5.1.3	X
1.1.4		2.1.4		3.1.4				5.1.4	X
1.1.5						4.2.1	X		
		2.2.1		3.2.1	X	4.2.2		5.2.1	X
1.2.1	X	2.2.2		3.2.2		4.2.3		5.2.2	
1.2.2	X	2.2.3		3.2.3		4.2.4	X	5.2.3	X
1.2.3	X			3.2.4		4.2.5	X	5.2.4	
1.2.4		2.3.1		3.2.5	X				
		2.3.2				4.3.1			
		2.3.3		3.3.1	X	4.3.2			
		2.3.4		3.3.2	X	4.3.3			
		2.3.5	X	3.3.3	X				
				3.3.4	X	4.4.1	X		
						4.4.2	X		
						4.4.3	X		

CORE ASSIGNMENTS

Core Assignment No. 3

Compare writing styles of two non-fiction articles.

Find two non-fiction articles about the same subject, each of which develops a different point of view. For example, you might look at two reviews of the controversial movie, *The Passion of the Christ*. A.O. Scott's review on the *New York Times* website (http://movies2.nytimes.com/gst/movies/movie.html?v_id=290960) is decidedly negative, while that published on the United States Conference of Catholic Bishops website, while pointing out the film's flaws, has a much more positive take on it. (<http://www.usccb.org/movies/p/the-passionofthechrist.htm>).

Writer's Inc

Writing with Style	125-132
Diction	234
Metaphor, personification	236
Imagery	237

Task

In a well-organized essay of at least 500 words, compare how each writer uses elements of language (diction, figurative language, imagery and syntax) to develop his/her point of view on a given topic.

A Primer in Analyzing Writing Styles

The skill of stylistic analysis develops your sensitivity to language and your understanding of the techniques writers use to persuade, manipulate or affect their readers. The analysis of a writer's style can be broken into four stylistic elements—diction, figurative language, imagery and syntax.

The Writer's Purpose

Writers will try to affect their readers in different ways, depending on what their purpose or point of view is. For example, writers may want to:

- have a specific emotional impact on us, the readers
- create a certain tone or attitude in the 'voice' of the writing
- persuade us, directly or indirectly, to their point of view

Stylistic Elements

To analyze style, you can look at four discreet elements to help you understand what a writer is doing:

CORE ASSIGNMENTS

Diction (Word Choice)

A writer's diction is her deliberate choice of words. For example, she can call a male person a *gentleman*, a *dude*, a *guy*, a *hunk*, a *man*, and so on, all depending on the effect she is trying to create.

- **loaded words**—Certain words are just plain powerful in and of their own. They carry their own weight and impact. In a sentence like “From the day they burst out of a grimy Sunset Strip hellhole and into the public eye, Guns n’ Roses have been nothing but trouble,” the word ‘grimy’ has its own suggestions of filth and squalor that suggest the band Guns n’ Roses is an especially seedy grunge band.
- **cumulative effect of words**—Sometimes an individual word may not have any special impact, but its use in concert with other similar words builds to create a definite impact. For example, when we read the first sentence of the novel *Brave New World*, “A squat grey building of only thirty-four storeys,” the word *grey* by itself has no special impact. But consider this sentence in its context:

A squat grey building of only thirty-four storeys. Over the main entrance the words, Central London Hatchery and Conditioning Center, and, in a shield, the World State’s motto, Community, Identity, Stability.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-colored rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.

Now we see the word *grey* in association with *squat*, *cold*, *harsh*, *thin*, *draped*, *wintriness*, *white*, and *pale*. The cumulative result of these words paints a bleak impression of this building.

- **formal/informal language**—Another aspect to consider in a writer's use of language is how formal or informal it is. A good example of formal language is U.S. President John Kennedy's speech line: “Ask not what your country can do for you, but ask what you can do for your country.” The phrasing *Ask not* is a formal, elevated use of language (we would normally say *Don't ask*), which fits with the high tone and purpose of the occasion—Kennedy's 1961 inaugural address. By contrast, RCMP Corporal Dale Martel wrote in a *Reader's Digest* article, “You may know me only as the cop who gave you a ticket last summer, but I am also the guy who lives down the street from you”. He refers to himself as a *cop* and a *guy*, rather than as a *police officer* and *man* because he is attempting to break down the barriers people have against police officers in order to make a heartfelt appeal about drunk driving. Because Martel's purpose and context are different than Kennedy's, the formality of the diction is different.



CORE ASSIGNMENTS

Figurative Language (Metaphorical Expression)

The use of metaphors is an extremely powerful writing tool. Writers use language literally (“You are not very clever.”) or figuratively (“You are a cement-head.”) Both sentences here convey the same essential message, but metaphors tend to pack more punch, partly because metaphors carry implicit emotional impact. Some thinkers even suggest it is the human use of metaphors that set human beings apart from the rest of the animal kingdom. We are animals who use metaphors. The main aspects of figurative language you need to be concerned with for stylistic analysis are the following:

- **metaphor**—A metaphor is a direct comparison of something literal and real to something imaginative. To describe the Dakota plains before the arrival of the settlers, Dee Brown writes, “Day after day the sun baked the dry earth drier, the streams stopped running, great whirlwinds of grasshopper were flung out of the metallic sky to consume the parched grass.” The phrase *metallic sky* is a metaphor suggesting that the sky is made of metal, not a source of moisture and nourishment, but only searing heat that breeds plagues of grasshoppers.
- **simile**—Similes are the same of metaphors, except that you as readers are told that something real is “like” something imaginative, or something real behaves the same way “as” something imaginative. Here are a couple of examples. In one of her poems, Anne Sexton the road she drives on as “sunken in like a gray washboard” and later “as flat as a sheet of tin.” Both these similes reflect her mental state at the time.
- **personification**—Personifications are what might be called specialized metaphors and similes, in that they compare something non-human to something human, describing something as having human qualities. “The snow whispered as it fell to the ground during the early morning hours,” is one example. Here is another: “The rain kissed my cheeks as it fell.” You can see how these two examples attempt to create mood or atmosphere.
- **symbol**—Symbols are concrete, specific objects that represent larger ideas and feelings, much like a flag represents a country, a cross represents Christianity or a rainbow represents hope. Writers do often use symbols more subtly than that however. Steven Truscott, recalling his imprisonment for murder, a crime he has always claimed he was innocent of, writes of his first night in prison as a 14-year-old boy: “I lay on the bed. The block was quiet, except for the fluttering of a moth, beating itself against the iron mesh around a bare light bulb in the ceiling of the corridor.” Truscott’s description captures some of bleakness of the prison, but more than that, the lone moth, *beating itself against the iron mesh*, is symbolic of Truscott’s predicament. Beyond that, we know that moths are often fatally attracted to light and die in its pursuit.



CORE ASSIGNMENTS

Imagery (Word Pictures)

- Images are word pictures, based on one or more of the five senses—sight, sound, taste, touch, smell. Writers use them to provide realistic detail to their writing. More than that, images come laden with emotion, and used well help create mood or atmosphere in a piece of writing. Describing a WWI bombardment, Charles Yale Harrison writes, “The horses rear on their hind legs, their mouths drip white flaky foam.” This level of detail puts the reader there, right in the chaos and frenzy of battle. Steven Trustcott, mentioned above, describes his entry into prison. “Sometimes still, when I lie sleepless, or when I awake suddenly, it looms before me, that great stone wall on Gloucester Terrace, with the towering archway and the immense wooden door with the number 50 prominently displayed.” We can picture the small, frightened boy dwarfed by the immensity of the stone walls around him. On a lighter note, Peter Gzowski helps us picture the joys of getting up early to play childhood hockey with this description: “Stand on the linoleum to get the feel. Up on the toes. Good. Then into coat and toque, earmuffs if the day was cream-popping cold, then on with the mittens—wool, unfortunately, with a hope of hockey gloves for Christmas—and out across the squeaky snow.” In four lines Gzowski has accessed three different senses with his imagery, helping recreate his feelings about that time in his life.

Syntax (Sentence Structure)

Just as writers choose different words for different effects, they can also craft their sentences for varying effects.

- **short sentences**—Short sentences, used judiciously, can create impact and emphasis. Elie Weisel, a holocaust survivor, describes in horrific detail, a group of men fighting each other to the death for a stale crust of bread. He punctuates this passage with the short sentence: “I was fifteen.” This brief statement sums up, without directly stating it, his loss of youth and hope. Kim Neely, ridiculing mosh pit dancing, describes at some length what happens in a mosh pit, then begins the next paragraph with two short sentences (“I moshed. Once.”), which help show how much she despises this practice.
- **parallel structure**—Parallel structure, where writers use sentences which balance grammatical structures, provides emphasis for a writer’s ideas by giving them grace and clarity. Lincoln’s Gettysburg Address, for example, ends this way: “...we here highly resolve that these dead shall not have died in vain, that this nation under God shall have a new birth of freedom, and that government of the people, by the people, for the people shall not perish from the earth.” Kennedy’s inaugural address is also a good example of effective parallel structure: “And so, my fellow Americans, ask not what your country can do for you—ask what you can do for your country. My fellow citizens of the world, ask not what America can do for you, but what together we can do for the freedom of man.” By contrast, to show her disgust for the mosh pit, Kim Neeley describes a dancer like this: “He pogoed, he pummeled, he butted people with his head, garnering numerous dirty looks.”



CORE ASSIGNMENTS

- **fragments**—Writers can use sentence fragments in several effective ways. First, fragments can often pull us right into the action of what’s happening, so that feel we are right there, experiencing the event. Peter Gzowski, puts us right into a pair of skates as he recreates his childhood: “Dig, dig, then turn again, my body warming as I moved. Now some turns the other way. Kitty-corner across the diagonal of the rink, swerving around rough patches, skates biting into the good ice, bumping ratchet-quick across the choppy islands. Tighter turns now, smaller circles, raising the outer leg to swing with the centrifugal force. Back onto the long stretch of open ice, glass smooth, its surface cleared by the overnight winds, exulting with jumps and hops, scissoring in the air, heading breakneck toward the boards to stop in a spray of snow and stand laughing and panting in the morning sun.” Secondly, fragments can also be used for emphasis, the same way short sentences can, to punctuate an idea. Neil Sandell, a roller coaster lover, describes a fellow enthusiast this way: “My guide, Tim Sykes, doesn’t budge from his seat. Grinning from ear to ear, he waits for one more ride. At least one more.” Note the effective fragment at the end of this passage.
- **repetition**—Writers will also repeat words or phrases or even whole sentences for effect. Anne Sexton, in a confessional poem about regretting an abortion, repeats this sentences three times in the poem: “Somebody who should have been born is gone.” Michael Coren, in a eulogy about his father, repeats throughout his column: “He was my father” and then plays off that sentence to conclude: “He is my father. And thank you, father in heaven, for making that so.” Corporal Dale Martel, the policemen mentioned earlier, pleads with parents and community members not to ignore adolescent drinking by repeating *you* or *your* eight times in the last paragraph to emphasize this issue is the whole community’s responsibility.

Tips for Analyzing Style

- Avoid lame generic statements like: “This passage uses really good diction.”
- Respond ‘organically’ to what elements are in the passage. Don’t bring a pre-conceived ‘style template’ to the passage and try to make the passage fit it. For example, if the writer does not make heavy use of metaphor, then don’t waste your time trying to discuss metaphor. Respond to what’s there.
- Don’t flatter the writer, saying how masterfully she uses style. Analyze her use of it.
- It is not enough just to identify stylistic elements. Always, always, always! Explain the *specific* effects of *specific* stylistic devices and how they develop the writer’s tone or attitude.
- Also be aware that often stylistic devices do not work in isolation, but will ‘bleed’ into one another. Thus, a metaphor also be a sentence fragment, and have elements of imagery and effective diction.

CORE ASSIGNMENTS

Rubric for Essay on Stylistic Analysis (Holistic)

Note that this rubric is out of 9 rather than ten, with no mark of 4.5 out of 10. This forces the marker to make a decision as to whether a given paper is 'Satisfactory' or 'Limited'. In the end, this is fairer and more useful to the student than a mark of 50%.

9-8 – Superior

In addition to the strengths of the 7-6 papers, these papers demonstrate the emergence of confident, articulate writing voice which takes control of the topic, and a precision in their analysis of how the writer uses language effectively.

7-6 – Proficient

These papers are clear and purposeful in explaining the effect of the passage and include adequate details to support that explanation. They may sometimes concentrate on only one of the writer's techniques.

5 – Satisfactory

The writing deals with the question adequately, but details may be sketchy, bordering on superficial. Organization may be mechanical or have lapses. Grammatical errors may begin to interfere with expression. These papers display an understanding of the passage, but tend to treat it in generalities and may tend to list support rather than fully explain and integrate examples.

4-3 – Limited

These papers fail to respond to all requirements of the question. Consistent patterns of grammatical errors emerge, as well as some or all of the following flaws: serious lack of detailed support, misreading, undue brevity, lack of development, lack of organization. They may concentrate on an inappropriate aspect of the passage, or show a lack of facility of language needed to analyze the details they mention. They provide little explanation of the effect of the passage and no explicit analysis of the techniques by which that effect is achieved. They may use the passage merely as a springboard to write about the general topic.

2-1 – Poor

The writing is unacceptably brief, vacuous, off topic and/or ungrammatical. These papers do little more than mention the passage or discuss an unrelated topic.

Essay Model

This model is based on a comparison of two passages of native American writers N. Scott Momaday and Dee Brown describing areas in the American West— Oklahoma and South Dakota, respectively. While the two descriptions have similarities like drought and grasshoppers, there are significant differences in their purposes. Momaday’s view is much more personal and optimistic than Brown’s, and these differences are borne out and conveyed through the language each uses.

Desolation and Inspiration—Two Views of the Land

N. Scott Momaday and Dee Brown, both Native American writers, have described the desolation of the American plains, but each ends on a strikingly different note, reflected in the language used. For Brown, the passage ends pessimistically, as she sees the destruction of the land reflecting the destruction of her culture. Momaday, on the other hand, finds the starkness of the Oklahoma plains inspiring.

Each writer’s diction reflects these similarities and differences. Momaday describes the scorched grass which “cracks” under his feet as “brittle” and “brown”, just as Brown uses repetition and variations of key words to the same effect: “Day after day the sun baked the dry earth drier. At the outset, both passages create a similar effect.

Yet, as we look at imagery and figurative language, subtle differences arise. For example, both passages describe the grasshoppers which thrive in these dry conditions. For Brown, these insects are “flung” like weapons out of a sky that is “metallic”, unfeeling and lifeless, to consume the already parched grass. Momaday, by contrast, uses an almost whimsical simile, comparing the grasshoppers to popping corn which “stings” the flesh. He also describes the bleached prairie as an “anvil’s edge”—the anvil a tool of forging and creation, a metaphor further developed by picturing the foliage as writhing in fire.

We see these differences again in the imagery both writers use. Despite the dryness, Momaday still notices belts of green along the creek beds which sustain thin groves of various trees and shrubs. As well, tortoises survive in the powdery red dirt. Brown imagines the “thunder of a million buffalo hooves shaking the ground,” but they are replaced now with a panorama of bones and skulls and rotting hooves, the legacy of white hunters who decimated the herds.

Both writers use sentence structure effectively. After a description of the buffalo bones carpeting the plains, Brown states, “Most of the white hunters departed,” a blunt sentence to emphasize how the way of life of her ancestors was pillaged. The bands who once thrived with the bounty of the buffalo herds are now reduced to roaming “restlessly” in search of sparse herds, forced to return to reservation life to avoid starvation.

CORE ASSIGNMENTS

Momaday's take is more individual, as reflected in his sentence structure. The simple sentence "Loneliness is an aspect of the land" acknowledges the desolation of the plains, but he finds it inspiring. "All things in the plain," he says, "are isolate"—distilled, simplified, unconfused. He repeats that when people gaze over the landscape they sees "one hill," or "one tree" or "one man."

While Brown sees the land as a metaphor for the demise of her people, Momaday finds viewing the plains as a spiritual experience, where he loses his individuality in an act of creativity. "Your imagination comes to life," he concludes, "and this, you think, is where Creation was begun."

Outcomes Link

Outcome	X	Outcome	X	Outcome	X	Outcome	X	Outcome	X
1.1.1		2.1.1		3.1.1	X	4.1.1	X	5.1.1	X
1.1.2	X	2.1.2		3.1.2		4.1.2	X	5.1.2	X
1.1.3		2.1.3		3.1.3	X	4.1.3	X	5.1.3	X
1.1.4		2.1.4		3.1.4				5.1.4	X
1.1.5						4.2.1	X		
		2.2.1		3.2.1	X	4.2.2		5.2.1	X
1.2.1	X	2.2.2		3.2.2		4.2.3		5.2.2	X
1.2.2	X	2.2.3		3.2.3		4.2.4	X	5.2.3	X
1.2.3	X			3.2.4		4.2.5	X	5.2.4	
1.2.4		2.3.1		3.2.5	X				
		2.3.2	X			4.3.1			
		2.3.3	X	3.3.1	X	4.3.2			
		2.3.4		3.3.2	X	4.3.3			
		2.3.5	X	3.3.3	X				
				3.3.4	X	4.4.1	X		
						4.4.2	X		
						4.4.3	X		



THE NEXT STEP

Now that you are confident in proceeding with the challenge process for English 40S Transactional Focus, it is time to apply for and complete the challenge assessment.

1. Complete an application at your adult learning centre.
2. After your application has been processed, you will be contacted with the date and time available for you to complete your PLAR.
3. Once you have committed to that date, you are responsible for completing your evaluation/testing.
4. You will receive written notification of your PLAR results.