

Student Name _____ *Date Submitted* _____

WRITING 12 (v2)

Section 1.0 Send-In: *The Sounds of Words*

Complete this send-in as part of your course enrollment. This will be your first mark entered for the course. When this assignment has been received by SCIDES, your course materials will be sent to you.

This send-in consists of:

- Writing 12 Course Planner _____ / 5 marks
- Assignments A-E _____ / 48 marks

TOTAL: _____ / 53 marks _____ %



Mail:

- 1) This **Cover Sheet**
- 2) **Return Address** (page 2 or Comment Sheet) – Fill out with your complete name and address.
- 3) **Send-In Assignments** – Completed Part A and Part B assignments.

*Be sure to put proper **postage** on the envelope (if necessary) and add your **return address**.*

[This page intentionally left blank.]

Is this a change of address?

Yes

No

Please print in pencil

NAME
ADDRESS
CITY / TOWN, PROVINCE / COUNTRY, POSTAL CODE

Use this address box
if you are mailing
a **TEST**

Please print

NAME
ADDRESS
CITY / TOWN
PROVINCE / COUNTRY
POSTAL CODE

Is this a change of address?

Yes

No

Use this address box
if mailing a
SEND-IN ACTIVITY

[This page intentionally left blank.]

Name: _____

___ / 5 marks

Writing 12 Course Planner

Complete all the following contact information that applies to you and check the one that is the best way to contact you during the day:

Home Phone: _____ Work Phone: _____ Cell: _____

Email: _____

other way to contact you (explain) _____

When is the best time for your teacher or tutor/marker to contact you? ___:___ AM PM

Check your Grade: Grade 9 Grade 10 Grade 11 Grade 12 Graduated

Timetable Options/Course Plan

One of the keys to being successful in anything that you do is to take the time to plan carefully. The objective of this section is to help you create a timetable for managing your schoolwork and enable you to set goals for finishing all of your courses by your desired completion date. **Most full-time students complete 3 to 5 assignments each week.**

The flexibility of our distributed learning program offers you many choices but a plan for completion is essential to success. Most full-time students complete 8 courses in a school year (10 months). The most common timetables are 'semestered' (4 courses at a time) or "linear" (8 courses at a time).

What is your planned schedule? Semester System (22 weeks) Linear System (44 weeks)

other: *(explain)* _____

What is your intended **start** date for this course? Now Other date: _____

What is your intended **completion** date for this course? _____ (month) _____ (year)

How many courses are you taking with us this year? ____ How many with other schools/programs? ____

Writing 12 consists of 10 more send-in assignments and no tests. How many assignments/tests per week must you do to complete this course as planned? _____



- *Mark target submission dates on a calendar.*
- *Add this same information from other courses to help you create a schedule for completion.*
- *Record the actual dates you submit work so you can track your progress.*



Delivery Method

Writing 12 is offered as an online-supported print course. You will receive workbooks in print form and you have the option of also accessing the online support. If you sign up for the online classroom, you may still choose to do assignments on paper and send in by regular mail.

In the online classroom, you will find:

- assignments uploaded as templates in Word. You submit the completed assignments electronically.
- tips & pointers for doing the course including comments from the marker/tutor and links out to websites that clarify the concepts
- access to other Writing 12 learners and your marker/tutor

Benefits to the online classroom:

- word-processing ability on assignments
- clarification of concepts and/or assignment instructions
- quicker turn-around time for marked assignments
- improved/corrected assignments (the uploaded assignments may differ from the print versions)
- participation is completely optional even once you have access



Would you like access to the online classroom for Writing 12?

YES

NO THANKS

Anything else?

Is there anything else you would like us to know about you or your education plans or learning style that will help us provide you with better service?

Section 1

Lesson A

THE SOUND OF WORDS

If you are going to be a writer you must learn to think about and feel about words and language in a special way. You already use language a great deal. You read books, magazines, newspapers; you talk and listen to talk; you write letters and essays and examination papers and reports; perhaps you have already written poems or stories or small plays.

We shall begin the course by looking at some of the *muscles* a writer has to develop, for, like an athlete, you must keep your muscles well-exercised in order to be good at what you do. You may think one or two of them are rather unimportant, but, I assure you, they have to be developed.

Words are sounds, and writers must listen to the sounds that words make. They must hear them as music. When we listen to music some of us *see* shapes and even colours. All of us hear some music as angry and some as gentle. All of us can say whether a piece of music is light-hearted or sad. Music does not, of course, have meaning in the way that words have meaning, but the music of words does have an effect upon us.



Assignment

1. Look at the following words and listen to them. They are nonsense words, so you need not worry about what they mean.

pittiking snagrous boonbarm

- (a) Which of these words is the saddest? _____
- (b) Which is the least sad? _____
- (c) Is one of them an angry word; if so, which? _____
2. Now make up some nonsense words yourself. I think half a dozen will do.
- (a) a very gloomy word _____
- (b) a light-hearted word _____
- (c) an awkward, jagged word _____
- (d) a very gentle, loving word _____
- (e) a very clever word _____
- (f) a swear word _____

Section 1**Lesson B****PLAYING GAMES WITH WORDS**

When you were small you used to make up words, just as you did in the first Lesson of this Section. Sometimes your parents understood immediately what your word meant; sometimes they were baffled. After a time you probably stopped making up words and used only the words everyone else used. It was when you were small, however, that you have your most creative period insofar as language is concerned. You made up stories and acted in them. You even made up songs. Language was a playground. To be a writer you will have to get back something of that playground feeling, that freedom. The writer has to play games with words.



Assignment

Here is a chance for you to give your imagination a little exercise:

What did the Dish say to the Spoon? (any dish, any spoon)

Why did the Blue Frog turn into a Stone? (this is a frog of the mind; your mind)

What did the Ghost in the Well say? (again, a ghost of your own making)

These are childish exercises, you may say. Of course they are, and in order to answer these three questions you probably found yourself thinking back to fairy tales and nursery rhymes. Those fairy tales and nursery rhymes are very important. Shakespeare's *King Lear* begins from a nursery story. Goethe's *Faust* follows the pattern of an old folk tale. And how many novels and plays are based upon the plot of the Beauty who discovers that the Beast is really a Prince? (You'll find that one playing a part in Charlotte Bronte's *Jane Eyre*.) Think about the stories, films, and plays you know.

Section 1**Lesson C****WHAT DO WORDS MEAN TO YOU?**

In the world of the child there is nothing without a kind of personality. One particular tree is good; another is bad. There are threatening creatures in this bush and kindly ones in that. This cup is a friendly one that the child likes; that cup is one he doesn't like to drink out of. Poetry looks at things in this way, too. Everything is significant. Everything is important and has a character and a message to give.

It is valuable to think back to one's earliest memory and try to get back that childhood feeling. A child does not have many abstractions to play with. Some things are nice and some nasty; that is about all there is to it. The child's world is a very physical one in this respect, and we, as writers, need to imitate the child sometimes.



Assignment

I want you to think back to your earliest memories and to write down what *physical* things you remember as being *nice* or *nasty*, and as being *bad characters* or *good* ones. My own list may help to show you what I mean.

Nice things: a smooth shoehorn, a bead curtain; the smell of fish

Nasty things: a horsehair sofa; the smell of marmalade cooking;
oilcloth

Bad characters: the water barrel in the garden; a drainpipe;
a Dutch doll

Good characters: a sycamore tree; a low brick wall; a teddy bear

Put your own list here:

Nice things: _____

Nasty things: _____

Bad characters: _____

Good characters: _____

Section 1

Lesson D

USING YOUR IMAGINATION

What you have done so far may seem a long way from creative writing, but in getting to know something about how you felt and thought as a child, and in exploring your memory, you are learning about some of your writer's *muscles*. You may also be learning a little about how to write about children, how to feel as a small child feels.

Let us take this notion further. Think of someone not in your immediate family, but whom you know fairly well, and imagine what sort of list he (or she) would have made in Lesson C. Write it here:

Nice things: _____

Nasty things: _____

Bad characters: _____

Good characters: _____

This is one way in which to develop the imagination. You have now, if you did this Assignment carefully, built up the basis for a character study, because what even a child likes or dislikes, and certainly what attracts or scares a child, tells you a great deal not only about that child but also about its environment.

You have now *become* someone else—just for a few moments! Writers have to be able to do this; they must be able to imagine what it's like to think like and act like another person.

Section 1**Lesson E****WRITING ABOUT FEELING (PART 1)**

In order to write about how other people feel, we must know how we feel ourselves. Unfortunately, it isn't enough just to know; we have to tell ourselves that we know. This means we have to write it down. (If you keep a diary or notebook, you may be doing this already; but even if you are, I am sure there are some things that you miss out because they seem so trivial.)

When we find out how we feel ourselves, we can go on to invent characters who feel like us, or who feel very intensely what we feel only slightly. I might, for example, use my dislike of my Dutch doll, which was very wooden in expression as well as in fact, and whose arms and legs were always coming off, to write a story about a robot. I could easily make a horror story of it. I might use my fear of the water barrel in the garden to write a story about drowning.

These are simple illustrations of a general principle. Explore yourself and you will discover more than yourself. Exaggerate and invent on the basis of your own feelings and attitudes. If you are inclined to be shy, write a play or poem or story in which the central character is (let us say) dumb, unable to speak. If you were convinced that you were personally unattractive, you could write a story in which the central character, who tells the story, is misshapen. If you are lonely, write about a prisoner. If you do this, your work is likely to sound true to life, even though the story you tell is fiction.

We are none of us shy, or lonely, or convinced we are unattractive all the time, however. We have moods, and they pass. Keep a watchful eye upon your moods, and think of the words and physical things (which we can label *images*) which correspond to them.

