



YOU be the JUDGE



LES Ethics and Religious Culture
English Language Arts

STUDENT WORKBOOK
SECONDARY 5

Aligning your Actions with Social Values

INTRODUCTION TO THE LEARNING AND EVALUATION SITUATION

In this learning and evaluation situation, you will examine the subject of tolerance, considering the concepts of indifference, intolerance, responsibility and freedom.

Through the activities, you will have an opportunity to analyze different situations experienced by former high school students on grad night, at the dinner-dance and at the after-party. You'll also watch videos on drinking and driving.

In the process, you will think about how you will behave in the future, and examine your own behaviour with regard to drinking. You will also be asked to come up with ideas to stimulate your classmates' reflections on the subject, and imagine better ways to encourage young people to make responsible decisions about drinking.



Name: _____

Date: _____

Group: _____



GETTING STARTED

Grad night: the dinner-dance and after-party

Grad night is an increasingly big deal in Quebec. Graduation is, indeed, a milestone event: high school is over and most students are heading to Cegep. For some teens, it's an almost **sacred** stop on the road towards adulthood. Most students see it as an exciting rite of passage, and they await it impatiently.

The grad event is organized by and for students, and is generally very structured, with formal invitations, fancy evening wear, a planned program, etc.

The after-party leaves more to the imagination and is prone to excess. It is much less structured, too, and nobody knows exactly how many people will be there. You may not even know some of them. It can be a healthy and positive experience, but it also poses a number of risks.

◆ How do you imagine the dinner-dance?

◆ Have you already decided what to wear, who your date will be, what you'll do beforehand and how you'll get there?

◆ Is grad night very important to you? Explain.

◆ Have you been dreaming about this special night for a long time? Explain.

◆ What kind of expectations do you have for the after-party?

◆ Do you have any worries about the dinner-dance and after-party in particular?

Activity 1 Tolerance and responsibility with regard to drinking

1.1 Key concepts associated with tolerance and responsibility

Match the concept with its definition.

1=	2=	3=	4=	5=	6=
----	----	----	----	----	----

CONCEPTS

DEFINITIONS

- | | |
|------------------|--|
| 1 Responsibility | A The state of being able to make moral or rational decisions on one's own and therefore being answerable for one's behavior. Promoting responsibility entails allowing people a certain autonomy and freedom of action, in the hope of leading them to manage their lives more independently. |
| 2 Autonomy | B The practice of excluding, oppressing or persecuting those who are different. A lack of benevolence. |
| 3 Discrimination | C The practice of setting a person or group apart and treating them differently (usually worse) than someone else or the rest of society. |
| 4 Tolerance | D A mental state devoid of pleasure, pain, love and hate. The state of having no feelings for or interest in anything. |
| 5 Intolerance | E The ability to take care of the acts of daily living. The capacity to act independently and with judgement. |
| 6 Indifference | F The practice or attitude of supporting or not forbidding that of which one might disapprove. Respect for others' freedom, opinions and attitudes. |



1.2 The after-party: How people influence each other (PowerPoint or video “Trop chaud pour être *hot*”/”Too hammered to be hot”)

1 What in particular struck you as you watched the video?

5 Imagine that they had actually awarded Yan a prize for the person who looked most like a jerk when drinking. Would you have agreed with the concept of this prize? Do you think it would have been going too far? Explain, using the concept of discrimination.

- Yan :
- Anissa :
- Charles-Antoine :
- Patrice :

2 What do you think about the attitude of the people who encouraged Yan to chug all that beer at the after-party?

6 Would Yan be justified in suing them for defamation and invasion of privacy? Explain.

- Yan :
- Anissa :
- Charles-Antoine :
- Patrice :

3 Do you think Yan's friends should have intervened to stop him from drinking at the party?

7 What kind of consequences can result from excessive drinking at important events like the ones shown in the video?

4 Do you think it was right for the footage of Yan being drunk at the after-party to be projected at the reunion? Explain, stating whether or not this was acceptable.

1.3 Your views and your experiences

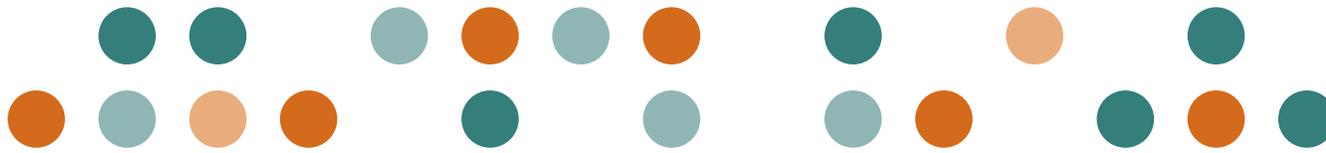
1 Do you think that teens who don't drink or who drink only a little can have fun? Why?

2 Have you ever witnessed a situation where someone drank way too much, like Yan? Explain what happened. Did it create tension? What kind?

3 If you were to witness a situation where someone was drinking too much, would you intervene to get the person to slow down, or would you let him or her continue? What might some of the possible consequences of both options be?

4 State two things to consider at parties where there could be drinking and explain how they might influence you. For example, there's the legal issue: the zero tolerance law for new drivers might influence you not to drink because you don't want to lose your licence.





1.4 Other ways to make young people aware of the effects of drinking

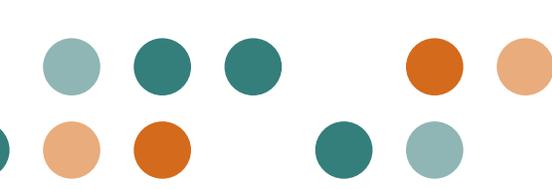
Read the article “*Drinking and driving in 12 paintings and one letter,*” by Patrick Lagacé (pages 7-9), which tells the story of Marie-Ève, who killed a cyclist named Cédric after she had been drinking. When you have finished reading, answer the following questions.

1 If you were Marie-Ève, would you have agreed to meet with the journalist? Why?

2 Were you touched by this article? Do you think that publicizing it is a good way to make young people aware about issues related to drinking?

3 What impact did the event have on Cédric’s mother and family members?

4 What kind of prison time do you think Marie-Ève deserved? What do you think of that fact that she was released after three months? Should we show tolerance towards drunk drivers who admit they were wrong? Justify your answer.



Drinking and driving in 12 paintings and one letter



Marie-Ève Lefebvre-Breton

LA PRESSE, MARCH 7, 2016, ACTUALITÉS SECTION, BY PATRICK LAGACÉ

On August 17, 2009, Marie-Ève Lefebvre-Breton killed a man because she was driving drunk. It happened on Route 116, in Sainte-Madeleine, around 1:30 in the morning. She dozed off behind the wheel and was awakened by the impact of her car hitting a cyclist.

Her victim's name was Cédric Jones. He was 36 years old, the father of a nine-year-old boy named Anthony. That evening, Cédric had been at a fundraising event for a new skate park in Beloeil. He was riding his bike home from the party along Route 116.

Marie-Ève's trial took place five years later, in 2014—when they say the court system is backlogged, they're not kidding. The trial lasted two weeks and a jury found her guilty after four days of deliberations.

The judge considered all kinds of factors very carefully and, in keeping with individualized sentencing, given that Marie-Ève had shown sincere remorse and because of the excellent prospects for her rehabilitation, he sentenced her to 18 months in prison.

After serving one sixth of her sentence, she was granted a conditional release from Tanguay.

I met Marie-Ève last week at Cirque du Soleil, where she had returned to the job she had left to serve her time. One of the conditions of her release is a restorative justice project to alert the public to the dangers of drunk driving: the project is a series of 12 paintings depicting all the stages Marie-Ève went through.

It's called *Histoire d'une P.I.* [translation: Story of an I.P. – which stands for incarcerated person] and it's at Galerie Crystal Racine until Wednesday. Proceeds from the sales of the 12 paintings will go to Éduc'alcool, which suggested that I write the story of Marie-Ève.

Over the course of an hour and a half, she explained the meaning of each painting, her tremendous sense of guilt, the Stations of the Cross she went through, which involved spending time every day with members of Cédric Jones's family, physically experiencing their pain. She also told me about the dizziness that overcame her when, at the preliminary inquiry, one of Cédric's sisters, seated in front of Marie-Ève and her family, turned around and looked at her for a minute before simply saying: "He was my brother."

In one of the Cirque meeting rooms, Marie-Ève showed me her paintings, projected on a screen: Festive Primate, Chipmunk in the Clink, Sleepy Giraffe...each one representing a stage of her life since August 16, 2009.

But I want to talk about Cédric Jones.

— Do you think about Cédric sometimes?

— Every day. At the end of the trial, when the jury began its deliberations, I gave his family a letter.

— Saying what?

— That I had no words to say how sorry I was. Two handwritten pages. I said that if my sister had been killed the same way, I was not sure I could forgive. She's my best friend.

Lucille Jones, 78, was waiting for my call last Thursday. It was police captain Yanic Parent who put us in contact. It seemed stupid to me to tell a heart-warming story about the rehabilitation of a young woman with a brilliant future, without trying to speak to her victim's loved ones.

"He was such a good boy, my Cédric," she says. "He was cheerful and helped everyone. In fact, it was a little much sometimes, he was such a sensitive little guy..."

Mrs. Jones tells me that, since Cédric died, his father Ronald hasn't been doing too well. He often wants to go visit the stone by the side of Route 116 that marks the place where Cédric was killed. Cédric's son, Anthony, is also still having a very hard time dealing with the death of his father.

"And you, Mrs. Jones?"

She takes a deep breath on the other end of the line.

"I am a mother, Mr. Lagacé. I know things like this can happen. She's young, it can happen. What gets us is...that she served three months in prison. Did she learn her lesson? We don't know. But I spoke to her mother at the trial. They don't seem like bad people. And when she saw her daughter go off to prison, she felt as much pain as I did.

Mrs. Jones begins to cry.

I mention the letter that Marie-Ève wrote to Cédric's family, just before the jury began its deliberations. Lucille Jones's voice brightens:

"Yes! She wrote me a beautiful letter. A letter that touched me deeply."

— Do you remember what she said?"

I hear the sound of paper being handled. Mrs. Jones has the letter, close by. She reads me bits from it: "I just wanted to tell you how sad I am, how deeply I regret this tragic event..."

There are more paper noises as Mrs. Jones refolds the letter, perhaps replacing it in its envelope.

“I keep this letter close to my heart,” she says. “It helps me forgive her. I will keep the letter forever; I’ll take it to my grave. It helps to know that the other person feels remorse. This letter changed the way I feel. Before, I was so terribly angry at her.”

This is the first thing I wanted to say with this article: that sometimes, saying “I’m sorry,” even under the most terrible circumstances, can have a value we cannot imagine.

Lucille Jones understands that.¹

I know what you’re thinking at this point.

That Marie-Ève Lefebvre-Breton is an irresponsible woman who should not have been driving drunk.

It’s true, she was hammered when she got behind the wheel: her blood alcohol level at the time of the impact was between 103 and 143 mg per 100 ml, said the expert witness in court. She is responsible.

But she wasn’t planning to drive drunk when she left a friend’s house in Mont-Saint-Hilaire in the early evening of that August 17 in 2009. Sure, she had had plenty to drink during the day at the Piknic Électronik in Jean-Drapeau Park: “wine, beer, gin and tonic, shooters,” says the judgement.

Which is precisely why she let her friend drive back to Beloeil that evening. And it’s why that same friend drove Marie-Ève’s car over to her place in Mont-Saint-Hilaire, so they could end the evening in the pool.

When Marie-Ève got behind the wheel a little after 1 am to go home to Saint-Hyacinthe, she felt “OK” to drive; it had been several hours since she’d had anything to drink. The couple that rescued her after the accident testified to that in court: she was speaking clearly, she wasn’t reeling, she did not smell of alcohol.

That August night in 2009 on Route 116, “drunk driving” was a young woman from a good family who had good values and a good job with Cirque du Soleil, who sincerely felt able to drive and did not seem drunk to eyewitnesses after the accident.

That night, as on so many other nights, “drunk driving” was not the work of some alcoholic monster who could barely get his key in the ignition. Some otherwise very decent people cause some of the accidents that injure 3,000 Quebecers every year and kill 200. That’s the second thing I wanted to say with this article.

¹ Mrs. Jones told me that Cédric’s two sisters, Daisy and Terry, do not share her feelings of forgiveness.



Activity 2 Creating an awareness campaign

Assignment

Éduc'alcool has an assignment for you: to create **an awareness campaign to promote responsible drinking behaviour among teens.**

Working in groups, do the following:

Step 1:

- Choose two themes from the Process Summary on the next page (or come up with your own) and decide on a communication concept for each theme.
- Read information on the Éduc'alcool website or other sources to research your chosen theme and develop the messages you want to convey.

Step 2:

- Create the awareness campaign:
 - Hone your message;
 - Choose at least two different media;
 - Fill in the Process Summary.

Step 3:

- Present your campaign to your class.

NAMES OF YOUR TEAM MEMBERS:



Awareness campaign: Process summary

◆ Themes: Decide as a team which one you will use



- 1 Wanting to belong to a group does not justify behaviours that can harm you.
- 2 It's important to respect those who don't drink, not ridicule them.
- 3 It's a good thing that people who don't want to drink continue not to. There are actually a lot of people who agree with them.
- 4 How others see us has an impact on us, whether we're drinking or not (a reminder about influences).
- 5 You shouldn't encourage people who drink excessively by laughing at their antics.
- 6 There is no way to speed up the elimination of alcohol: only time can do that.
- 7 _____
- 8 _____
- 9 _____
- 10 _____

◆ Documents consulted in preparing the campaign:

◆ Main message - Angle or catchy slogan:

◆ Two media chosen:

- | | |
|--------------------------------------|--|
| <input type="checkbox"/> Flyer | <input type="checkbox"/> Radio or TV ad |
| <input type="checkbox"/> Blog post | <input type="checkbox"/> Slam |
| <input type="checkbox"/> Short video | <input type="checkbox"/> Real-life testimonial |
| <input type="checkbox"/> Play | |

EVALUATION CHART - ETHICS

TO BE COMPLETED BY THE TEACHER

EVALUATION CRITERIA	DEMONSTRATIONS OF STUDENT'S COMPETENCY	Exceeds requirements	Clearly meets requirements	Barely meets requirements	Does not meet certain requirements	Does not meet requirements
<p>Activity 1: Reflects on ethical questions. Analyzes a situation from an ethical point of view.</p>	<ul style="list-style-type: none"> - Using cases based on the theme of drinking, describes examples of tolerance. 	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p>Activity 2: Reflects on ethical questions. Analyzes a situation from an ethical point of view. Engages in dialogue.</p>	<ul style="list-style-type: none"> - Explains potential tensions or conflicts with regard to values. - Identifies the purpose of the dialogue. - Provides relevant links between what he she knows and the subject at hand. - Distinguishes between primary and secondary points in the opinions expressed. - Summarizes his/her thoughts. 	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p>Activity 3: Engages in dialogue. Interacts with others.</p>	<ul style="list-style-type: none"> - Seeks to create conditions conducive to dialogue. - Expresses his/her point of view and pays attention to others' views. - Explains his/her perspective using relevant, coherent arguments. 	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

SCORING RUBRIC FOR A PRODUCTION TASK – ENGLISH LANGUAGE ARTS TO BE COMPLETED BY THE TEACHER

	LEVEL 5 – ADVANCED	LEVEL 4 – THOROUGH	LEVEL 3 – ACCEPTABLE	LEVEL 2 – PARTIAL	LEVEL 1 – MINIMAL
Profile	The student demonstrates an extensive understanding of the task, its purpose and intended audience and exhibits significant control of the codes and conventions of the genre.	The student demonstrates a solid understanding of the task, its purpose and intended audience and exhibits strong control of the codes and conventions of the genre.	The student demonstrates a general understanding of the task, its purpose and intended audience and exhibits satisfactory control of the codes and conventions of the genre.	The student demonstrates a limited understanding of the task, its purpose and intended audience and exhibits a tenuous control of the codes and conventions of the genre.	The student demonstrates an inadequate understanding of the task, its purpose and intended audience and exhibits little or no control of the codes and conventions of the genre.
Organization and Ideas	The student produces a perceptive piece that is highly engaging and flows smoothly; the piece has insightful content with critical examination of the topic.	The student produces a piece that is focused and well-structured; the piece has clear content with well-developed ideas about the topic.	The student produces a piece that is suitable but formulaic; the piece has some relevant and/or general ideas about the topic.	The student retells events and/or restates ideas with little context to orient the audience; the content is vague and unfocused.	The student produces an incomplete piece with few or no ideas about the topic.
Purpose, Audience and Voice	The student's voice is compelling; discerning views and interpretations contribute to a memorable piece; the purpose and audience are skillfully addressed; the piece sustains the audience's interest throughout.	The student's voice is convincing; distinctive views and interpretations support the development of a credible piece; the purpose and audience are clearly addressed; the piece engages the audience's interest.	The student's voice is identifiable; views and interpretations support the development of the piece; the purpose and audience are evident; the writing holds the audience's interest inconsistently.	The student's voice is uncertain; the purpose and audience are suggested; the task is partially addressed; the piece holds the audience's attention sporadically.	The student's voice is indistinct or vague; the purpose, audience and task are not addressed; the needs of the audience are not addressed.
Codes and Conventions	The student critically selects elements to craft an authentic and credible piece that sustains the audience's interest; the student uses the techniques and devices of the genre in a deliberate and sophisticated manner to enhance the piece.	The student thoughtfully uses elements to structure a piece that engages the audience; the student uses techniques and devices of the genre in a thorough manner to develop the piece.	The student's use of elements to present a piece that interests the audience is evident but rudimentary; the student uses the techniques and devices inconsistently.	The student demonstrates ineffective control of the codes and conventions of the genre; the student inserts undeveloped and/or ineffective techniques or devices.	The student demonstrates little or no awareness of the codes and conventions of the genre.
Language Conventions	<input type="checkbox"/> 5+ 100% <input type="checkbox"/> 5 95% <input type="checkbox"/> 5- 90%	<input type="checkbox"/> 4+ 85% <input type="checkbox"/> 4 80% <input type="checkbox"/> 4- 75%	<input type="checkbox"/> 3+ 70% <input type="checkbox"/> 3 65% <input type="checkbox"/> 3- 60%	<input type="checkbox"/> 2+ 55% <input type="checkbox"/> 2 50%	<input type="checkbox"/> 1 35%

The guidelines for scoring a student's performance of the production task, with consideration for use of the written language conventions, are as follows:

- Consider the student's ability to apply the written language conventions, then determine in which of the five levels the student's performance best fits.
- If the use of written language conventions is scored at either Level 2 or Level 1, the overall score cannot be higher than Level 3.
- This weighting should be applied **after** the piece has been scored.

SCORING RUBRIC FOR LANGUAGE CONVENTIONS

TO BE COMPLETED BY THE TEACHER

LEVEL 5 – ADVANCED

LEVEL 4 – THOROUGH

LEVEL 3 – ACCEPTABLE

LEVEL 2 – PARTIAL

LEVEL 1 – MINIMAL

	LEVEL 5 – ADVANCED	LEVEL 4 – THOROUGH	LEVEL 3 – ACCEPTABLE	LEVEL 2 – PARTIAL	LEVEL 1 – MINIMAL
Grammar & Syntax	Demonstrates superior control of grammar and syntax throughout the text; uses correct verb tenses and subject/verb agreements; appropriately uses run-on sentences and/or fragments for effect or emphasis; makes consistent, accurate use of plurals, verb forms, possessives, contractions and pronouns.	Demonstrates consistent control of grammar and syntax; minor errors may occur in verb tenses and/or subject/verb agreements; avoids inappropriate use of run-on sentences and fragments; makes infrequent errors in use of plurals, verb forms, possessives, contractions and pronouns.	Demonstrates adequate control of grammar and syntax; occasional errors may occur with verb tenses, subject/verb agreements, run-on sentences or with fragments; some repetitive errors with plurals, verb forms, possessives, contractions and pronouns may occur.	Demonstrates tenuous control of grammar and syntax; errors with verb tenses, subject/verb agreement, and sentence structure are frequent and affect meaning; errors with plurals, verb forms, possessives, contractions and pronouns are frequent and varied.	Demonstrates erratic control of grammar and syntax; errors are extensive, including verb tenses, subject/verb agreements, run-on sentences or fragments.
Paragraphs	Indicates paragraphs consistently and accurately; internal structure is effective; transitional words or phrases enhance meaning; skillfully crafts varied sentences showing stylistic control.	Indicates paragraphs regularly throughout providing a well-developed text; internal structure includes transitional words or phrases that support meaning; sentence structures are varied to enhance the overall effect on the text.	Provides some indication of paragraphs with basic internal structure; occasional transitions assist in the progression of the text; sentence structures use repetitive patterns for the most part.	Uses paragraphs erratically and may include more than one main idea; internal structure is inconsistent and obscures the intended meaning; basic sentence structures are used throughout.	Indicates paragraphs rarely; progression of ideas is tentative and disorganized and obscures the meaning; uses simple sentence structures.
Spelling & Punctuation	Produces few and insignificant punctuation, spelling and/or capitalization errors, if any; meaning is enhanced throughout. Demonstrates accurate and consistent word choice, including homonyms; vocabulary contributes to the coherence of the text; the reader is guided smoothly through the text.	Produces noticeable but infrequent punctuation, spelling and/or capitalization errors; meaning is supported throughout.	Repeats similar punctuation, spelling and/or capitalization errors; meaning may be affected at times.	Produces frequent punctuation, spelling and/or capitalization errors of high frequency words and words with basic spelling patterns; meaning is affected and the reader is distracted.	Produces multiple and repetitive punctuation, spelling and/or capitalization errors; meaning is unclear.
Usage	Demonstrates accurate and consistent word choice, including homonyms; vocabulary contributes to the coherence of the text; the reader is guided smoothly through the text.	Demonstrates obvious control of word choice, including homonyms; vocabulary is effective and meaning is clearly expressed; the text is unified.	Demonstrates acceptable control of word choice, including homonyms, although errors occur occasionally; vocabulary is adequate and contributes to the meaning; the meaning of the text is clear.	Demonstrates consistent problems with word choice; problems are often inappropriate and obscure the meaning.	Demonstrates serious and extensive problems with word choice; vocabulary problems are extensive and the meaning is lost.
Score	5+ 5 5-	4+ 4 4-	3+ 3 3-	2+ 2	1

- **Rule for Scoring Language Conventions**

If taken together, the written language conventions are scored at either Level 2 or Level 1, the overall score cannot be higher than Level 3.