

3. a)

The acculturation process that the author experienced was **the motioning and adaptation of the Gambian** **[Not clear]** to the European/Western culture. Catherine Pigott, the author of Chicken-Hips, visited Gambia where “[having] a round stomach and heavy, swinging [breasts]” (30) was desirable and that being seen without the added weight showed “poverty, drought and starvation.” (30) This allowed Pigott to feel a “[liberated] belief that [lost] weight had nothing to do with [self-love]” (30), which she tried to acculturate to the European/Western culture. The acculturation failed as the European/Western culture did not have the problem of “poverty, drought [or starvation]” (30) to worry about; hence their need to feel self-love in losing weight. In the end, Pigott reformed back to the European/Western culture, where her routine of having to be in “a roomful of women **[to whom strived]** to reshape **[Not clear]** [themselves] into some kind of pubertal [ideal]” (31) was back to normal. She goes on to describe her time of “Africa’s image of the perfect female body” (30) as a “freedom [that] had been temporary.” (31)

**Good: give more details of her experience.**

**Paragraph: Content: 6.4/8**

**Style: 1.5/2**

**Subtotal: 7.9/10**

b)

Identifying the positive aspects of cultures is critical in removing stereotypes, especially when a person belongs to multiple cultures. Naheed Mustofa, whose narrative is depicted in My Body Is My Own Business, and Sheila Watt-Cloutier, whose narrative is depicted in Sheila Watt-Cloutier: Citation of Lifetime Achievement, 2006 by the Royal Canadian Geographic Society, both belong to two cultures; a Muslim woman and an Aboriginal woman both in a Canadian culture, respectively. Mustofa and Watt-

Cloutiers' experiences of stereotyping are compared in the context of how the Canadian culture has viewed them, the environment that they have lived in, and their own cultural beliefs.

How the Canadian culture views the Muslim and Inuk cultures is important when comparing Mustafa and Watt-Cloutiers' narratives. Mustafa began her essay with a curiosity that she often ponders: "I often wonder whether people see me as a radical, fundamentalist Muslim terrorist packing an AK-47 rifle inside my jean jacket. Or maybe... as the poster girl for oppressed womanhood [everywhere]" (13). Watt-Cloutier is more latent[??] in introducing how the Canadian culture has viewed them[Not clear] (or lack of), with the statement in how "[degradation] is writ large on the landscape and cannot be avoided with a trip in an SUV" (18 – 19). With Mustafa, the Canadian culture recognizes that she is a member of the Muslim culture, but is often met with the stereotype that she's alien when "[strangers] speak to [her] in loud, slow English and often appear to be playing charades." (13) While Mustafa deals with the stereotype, Watt-Cloutier deals with trying to build recognition (read: stereotype) within the Canadian culture; the loss of which had devastated her environment to the point where she had to write a "167-page petition... [on] the responsibility for climate change" (19). On comparing how the Canadian culture views multiple cultures with Canadian inclusive, [Not clear] stereotyping can both be damaging, for Mustafa, and helpful, for Watt-Cloutier.

The study of the environment provides a crucial perspective of how one's culture is represented in a stereotype when comparing Mustafa and Watt-Cloutiers' narratives. Mustafa has taken up wearing the hijab, to which "the Western [world]... has come to symbolize as either forced or radical, unconscionable militancy." (14) For Watt-Cloutier, her environment is more crucial, to which lead her to state that "[for] Inuit, the environment is everything." (19) For Mustafa, the Canadian culture had recognized the hijab as a symbol which suggested an oppressive culture, while Watt-Cloutier is still working to get her oppression recognized; specifically the Western culture to which the Canadian

culture belongs **to**. From comparing the environment of the two cultures and where they come from, recognition that their cultures are under the partial responsibility of the Canadian culture would be helpful. **[Very general and unclear in several places]**

When comparing the cultural beliefs of Mustafa and Watt-Cloutier, it is evident that a cultural stereotyping is a part of the Canadian fabric. Mustafa's cultural belief in the hijab is that "[it] is simply a woman's assertion that judgement of her physical person is to play no role whatsoever in social interaction." (14) Watt-Cloutier also stated that her cultural beliefs have played a significant role in her culture; so much so that she stated: "Inuit culture is based on the tradition of the hunt." (18) For the Canadian culture, recognition of a culture cannot be stereotypical, but be able to have realized that one did not wear a hijab from "radical, unconscionable [militancy]" (14) or that "Inuk [women]... get life from the bay," (17) but that there are truer meanings to what a form of life really symbolizes. Canadians should recognize that a culture, such as Muslim and Inuit, is based off far more than stereotypical oppression or living situations.

From comparing how the Canadian culture has viewed Mustafa and Watt-Cloutier, the environment to which they have lived in, and their own cultural beliefs, it is heavily evident that they both experience stereotyping. Stereotyping of these cultures has led to dramatic lifestyle changes for Mustafa and Watt-Cloutier which has pushed Mustafa to having once been "a borderline bulimic" (14) and Watt-Cloutier to be "[travelling ]the world sharing the... environmental wisdom of the Inuit people." (20) The impact that stereotyping has on Canadian culture further reinforces oppression with people who belong to multiple cultures; including the Canadian culture.

**Your essay is well organized and you make good use of examples from the works. In a number of places you need to express your ideas more clearly and to discuss more fully.**

**Essay: Content: 12/15**

**Style: 3.8/5**

**Subtotal: 15.8/20**

Total Lesson 3 = 23.7/30

4.

The archetype of the monomyth is often used to deconstruct a story into different aspects as to find a repetitive form of psychological patterns[Be more simple and clear] through literature, film, video game text, or nearly any other form of media. This essay will focus on breaking down Paul D'Angelo's The Step Not Taken into the three stages of the monomyth. Therefore, D'Angelo's essay is examined through the archetypal analysis of the monomyth which will involve his separation from society, his struggle or initiation, and his return or reintegration into society.

The first stage of the monomyth, separation, will be analysed from the beginning of D'Angelo's [??] as to how he described the individual, the role to which D'Angelo played before entering the stage of separation, and the event to which occurred that caused the first stage in the archetype. [Need a more direct topic sentence]The person that D'Angelo first describes was noted as being the "[typical] junior executive [material]" and that "[there] was nothing about him that seemed unusual." (28) The role in which D'Angelo saw himself as was of "[employing] typical Toronto elevator etiquette" (28) as he "stood staring up at the row of floor numbers... while purposely ignoring [his] fellow passenger." (28) It was during the rise of this elevator that the stage of separation ended[or began?] for D'Angelo when "[he] was astonished to see the young man drop his brief case and burst into tears." (28) The first stage of the monomyth, separation, was constructed in the first two paragraphs where the young man and D'Angelo are introduced and how the young man's emotional breakdown signaled the end of the first stage. [Need to explain more clearly how this is separation]

The second stage of the monomyth occurred for D'Angelo after exiting the elevator and is analyzed from how he felt after seeing the young man weep, the regret which D'Angelo felt, and how

the young man may have reacted if D'Angelo had "reached out a hand and patted him on the back."

(29) The first struggle that D'Angelo felt was when he had stepped out of the elevator and was hit with "a bundle of mixed emotions, [left] wondering what to do." (28) Another struggle D'Angelo felt occurred when he had left the elevator and was forced to feel "a sense of [regret]" (29) from the fact that "[he] didn't know what to do." (29) As D'Angelo finished **reminiscing** the pain that he had felt from his actions, he **realizes** **[Keep verb tenses consistent]** that the correct **[??]** that he should have done was to "have given him the opportunity to unload his sadness onto my shoulders." (29) The struggles that the second stage of the monomyth incorporated for D'Angelo was when he felt shame from not knowing how to have handled the distressed youth, guilt from when he had left the young man by himself, and regret when he realized that he could have done more to help him, such as talking to him. **[Good analysis]**

For D'Angelo, the monomythic stage of return occurred when he had finished thinking about the horrors that may have wrought the youth into his despair and started when he began explaining the story to others and decided **to write a letter out and into a newspaper** how he felt and that he's sorry. "The few people [that D'Angelo has] told about the incident all [stated that he] did the proper thing," (29) but D'Angelo had already realized that what he had done was not the proper thing "by leaving the young man alone." (29) D'Angelo returned back to society with a new outlook **onto** human problems and made the action of writing a letter out to a newspaper so "that somehow [the young man] gets to read [this article's] words, because [he] wants him to know that's [he is] pulling for him." (29) D'Angelo finished this letter by stating within the final paragraph in his first person perspective: "That I'm sorry." (29) The return stage of the monomyth is summarized for D'Angelo when he had talked about his experience with a few others, wrote an article that was directed to the young man, and stated that he was sorry for the actions in which he had taken.

D'Angelo's narrative was analyzed from the three stages of the monomyth from how D'Angelo had acted during before and when the young man broke down into tears, how D'Angelo had felt after exiting the elevator, and what he had decided to do after pondering what he should have done when the young man wept in his presence. The next time D'Angelo sees people in these positions, he has decided that he will now help them; as if it was he who had "found [someone else's] son crying in an elevator." (29)

You have a good understanding of the story and of the topic. You need to explain your ideas more clearly; also, discuss all required topics.

**Content:**

- Clearly identifies and describes the 3 stages of the monomyth as they are presented in the essay: 4/5
- Provides specific, accurate and relevant evidence and examples from the text to support the description of the 3 stages and answer the following questions: 11/15
  1. What is the hero's starting point and end point in the journey that he takes?
  2. How does this remind you of journeys taken by other characters in literature?
  3. Does the protagonist complete his journey or quest? Why or why not?
  4. Does a benevolent guide assist the protagonist on his journey?
  5. What significance do the settings or situations convey?
- Clearly and accurately describes the hero's epiphany or gift: 4.5/5
  1. Discusses its relevance to today's world
  2. Provides specific, accurate, and relevant evidence from the text.
- Style (properly structured, spelling, grammar, punctuation, diction): 7/10

**Total: 26.5/35**

*Works Cited*

D'Angelo, Paul. "The Step Not Taken." *The Globe and Mail*. 3 April 1995: A12. Found in *English4U-B Lesson 3*. Canada: The Ontario Educational Communications Authority, 2008.

Mustafa, Naheed. "My Body Is My Own Business." *The Globe and Mail*. 29 June 1993: A26. Found in *English ENG4U-B Lesson 3*. Canada: The Ontario Educational Communications Authority, 2008.

Pigott, Catherine. "Chicken-Hips." *The Globe and Mail*. 20 March 1990: A14. Found in *English ENG4U-B Lesson 3*. Canada: The Ontario Educational Communications Authority, 2008.

Royal Canadian Geographical Society. "Sheila Watt-Cloutier: Citation of a Lifetime Achievement, 2006." *Canadian Geographic*. Canada: 2006. Found in *English ENG4U-B Lesson 3*. Canada: The Ontario Educational Communications Authority, 2008.