

Welcome to English Language 20-2



Module 4

CANADIAN CATALOGUING IN PUBLICATION DATA

English Language Arts 20-2
Instruction Workbook 8
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<http://www.adlc.ca>

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English Language Arts 20-2

ADLC

Alberta Distance
Learning Centre

Module 4 Instruction Workbook 8

The Distance from Here

Module 1

Module 2

Module 3

Module 4

Instructions for Submitting Instruction Workbooks

1. Submit Instruction Workbooks **regularly** for assessment.
2. Submit only one Instruction Workbook at a time. This allows your marker to provide helpful comments that you can apply to subsequent course work and exams (if applicable).
3. **Check the following** before submitting each Instruction Workbook:
 - Are all assignments complete? Use the Assignment List near the back of the workbook to record your progress as you finish each assignment.
 - Have you edited your work to ensure accuracy of information and details?
 - Have you proofread your work to ensure correct grammar, spelling, and punctuation?
 - Did you complete the Instruction Workbook back cover and attach the correct label?

Postal Mail

Determine sufficient postage by having the envelope weighed at a post office. (Envelopes less than two centimetres thick receive the most economical rate.)

Online Submissions

If you intend to submit your workbook electronically, please submit your assignments in the appropriate dropboxes in Moodle and indicate on the back cover of this workbook that you have done so.

Word-processed Submissions

If you intend to attach word-processed pages, use 12 pt. Times New Roman font and double space. Please staple the pages into the workbook where the assignment would have been written. Do not attach them at the end of the workbook. Ensure your name appears on each attached page.

Quick Response (QR) Codes

Throughout the Instruction Workbooks, QR codes allow you to visit related websites and tutorials using a mobile device if you wish.



Tutorials

Throughout the Instruction Workbooks, you will be instructed to view tutorials on the online course. To access your course is easy!

1. Go to adlc.ca and click on the login link at the top of the page.
2. You will be taken to the login page. Select the SIS tab.
3. Enter the username and password you received in your registration e-mail. Contact your lead teacher if you have lost this e-mail.
4. Select English 20-2 from the list of courses on your Dashboard.
5. Go to the Course Introduction for access to the Online Course Tools.

English Language Arts 20-2

Module 4, Instruction Workbook 8

Advice

Your success in this course is determined by your proficiency in the assignments of each workbook. Your responses to assignments indicate the extent of your attainment of outcomes established by Alberta Education.

- Before responding to the assignments, read all relevant directions in the course materials, including the appropriate Instruction Workbook, textbooks, and other resources.
- When you encounter difficulties, reread the directions and review assignment exemplars provided in the Instruction Workbook.
- If you require further clarification, contact your Alberta Distance Learning Centre teacher for assistance by phone, e-mail, video-conference, or instant message.

What is Plagiarism?

Plagiarism is presenting someone else's ideas as one's own. Plagiarism occurs when information is inserted into an assignment without proper credit to the person who wrote it. Students who plagiarize might use phrases, sentences, paragraphs, or writings of others without proper citation, or they might state as their own some ideas or theories that others have created.

Students plagiarize for various reasons. Sometimes students plagiarize because they do not know how to give credit properly. Stress is also a common reason. Students may struggle with assignments, feeling the pressure to succeed. Many students are challenged by busy schedules, as they juggle among commitments to family, friends, work, sports, and other extracurricular activities. Academic integrity, a strong work ethic, and time management skills help students succeed.

Plagiarism is a criminal offence under copyright laws.

Regardless of the reason for it, plagiarism carries serious consequences. Students caught plagiarizing may receive a mark of zero on the assignment or they may be removed from the course.

How Do I Avoid Plagiarism?

- Manage your time effectively. Your teacher can help you set a schedule that will help you meet your individual goals for the course.
- Acknowledge your sources. Use the techniques provided in the course to help you collect information appropriately, including bibliography and in-text notation or footnotes.

Ask for help early!

Avoid plagiarism by acknowledging all sources you use. Contact your teacher if you are uncertain of how to document sources.

Although you are encouraged to work collaboratively and discuss various aspects of this course with others, **all submitted work must be your own.**

Our Pledge to Students

Alberta Distance Learning Centre is committed to helping students achieve their educational goals. We look forward to assisting students who are sincere in their desire to learn. Students may contact their course teacher(s) by phone, e-mail, fax, postal mail, or in person at an Alberta Distance Learning Centre office. Methods of communication such as SMS, videoconference, digital conference (Skype or FaceTime), or instant messaging must be discussed with teachers independently.

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Essential Information

Each Instruction Workbook contains both instructions and the space you need to submit your assignments. Complete each task in order, reading and following instructions carefully. When you have completed the entire workbook, submit it for assessment.

English 20-2 has eight Instruction Workbooks in four modules. This course is worth five Alberta high school credits and should take you approximately 125 hours to complete. Contact your teacher to assist you to set a timeline to suit your goals for course completion.

Self-Assessments occur throughout the course to help you review and to reinforce important course content. They are open book, which means you can use your course materials to help you answer the questions.

This course has two exams. Both require supervision. Contact your teacher to make arrangements to write these exams when you are ready to do so.

The Instruction Workbooks and exams are weighted as follows:

Instruction Workbook	Genres	Duration (weeks)	Weighting
Module 1: My Voice			
Instruction Workbook 1	Essays and Non-Fiction	1	3%
Instruction Workbook 2	Visuals and Poetry	2	5%
Module 2: Truth Uncovered			
Instruction Workbook 3	Visuals, Short Stories, and Poetry	2	7%
Instruction Workbook 4	Visuals and Non-Fiction	2	10%
Exam One (supervised)	Summative Assessment	2 hours	15%
Module 3: My Place in the World			
Instruction Workbook 5	Graphic Novel	2.5	5%
Instruction Workbook 6	Novel	2.5	10%
Module 4: The Distance from Here			
Instruction Workbook 7	Short Stories and Business Writing	2	10%
Instruction Workbook 8	Drama and Film Study	2	10%
Exam Two (supervised)	Summative Assessment	2.5 hours	25%
TOTAL		16 weeks	100%

Note: Exam 1 is a summative assessment of your work in Instruction Workbooks 1 to 4. **Exam 2** is a summative assessment of your work in Instruction Workbooks 5 to 8. Should you score less than 40% on either of these exams, you will be required to write an appeal exam. Should you score less than 40% on your appeal exam, the original exam mark will count as your mark for the half of the course assessed by that exam.

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Storytelling and Oral Histories

Telling Tales

Humans seem to have always told stories! Stories of Greek mythology about various characters of Greek civilization date back 2100 years. Other stories are even older than that! Storytelling has existed since the first human used it to teach others about staying alive, about finding food, and about not becoming food!

Before the invention of written language, people used oral histories, stories of creation, and survival information to pass on new skills, strategies, customs, beliefs, and personal history. Communicating through storytelling from generation to generation brought our civilization where it is today!

A First Nations grandfather ('Kimosôm' is grandfather in Cree, one of many First Nation languages) preserves family history by telling stories of ceremony, language, hunting, trapping, and fishing to his son or daughter and grandchildren, who transfer it to their children. This oral tradition has been a practice of First Nations and other Aboriginal cultures in all places for hundreds, even thousands, of years. Think of similar information or skills passed through your own family. What stories and events of your great-grandparents, uncles, aunts, or parents might you share with your children?

Instagram, Flickr, or Rando are useful online tools for storytelling.

When an online story is said to go "viral", it has received a huge increase in worldwide viewing. Online material can go viral for an hour, a day, or several weeks at a time.



Perhaps someone in your family has told stories about funny or embarrassing moments you have had! You may regret this sometimes, but these stories endure and are a part of your own personal oral history!

Storytelling methods have evolved from the oral tradition to books, novels, blogs, comments, status updates, tweets, photos, and discussion postings. Online, an average person can have the same size of audience for any creative endeavour as a professional author has!



Time to Read

Read the following selections:

- "Grandma Weaver's Last Arrow" by Rosemary M. Huggins (short story), *Between the Lines* 11, [page 226](#)
- Mini-tutorial in **Creative Writing** in your **Online Course Tools** or **Course Resource book**
- **View** your course's online content to see videos of storytelling examples, such as Diane Ferlatte (<http://bit.ly/1RWICEC>).

8.1 Storytelling

Assignment Instructions

Family stories or oral histories serve often as entertainment or education about important information, values, beliefs, or morals. Others involve major trials or successes faced by older relatives; some are cultural legends or myths about certain ways of life.

1. Consider telling a story based on **one** of the following options:
 - a. Family history or knowledge passed from multiple generations
 - b. A story retold in your family for entertainment, information, values, beliefs or morals.
 - c. A personal experience you want to share with future generations.
2. **Develop a plan** with detailed notes about the story or traditional knowledge you choose to share (use the following pages).
3. **Present** your story or personal traditional history in one of the following formats. Attach your finished work to the workbook or upload it to the dropbox:
 - A composition of several paragraphs
 - A digital story (see Extra Help for resources)
 - A storybook of text and visuals
 - A digital comic submitted as a '.pdf' file, print copy, screenshot or URL
 - An oral presentation to your teacher over the phone
 - A voice recording submitted on USB, or by e-mail, or dropbox
 - A URL for a podcast or digital audio recording (by dropbox)
 - A graphic (visual) story with brief narration of chosen images (see Extra Help for resources)
4. Complete a **self-reflection** about your experience with this assignment by responding to **one** of the questions below.
 - How does your culture influence your “story” as it unfolds daily?
 - How are your culture and your personal experiences significant to you? How do these influence your identity?
 - How do you share your culture and personal experiences with others?
 - What is the most significant information you learned about life and living from this particular story?

Submit your polished work in this workbook or in the **8.1 Storytelling** dropbox.



Assessment: Review the rubric on [page 7](#) to see how your work will be assessed.

EXTRA HELP

1. **View Leanne's 8.1 Storytelling** assignment in the [Appendix](#) on [page 55](#).



2. **Listen** to “**Leanne's First Story for 8.1**” and “**Leanne's Second Story for 8.1**” on the [Online Course Tools](#) in the multimedia section.

3. **Consider** the following resources for completing your assignment presentation:



Written: Storylane (www.storylane.com), Blogger (www.blogger.com), Wordpress (www.wordpress.com), Storybird (www.storybird.com), or Picture Book Maker (<http://www.culturestreet.org.uk/activities/picturebookmaker/>)

Digital Comic: Pixton (www.pixton.com)

Written or voice narrated visual story: Rewindy (www.rewindy.com), Jux (www.jux.com), Memolane (www.memolane.com), Tumblr (www.tumblr.com), Screenr (www.screenr.com)

Audio recording or podcast: Vocaroo (www.vocaroo.com/), Spreaker (www.spreaker.com)



EXTRA CHALLENGE

Complete all steps in the regular assignment **plus one** additional option from those listed below. When additional work is well done, your mark will increase!

- **Re-tell an additional story** as a second presentation (Review the presentation options in [Extra Help](#).) Include details or effects that make it funny, scary, or suspenseful.
- **Record** someone in your family or circle of friends telling a popular story, or make a recording of that person and you telling the story together through a conversation or other means.

In your plan, describe the speaker you record if it is not yourself. Who is it? How is this person significant to you and to this story?









ELA 20-2: Module 4

Student Work

[illegible]

8.1 Storytelling Assessment

Value	
 Excellent	<input type="checkbox"/> Your plan includes <i>significant</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>engaging</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>perceptively</i> . <input type="checkbox"/> You use <i>precise words, structures, and techniques</i> to engage your audience.
 Proficient	<input type="checkbox"/> Your plan includes <i>detailed</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>interesting</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>meaningfully</i> . <input type="checkbox"/> You use <i>effective words, structures, and techniques</i> to engage your audience.
 Satisfactory	<input type="checkbox"/> Your plan includes <i>sufficient</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>appropriate</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>straightforwardly</i> . <input type="checkbox"/> You use <i>ordinary words, structures, and techniques</i> to engage your audience.
 Limited	<input type="checkbox"/> Your plan includes <i>irrelevant or insufficient</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>incomplete or confusing</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>inadequately</i> . <input type="checkbox"/> You use <i>ineffective words, structures, and techniques</i> to engage your audience.
 Resubmission Needed	Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvement and resubmission of your work.
TOTAL: /20 = %	
 Assessment	<div style="border: 1px solid black; padding: 5px; min-height: 100px;"> Areas of strength: Might I suggest . . . </div>

8.2 Poetry Quiz

Time to Read

Read the following pieces of literature to review concepts on poetry before attempting the graded quiz on the next page.

- **Read** “Shamaya” on [page 310](#), *Between the Lines* 11
- **Read** “Relics” on [page 21](#), *Between the Lines* 11
- **View** “[Figuring Out Figurative Language](#)” tutorial in your [Online Course Tools](#) or [Course Resource Book](#)
- **View** the “[Reading Poetry](#)” tutorial in your [Online Course Tools](#) or [Course Resource Book](#)



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8.2 Poetry Quiz

Complete the following questions after reading the poem “Shamaya” (*Between the Lines 11*, page 310)

“Shamaya” reflects on the importance of the hunt which is part of the Inuit culture, and symbolizes the transition from boyhood to manhood. It is a song of celebration.

Part I. Short Answer

Meaning in this poem is subtle and understated. Explain the significance of the underlined words in the following lines. You should refer back to the poem to look at the context of the lines.

- /3 marks** 1. “The hunt that each boy has to face/ The hunt of joy or strife . . .”

- /3 marks** 2. When forty years before he’s lost himself/ In this same myth . . .”

- /3 marks** 3. “So when you know your need’s too great/ You should put out the fire/ And journey on . . .”

- /3 marks** 4. What is the poet suggesting about “coming of age”?

Complete the following questions after reading the poem “Relics” (*Between the Lines* 11, [page 21](#)).

A relic is something that is from a past time, place, or culture. In this poem, whose author is of West Coast Salish heritage, consider how the term “relic” applies to the subject of the poem.

There is a strong contrast between the description of the canoe as it was built by his grandfather compared to **how it is displayed** in the museum. **Choose three** of the most vivid words or phrases used to describe each state and briefly explain their significance.

/3 marks

5. Words or phrases to describe the canoe as it was built:

/3 marks

6. Words or phrases to describe the canoe as it is displayed:

/5 marks

7. According to the poet, is there dignity in showcasing something extraordinary rather than letting it complete the life for which it was built? Use details from the poem to support your answer.

/23

Total marks

8.2 Modern Plays

Stories of the Stage

Modern plays have much in common with other texts: they can be entertaining, informative, political, emotional, comedic, or controversial. However, their structure sets them apart from other texts: plays are written specifically to be viewed and heard on stage, similar to TV shows written to be viewed (hence the term “screen-play”).

The difference between plays and TV is significant. Although modern plays are entertaining, they are written to be much more meaningful or symbolic. Often, TV or screenplays are written only as a rough “plan” to keep all production staff “on the same page” as they make something entertaining.

Plays are much more deliberate in their construction, and they are often quite creative as a result. Dialogue is written carefully and deliberately for effect, meaning, and power. Each gesture, costume, or change of set, lighting, and props contributes to the meaning of the play. In this section, you will learn a new set of elements of text used by a playwright to communicate the meaning or the purpose of the message.



Time to Read

There are two plays to choose from in the Drama unit, *The Boy in the Treehouse* and *Girl Who Loved Her Horses*. The texts below will help you decide which play to read and study.

1. Read the following texts in your **Online Course Tools** or **Course Resource Book**:
 - Tyrone's *Story of Aboriginal Peoples*
 - Karinn's **Modern Drama** tutorial
2. **Read** the play summaries (*The Boy in the Treehouse* and *Girl Who Loved Her Horses*) on **page 58** of the **Appendix**
3. **Read** the following in *The Boy in the Treehouse* and *Girl Who Loved Her Horses* text:
 - "Introduction" (**pages 5 to 6**)
 - the preface of **one** of these plays:
 - *The Boy in the Treehouse*: **pages 7 to 8**
 - *Girl Who Loved Her Horses*: **pages 83 to 84**
4. Based on the play summaries and the prefaces you have read, select which of the two plays you will read in its **entirety**. You should read the play now before moving on to the next assignment. Use a "What? So What? Now What?" chart to keep track of significant information.



You can also **listen** to brief introductions of each play, located in your **online course tools**.



Student Work

- How do you relate personally to ideas in this text, or how has this text affected you?
- What memories or experiences did this text trigger?
- How did the text relate to the experiences of people you know?
- What connection did you see between this text with other texts you have read or viewed?

[illegible]

Explore the relevance of the text to society around us or to the world.

-
- This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

8.3 Play Assignment

Assignment Instructions

Now that you have **completely** read your play, choose from the two options below to demonstrate your understanding of the text.

1. **Choice One:** Use the **Tweet Chart** to form a carefully worded “**Tweet**” (about 3 or 4 detailed sentences) for each scene of your chosen play. You will write your “tweets” from the point of view of one character. You may exceed the 140 characters of a typical Twitter “tweet”.
2. **Choice Two: Write** a blog post detailing the full resolution or ending for your chosen play. Explain what happens to the main character, how he or she changed, and what he or she learned by the end of the play. Provide specific details from the play to support your resolution.

Submit your polished work in this workbook or in the **8.3 Play Assignment Dropbox**.



Assessment: Review the rubric on [page 21](#) to see how your work will be assessed.

EXTRA HELP

1. **Read** more about playwright Drew Hayden Taylor on his website at <http://www.drewhaydentaylor.com/>
2. **View Lola’s 8.3 Play Assignment** for the play *Heat Lightning* (*Between the Lines* 11, [page 127](#)) in the [Appendix](#) on [page 59](#).



8.3 Play Assignment: Scene Tweets or Blog Post

Use the space below to plan your blog post, or “Tweets” with significant information about the play. *The Boy in the Treehouse* has nine scenes and *Girl Who Loved Her Horses* has eleven scenes.

8.3 Play Assignment: Scene Tweets



Tweet important information from your protagonist's point of view. Consider significant events, character development, and what you know about play techniques and elements of story and plot (conflict, rising action, resolution, etc.)

Scene 1	@CharacterPOV Tweeted...
Scene 2	
Scene 3	
Scene 4	
Scene 5	

8.3 Play Assignment: Scene Tweets (continued)

Scene 6	
Scene 7	
Scene 8	
Scene 9	
Scene 10 <i>Girl Who Loved Her Horses</i>	
Scene 11 <i>Girl Who Loved Her Horses</i>	

Student Work

[illegible]

8.3 Play Assessment

Value	Tweets or Blog Post
 Excellent	<input type="checkbox"/> You present an <i>insightful</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>deliberately chosen</i> details. <input type="checkbox"/> Your text is organized <i>skillfully</i> for a unifying effect . <input type="checkbox"/> You write with the <i>distinct</i> voice of the main character.
 Proficient	<input type="checkbox"/> You present a <i>thoughtful</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>relevant</i> details. <input type="checkbox"/> Your text is organized <i>capably</i> for a unifying effect . <input type="checkbox"/> You write with a <i>convincing</i> voice of the main character.
 Satisfactory	<input type="checkbox"/> You present a <i>basic</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>sufficient</i> details. <input type="checkbox"/> Your text is organized <i>adequately</i> for a unifying effect . <input type="checkbox"/> You write with an <i>ordinary</i> voice .
 Limited	<input type="checkbox"/> You present a <i>simplistic or confused</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>insufficient or inaccurate</i> details. <input type="checkbox"/> Your text is organized <i>inadequately</i> . <input type="checkbox"/> You write with an <i>inconsistent or awkward</i> voice .
 Resubmission Needed	Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvements and resubmission of your work.
TOTAL: /20 = %	
 Assessment	Areas of strength:
	Might I suggest . . .

Stories of the Screen

Likely, you have watched suspenseful or scary movies – and have shivered for days afterwards! Scary movies have one particular “signature” camera shot that makes them frightening or suspenseful!

Imagine two characters walking down an eerie hallway. Everything is quiet and there is no other activity. In this “lull” in the action, the camera shows the surroundings of the characters or other clues indicating “No surprises here, none whatsoever . . .”

Suddenly, in the next shot, the camera focuses abruptly on something horrifying and close to the characters! Cue to spilled popcorn and screaming audience members! These particular shots, called “jump-shots”, are extremely effective in eliciting noticeably shocked reactions from an audience. However, the name is not due to people jumping out of their seats in fear.



In movies, scenes are filmed typically with specific sequences of camera shots that introduce subjects, characters, or events to the audience in logical ways. Filming the “two characters in the hallway” scene might have taken three shots:

- the *introductory* shot with two characters walking the empty, quiet hallway
- the *contents* shot introducing the scary element *before* the characters are scared by it
- the *concluding* shot with the characters aware of the scary element

This progression helps audience members follow the story in other kinds of **movies**.

Think of this organization of film shots in terms of how you organize paragraphs or essays. You develop an introduction, a body of the discussion, and a conclusion. These are similar components of film for very similar reasons!

The tutorials concerning visual imagery provide review of camera angles, composition, focus, lighting, colour, and contrast. Visit the visual elements tutorial for a refresher.

The purpose of a scary movie is to achieve suspense and shock; jump-shots are designed for this effect. A *jump-shot* skips the “contents” shot and “jumps” to the concluding shot, effectively “shocking” the audience at the same time the characters are shocked!

Other techniques, such as special camera shots, camera angles, lighting, costume, acting, and sounds manipulate audience reactions or viewing habits. These contribute to ideas, effects, and themes of all films (TV and theatre). Visual elements of film are similar to **elements of visual images**.



Time to Read

Read **Lola and Karinn's Film Study** tutorial in your **Online Course Tools** or **Course Resource book**.



8.4 Play to Film

Assignment Instructions

You are a film producer about to make a film version of the play you read by Drew Hayden Taylor. There are many things to consider when adapting a play, which is written for the stage, to the big screen.

1. **Create** a bulletin board with images and notes to answer all of the following production questions. Each question below should be answered with a visual image and a brief written explanation.
 - a. Who is your targeted audience for the film?
 - b. On what theme in the play will you focus in the film?
 - c. What symbols, actions, or objects will you use to develop the theme?
 - d. What sets will you use (inside/outside)? Where will you locate the action?
 - e. What style or genre will suit this film?
 - f. Who will you cast in the lead roles? Why would they do well with those roles?
 - g. What significant songs or music will you use for the soundtrack? Why?
2. **Create** your assignment using **one** of these options:
 - Google Slides
 - Powerpoint
 - a “pinning” site like Pinterest
 - Magazine clippings and paper (see enclosed)
3. **View Extra Help** to see **Lola’s 8.4 Play to Film** exemplar.

Submit your polished work in this workbook or to the **8.4 Play to Film** dropbox.



Assessment: Review the rubric on [page 29](#) to see how your work will be assessed.

EXTRA HELP

View Lola's 8.3 Play to Film assignment in the [Appendix](#) on [page 62](#).

8.4 Play to Film: Plan

8.4 Play to Film: Plan

Who is your targeted audience for the film? Draw or paste visuals here. Write a brief explanation of why you chose these elements for all your choices. Add pages if you need more room.

On what theme in the play will you focus on in the film? Draw or paste visuals here. Write a brief explanation of why you chose these elements for all your choices. Add pages if you need more room.

8.4 Play to Film: Plan (continued)

What symbols, actions, or objects will you use to develop the theme? Draw or paste visuals here. Write a brief explanation of why you chose these elements for all your choices. Add pages if you need more room.

What sets will you use (inside/outside)? Where will you locate the action? Draw or paste visuals here. Write a brief explanation of why you chose these elements for all your choices. Add pages if you need more room.

8.4 Play to Film: Plan (continued)







What style or genre will suit your created film? Draw or paste visuals here. Write a brief explanation of why you chose these elements for all your choices. Add pages if you need more room.

Who will you cast in the lead roles? Draw or paste visual images to describe your chosen actors/actresses, and explain the reasoning behind your choices (why would these particular choices be ideal for the role?).

8.4 Play to Film: Plan (continued)

What significant songs or music will you use for the soundtrack? Describe your chosen music tracks and explain the reasoning behind your choices (why would these particular songs or musical scores be ideal for your film. What parts of the film will you designate each track for?)

8.4 Play to Film Assessment

Value	
 Excellent	<input type="checkbox"/> You provide <i>significant</i> information about film production in your plan . <input type="checkbox"/> You demonstrate an <i>insightful</i> understanding of how film elements influence audience. <input type="checkbox"/> You illustrate <i>impressive</i> creativity and consideration of film elements in your film planning project.
 Proficient	<input type="checkbox"/> You provide <i>detailed</i> information about film production in your plan . <input type="checkbox"/> You demonstrate a <i>thoughtful</i> understanding of how film elements influence audience. <input type="checkbox"/> You illustrate <i>substantial</i> creativity and consideration of film elements in your film planning project.
 Satisfactory	<input type="checkbox"/> You provide <i>basic</i> information about film production in your plan . <input type="checkbox"/> You demonstrate an <i>adequate</i> understanding of how film elements influence audience. <input type="checkbox"/> You illustrate reasonable creativity and consideration of film elements in your film planning project.
 Limited	<input type="checkbox"/> You provide <i>undeveloped</i> information about film production in your plan . <input type="checkbox"/> You demonstrate a <i>confused or incomplete</i> understanding of how film elements influence audience. <input type="checkbox"/> You illustrate <i>little</i> creativity and consideration of film elements in your film planning project.
 Resubmission Needed	Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvement and resubmission of your work.
TOTAL: /30 = %	
 Assessment	<div style="border: 1px solid black; padding: 5px;"> Areas of strength: </div> <div style="border: 1px solid black; padding: 5px;"> Might I suggest . . . </div>

8.45 Similarities and Differences in Plays and Film

Self-Assessment Instructions

1. **Review** elements and structure of plays and film in your **Online Course Tools** or **Course Resource Book**.
2. Consider carefully the following questions and write the letter of the most appropriate choice in the space provided.



Self-Assessment: Check your answers with those in the key on page 66 in the **Appendix**.

- Review areas of difficulty by checking your answers with the key.
- Revisit course resources to clarify your knowledge of difficult concepts.
- Contact your teacher if you have questions or need further clarification before moving to the next lesson.



8.45 Self-Assessment Quiz: Similarities and Differences in Plays and Film

- _____ 1. A “frame” used in a film is
- A. A metal square
 - B. The borders of a projected camera shot
 - C. A film running about 90 minutes
 - D. An angle used to shoot footage
- _____ 2. What medium do plays use for production?
- A. Movie
 - B. Novel
 - C. Television
 - D. Stage
- _____ 3. The camera shot that shows the spatial relationship of characters onscreen either as full figures or from the waist-up is a
- A. Long shot
 - B. Close-up shot
 - C. Medium shot
 - D. Bird’s eye view angle
- _____ 4. What is a key difference in how content of a play is presented to audiences and how content of a film is presented?
- A. Plays are divided into scenes and acts to show progression.
 - B. Plays are more formal in form and structure than films.
 - C. Audiences of plays are far different than those of a film.
 - D. Actors speak differently in plays than they do in film.
- _____ 5. For what purpose are long or extreme-long camera shots usually used in film?
- A. To show a miniature shot of a set
 - B. To give viewers the feeling they are flying
 - C. To introduce the location or setting of a film
 - D. To make viewers think the subject is being watched secretly
- _____ 6. What is the most important element to both drama and film?
- A. Theme or underlying idea of the production
 - B. Frames of events and the action
 - C. Audience
 - D. Genre

8.45 Self-Assessment Quiz: Similarities and Differences in Plays and Film (continued)

- _____ 7. The purpose of a play is
- A. To enact a story on stage for a live audience
 - B. To introduce characters or conflict
 - C. To give performers a chance to act
 - D. To enact a TV screenplay
- _____ 8. Which camera shot emphasizes emotions or intimate moments of characters?
- A. Over-the-shoulder shots
 - B. Medium shots
 - C. Close-up shots
 - D. Canted angles
- _____ 9. What term refers to how action or content of a play or film is provided?
- A. Action-packed
 - B. Plot
 - C. Rising action
 - D. Climax
- _____ 10. Which element usually forms the substance of most plays and films?
- A. Actors
 - B. Props
 - C. Setting
 - D. Dialogue
- _____ 11. The effect on audiences of using a canted or tilted camera angle to film a shot is
- A. To produce unease and the impression that something is wrong
 - B. To emphasize the actors' personalities further
 - C. To calm and relax viewers
 - D. To intrigue the audience

8.45 Self-Assessment Quiz: Similarities and Differences in Plays and Film (continued)

- _____ 12. Lighting of sets and stages is primarily used to
- A. Show the audience where the actors are standing
 - B. Shed light on the subject of the production
 - C. Create or contribute to the mood or atmosphere of the scene
 - D. Identify the protagonist or antagonist in the production
- _____ 13. Which of the following elements can be used to suggest the visual effect of height and a menacing or imposing appearance?
- A. Low angle shots
 - B. Long range camera shots
 - C. Lighting
 - D. Both A and C
- _____ 14. Which of the following are examples of *Point of View* shots?
- A. Over the shoulder camera shots
 - B. POV camera shots
 - C. Eye-level shots
 - D. All the above
15. List at least **four** elements of film that are shared with live drama to achieve the same effects or purposes.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on its right side, suggesting it's resting on a surface.

Active or Passive: Which Is Better for a Film Study?

Viewing Your Film

Consider what you have learned about active and passive viewing of visual media. Viewing film closely can be tricky, considering that films are produced to be highly entertaining and engaging.

Understanding the film through analysis of elements that communicate theme is important and will be valuable when you are writing the personal response in Exam Two.

Consider the following when you begin viewing the film:



- Understand the plot and identify the initial incident, the conflict, rising action, climax, and resolution.
- Collect a detailed list of character traits for the protagonist of the film and notice any changes during the film.
- View your film more than one time. Details you did not notice the first time might become apparent the second time when you already know the plot.
- While viewing the film both times, use a close-reading chart or a notepad to write observations or questions about the storyline and film elements used. This will keep you actively engaged in the viewing process.
- Do not expect to notice all the details of film elements used! Test yourself to see if you are identifying some elements correctly.



Time to Read

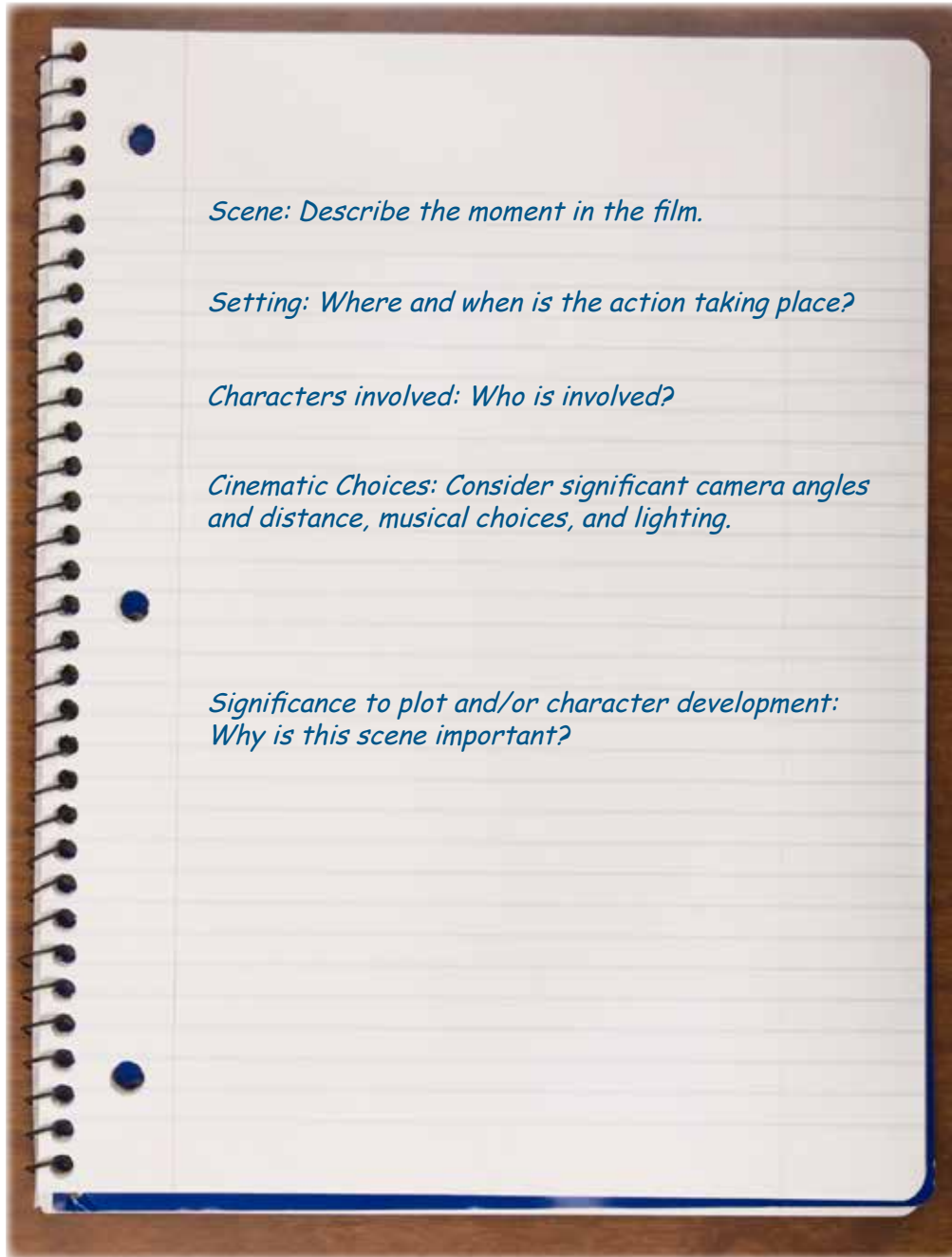
- **Read** the following texts in *Communicate!*
 - “Communication in the Business Setting”, pages 187 to 193
 - “E-Mail”, pages 198 to 199
- **Choose** a film from the list below and view it, using viewing strategies.
 - *It’s Kind of a Funny Story*
 - *Finding Forrester*
 - *Catch Me If You Can*
 - *The Help*
 - *October Sky*
 - *The Invisible*
 - *Brokedown Palace*
 - *Rango*



Viewing Journal

For each **scene**, answer the following questions on loose leaf paper. Your initial notes will be in rough draft form and will not be submitted for marks. You will use the information you collect on these notes for the assignments in your film study. Organize your notes with these headings:

scene: for the purpose of this film study, whenever the set changes, consider it a scene change



Now, watch the film for a second time.

8.5 Rave Reviews

Assignment Instructions

After viewing your chosen film, consider which elements were well applied, ineffective, or poorly applied. You will first **review** the film, supporting your opinions with specific evidence, and then you will **write an e-mail** to the director.

1. **Choose one** of the following formats for your review:

- an editorial letter for the entertainment section of a newspaper
- a blog entry
- an oral presentation

2. **Organize** your review into four or more paragraphs:

- Express your thesis, or main idea, indicating your general impression of the film in an **introductory** sentence.
- Plan and write a minimum of two **body paragraphs** that:
 - support your thesis
 - have main topics of discussion and explanations of the topic
 - Contain specific supporting details from the film (include specific observations about film elements, plot, dialogue, character development, and conflict that contribute to the theme or production of the film).
- Summarize your opinion of the film in a **concluding** sentence.

3. **Write an e-mail** to the **director** of your chosen film about **one** of the following topics.

- Describe a scene you would add to or delete from the film to improve it. Explain why adding or deleting this scene is a good idea. How would your change of scene affect the audience?
- Consider the possibility of a sequel to this film. Suggest some ideas towards a sequel for this film or provide reasons that no sequel is desirable.

Remember to use a respectful tone if you want the director to read your message. Suggest improvements by using words that do not offend your reader.

Submit your polished work in this workbook or to the **8.5 Rave Reviews** dropbox.



Assessment: Review the rubric on [page 43](#) to see how your work will be assessed.

EXTRA HELP

1. **View Akio's 8.5 Rave Review** assignment and assessment in the [Appendix](#) on page 67.



Remember to be concise when forming your thesis; this will make writing your review easier. As well, consider how you will defend complicated or straightforward opinions in your body paragraphs.

8.5 Rave Reviews: Planning

Plan your response in the space below.

My movie: _____

My thesis: _____

Planning

Student Work

[illegible]







8.5 Rave Reviews: My Review (continued)

[illegible]

Student Work

[illegible]

8.5 Rave Reviews Assessment

Value	Review	E-mail
 Excellent	<input type="checkbox"/> You provide a <i>thorough</i> analysis of the film with precise details to support your opinion. <input type="checkbox"/> You demonstrate <i>precise</i> awareness of audience . <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>confidently</i> .	<input type="checkbox"/> You provide <i>significant</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate a <i>confident, respectful</i> tone in your e-mail. <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>confidently</i> .
 Proficient	<input type="checkbox"/> You provide a <i>thoughtful</i> analysis of the film with <i>effective</i> details to support your opinion. <input type="checkbox"/> You demonstrate <i>appropriate</i> awareness of audience . <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>competently</i> .	<input type="checkbox"/> You provide <i>relevant</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate an <i>appropriate, respectful</i> tone in your e-mail. <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>competently</i> .
 Satisfactory	<input type="checkbox"/> You provide a <i>defensible</i> analysis of the film with <i>adequate</i> details to support your opinion. <input type="checkbox"/> You demonstrate <i>general</i> awareness of audience . <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>adequately</i> .	<input type="checkbox"/> You provide <i>adequate</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate a <i>straightforward, respectful</i> tone in your e-mail. <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>adequately</i> .
 Limited	<input type="checkbox"/> You provide an <i>incomplete</i> analysis of the film with <i>insufficient or irrelevant</i> details to support your opinion. <input type="checkbox"/> You demonstrate <i>little</i> awareness of audience . <input type="checkbox"/> Your writing shows a <i>range of errors</i> in sentence structure, grammar, and mechanics .	<input type="checkbox"/> You provide <i>incomplete or irrelevant</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate an <i>inappropriate</i> tone in your e-mail. <input type="checkbox"/> Your writing shows a <i>range of errors</i> in sentence structure, grammar, and mechanics .
 Resubmission Needed	Your response here does not meet the expectations for the assignment. Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /20 = %	/10	/10
 Assessment	Areas of strength:	
	Might I suggest . . .	

8.6 Essential Question

Essential Questions Review

A question is essential when it . . .

- causes genuine and relevant inquiry into complex ideas
- provokes deep thought, lively discussion, sustained inquiry, a new understanding, and more questions
- requires you to consider alternatives, weigh evidence, support your ideas, and justify your answers
- stimulates vital, on-going rethinking of complex ideas, assumptions, and prior lessons
- sparks meaningful connections with prior learning and personal experiences
- recurs naturally, offering opportunities for transfer to other situations and subjects



Time to Read

Review the following selections before proceeding to the assignment:

- **Answering Essential Questions** tutorial in your **Online Course Tools** or **Course Resource book**
- **One** or **two** of the following texts to provoke your thinking on a chosen question:
 - Your chosen film
 - **Responsibilities of Digital Citizenship** tutorial from your **Online Course Tools** or **Course Resource book**



8.6 Essential Question Blog

Assignment Instructions

Respond to one of the following essential questions in a blog (minimum 500 words) that explores and reflects on the question. You should also include **two** sources of media that support your ideas (e.g. an article, a website, a video). You must cite your sources and include a one to two sentence explanation of how each source is relevant.

1. **What are the 'blind spots' in my everyday communication situations? Various kinds of communication influence what you say, hear, read, or write.**

- How do you use various types of communication to share knowledge or a message effectively, clearly, and respectfully?
- What kind of information is best shared with a specific type of technology?
- Where do communication problems arise at work, school, or home with all the methods you can use to connect?
- How can you ensure you are communicating effectively with the way you choose to connect with others?
- How can messages be inappropriate or ineffective?
- What does an appropriate or inappropriate message look like in the various modes of communication you can use?

2. **How can communication contribute to the inclusion or exclusion of individuals in a communication situation?**

- What verbal or non-verbal communication produces a sense of inclusion or exclusion at school, work, or your personal life?
- What interpersonal verbal or non-verbal methods of communication can be used for problem-solving?



Submit your polished work in this workbook or to the **8.6 Essential Question** dropbox.



Assessment: Review the rubric on [page 48](#) to see how your work will be assessed.

EXTRA HELP

1. A **blog** is short for **weblog**, a type of online writing that can be about any topic and use any format. It can be a diary, a critical review of a film, book, or a video game. It can be a piece of writing to complain or to praise. You may think of a cultural reference that relates to your essential question and use *that* (pop culture, music reference, literature reference . . .) to help explain your point of view. The content is your choice, but remember to write for a high school audience (students, teachers, administrators).
2. Review Hassan's 8.6 Essential Question Blog in the [Appendix](#) on [page 71](#).

EXTRA CHALLENGE

Are you intrigued by both essential questions? Write and submit a blog response for each question!









8.6 Essential Question Blog

Write your blog here, listing any media you would like to include with your response.

[illegible]

8.6 Essential Question Assessment

Value	Ideas	Impressions
 Excellent	<input type="checkbox"/> Your discussion of the essential question is <i>insightful</i> and <i>discerning</i> . <input type="checkbox"/> You provide <i>precise support</i> that <i>aptly reinforces</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>distinct voice</i> . <input type="checkbox"/> Your stylistic choices are <i>precise</i> . <input type="checkbox"/> You <i>skilfully</i> develop a unifying effect .
 Proficient	<input type="checkbox"/> Your discussion of the essential question is <i>purposeful</i> and <i>considered</i> . <input type="checkbox"/> You provide <i>specific support</i> that <i>strengthens</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>convincing voice</i> . <input type="checkbox"/> Your stylistic choices are <i>specific</i> . <input type="checkbox"/> You <i>capably</i> develop a unifying effect .
 Satisfactory	<input type="checkbox"/> Your discussion of the essential question is <i>generalized</i> but <i>relevant</i> . <input type="checkbox"/> You provide <i>adequate support</i> that <i>clarifies</i> your ideas and impressions.	<input type="checkbox"/> You create an <i>ordinary voice</i> . <input type="checkbox"/> Your stylistic choices are <i>adequate</i> . <input type="checkbox"/> You <i>adequately</i> develop a unifying effect .
 Limited	<input type="checkbox"/> Your discussion of the essential question is <i>vague</i> and/or <i>superficial</i> . <input type="checkbox"/> You provide <i>imprecise</i> and/or <i>irrelevant support</i> for your ideas and impressions.	<input type="checkbox"/> You creat an <i>inconsistent voice</i> . <input type="checkbox"/> Your stylistic choices are <i>imprecise</i> . <input type="checkbox"/> You <i>fail to</i> develop a unifying effect.
 Resubmission Needed	Your response does not meet the expectations for the assignment. Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: /15 = %	/10	/5
 Assessment	Areas of strength:	
	Might I suggest . . .	

8.7 Course Exit Interview

Assignment Instructions

In this last assignment, you are expected to speak with your teacher about your experience with course work (instruction, assignments, samples, etc.) **before** taking your final exam. You will receive full marks for this quick chat!

Before phoning your teacher:

Review work in your last three assessed workbooks and draft notes answering the following questions:

- a. **When did you feel most successful in the last two modules?**
- b. **What struggles did you face?**
- c. **How did you overcome those struggles?**

During the phone conversation:

Your teacher will discuss your progress and provide guidance about your last exam.

Contacting your teacher:

If you cannot contact your teacher directly, leave a voicemail or audio message with your answers to the previous questions or ask your teacher to phone you. Please follow the instructions below so your teacher can assess your work efficiently and advise you if needed.

- At the beginning of your response, state clearly your name, English 20-2, assignment name, and phone number. For example, "This is Anna Bella from English 20-2 calling with the 8.7 Exit Interview; my phone number is 780-555-5555."
- You may send this information as a digital recording from your phone or computer (using a microphone), using online tools (www.spreakr.com or www.vocaroo.com), or audio software (Audacity, RealProducer). E-mail your audio file directly to your marker with the essential information (name, course number, assignment name, and phone number).



Assessment: /10

- If you have not yet submitted an oral presentation, this interview will substitute for that oral.
- If you have submitted an oral assignment already, ten marks can be added to the submitted assignment of your choice.



Read **Strategies for Multiple-choice Exams** in your Online Course Tools or Course Resource book to prepare for Exam Two.

Make arrangements to complete Exam Two after reading the following study guide. This exam concerns all instruction in Workbooks 5 to 8. Review all concepts, tutorials, text readings, self-assessments, and assignments.

Exam Two Study Guide

This exam is based on content in Instruction Workbooks 5 to 8 of this course. It is to be completed in **2.5 hours** and is worth **25% of your course mark**.

Note: This exam requires a supervisor.

You need your *Between the Lines 11* textbook for the exam, and you are encouraged to bring a dictionary and thesaurus.

Before the exam . . .

1. **Read** the following selections from *Between the Lines 11*:

- “Let Me Tell You about the Crime I Committed” by Sallie Tisdale, page 110
- “Fear” by Anne Frank, page 4
- “My Father Had Been Drinking”, by William S. Pollack and Todd Shuster, page 337
- “Mother Teresa: An Exemplary Life”, editorial in *Edmonton Journal*, page 105

2. **Review** tutorials

- | | |
|---|---|
| • Reading Strategies 20-2 | • Listening Skills Mini-tutorial |
| • Finding and Using Good Online Information | • Persuasive Essay Tutorial |
| • Simon's Guide to Understanding Graphic Novels | • Responsibilities of Digital Citizenship |
| • Answering Essential Questions | • Film Study |
| • Understanding the Personal Response Process | • Karinn's Modern Drama |
| • Working in Groups | • Mini-Tutorial in Creative Writing |
| • Emotion Versus Fact Tutorial | • Strategies for Multiple-choice Exams |

3. **Review Glossary** terms.

Exam Two consists of three sections:

• **Part A: Multiple-choice Items (25 marks)**

Answer 25 multiple-choice items based on the content of Modules 3 and 4.

• **Part B: Personal Response (45 marks)**

Develop an outline and a four- or five-paragraph response to a question, using support from one piece of literature studied in this course (traditional novel, graphic novel, play, film, article, or short story) and support from personal experience or observation.

• **Part C: Persuasive Writing (30 marks)**

Write a letter asking a specific group to take action regarding your recommendation about a controversial issue. You present your opinion based on information provided on the exam and personal experience, explain why action must be taken, and explain the consequences of not acting on the issue.

If you have any questions, please contact your teacher.

CONGRATULATIONS!

You have completed Module 4 and Instruction Workbook 8!

Give your clever self a pat on the back, and double-check to ensure you have submitted all required assignments for this module.

Tag Space

Do you have any questions, comments, concerns, or thoughts to share about this Workbook or life in general? Leave the teacher a question, a rant, a picture, a random thought, or comment in the tag space below! Remember that if you are missing any sections of an assignment, you will be asked to resubmit the assignment in order for it to be graded.



Appendix

Targeted Course Learning Outcomes

English Language Arts (Senior High) Program Outline; 2003; Alberta Learning; Alberta, Canada

1. You will identify and consider personal, moral, ethical, and cultural perspectives, when studying literature and other texts; and you will reflect on and monitor how perspectives change as a result of interpretation and discussion.
2. You will form generalizations by integrating new information with prior knowledge.
3. You will analyze behavioural expectations of a communication situation, explain how verbal and non-verbal communication contributes to inclusion or exclusion of individuals involved in a communication situation, and use verbal and non-verbal communication that is inclusive of other individuals.
4. You will explain how selected works of literature and other print and non-print texts convey, shape, and at times, challenge individual and group values and behaviours.

8.1 Storytelling

Leanne's 8.1 Storytelling Assignment

Listen to Leanne's two oral presentations ("Leanne's First Story for 8.1" and "Leanne's Second Story for 8.1") on the **Online Course Tools**.



*I chose the extra challenge! This was a cool opportunity to explore some web tools. I used Vocaroo (www.Vocaroo.com) to record an 'Mp3' audio file of me telling my two stories. It was really easy to use! My teacher said **I can submit an assignment in either my Workbook or online dropbox**, as long as I let her know when I switch back and forth.*

8.1 Storytelling: Plan

- Grandpa taught me how to track at the young age of 6, all the way to now
- He was taught survival skills in the RCAF by the Inuit up north for Search & Rescue
- Animal tracks in dirt, snow, mud and how to identify game trails
- Taught me how to identify birds, scat, and fur
- what plants to eat, which ones not to eat (and berries/mushrooms)
- How to make a quinzee (or quincy) snow-shelter and how to light fires in the snow
- how to fish, find bait, and where to fish
- how to be quiet and stay calm in the bush
- how to distinguish the size or sex of an animal by its tracks (snow)
- how to make snares and other simple traps
- to appreciate the quiet and beauty of nature
- Asked me when I was 13 to get my rifle license so I could hunt with him and help with tracking and maybe shoot a moose, deer, or prairie chicken for the family
- Extra Challenge: Tell Grandpa's Black Bear story.... It's a good one!

8.1 Storytelling: Reflection

My question: How is your culture or your personal life experience, significant to you? How do these influence your identity?

Because you are using this as a proper noun (a name), it should be capitalized.

Use commas to separate “no matter what” as an additional thought here.

This is worded awkwardly. Consider my next comment when rewording the beginning of this sentence.







With **grandpa's** lessons I grew up knowing how to be quiet and calm in the bush **and** respectful and appreciative of nature. I have a love of the outdoors that is quite strong. My identity has been influenced because my grandpa has taught both me and my brother to be tough and brave like him, and to be good people no matter **what**, even if no one is watching. My grandpa has passed on to us that the only person we let down when we break the rules is ourselves, not anyone else. **The reason I say this is because some of my grandpa's old buddies used to give him a hard time for actually taking that problem bear and trying to use up as much of it as possible (a lot of them probably would have just left the carcass behind and carried on), but my grandpa's morals are that he does not waste what he shoots, no matter what.** I mentioned it in my story I think, but bear doesn't taste that great to a lot of people. **All of that bear WAS** used because my grandfather would not budge on his own values about hunting and being respectful of what nature provides. **That kind of conviction has affected my own identity—I want to be a good person like my grandpa.**

Is it that you want to be a good person like your grandpa, or that you want to have the same strength of conviction and moral direction that he does? Be specific.

Is there a different transitional word or phrase you can use here as you attach these benefits to your sentence? “As well as”, “plus”, “in addition...” etc.

This long sentence would be more effective as shorter sentences.

Capital letters give the impression you are shouting to emphasize your point. Instead, italicize to give the emphasis you want.

Leanne's 8.1 Storytelling Assessment	
Value	
 Excellent	<input checked="" type="checkbox"/> Your plan includes <i>significant</i> information to guide your story. <input checked="" type="checkbox"/> Your presentation spins details and ideas into an <i>engaging</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>perceptively</i> . <input type="checkbox"/> You use <i>precise words, structures, and techniques</i> to engage your audience.
 Proficient	<input type="checkbox"/> Your plan includes <i>detailed</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>interesting</i> story. <input checked="" type="checkbox"/> Your reflection explores your storytelling experience <i>meaningfully</i> . <input checked="" type="checkbox"/> You use <i>effective words, structures, and techniques</i> to engage your audience.
 Satisfactory	<input type="checkbox"/> Your plan includes <i>sufficient</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>appropriate</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>straightforwardly</i> . <input type="checkbox"/> You use <i>ordinary words, structures, and techniques</i> to engage your audience.
 Limited	<input type="checkbox"/> Your plan includes <i>irrelevant or insufficient</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>incomplete or confusing</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>inadequately</i> . <input type="checkbox"/> You use <i>ineffective words, structures, and techniques</i> to engage your audience.
 Resubmission Needed	<p>Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvement and resubmission of your work.</p>
TOTAL: 17/20 = 85%	
 Assessment	<p>Areas of strength: <i>Leanne, you are very lucky to have such a great educator (and storyteller) in your family! You re-tell this history your grandfather has constructed in a very sensitive and detailed way. I like the humour you included in the second presentation about the black bear! Whew! That would be scary!</i></p> <p>Might I suggest . . . <i>The black bear story was not as well planned as your first one (little in planning section). Brief notes of talking points, or even writing the whole story first, are great ways to avoid disorganization when recording audio tracks. Nice choice using Vocaroo by the way; that is an excellent online audio tool.</i></p>

8.3 Play Assignment

Play Summaries

The Boy in the Treehouse

Simon cannot remember much about his Ojibway mother and begins a vision quest in his half-finished tree house on the anniversary of her death. Books he has read state that a vision quest is necessary for him to connect with his mother's culture. "Only boys do it. It's part of becoming a man." His British father, who knows nothing of a vision quest, worries for Simon's safety but allows him time to work things through. Simon's quest has many distractions, such as a barbecue next door, an inquisitive TV crew, the police, and a persistent neighbourhood girl, and a few insights as well.

Girl Who Loved Her Horses

This story transitions from the present in a city to the past on a reservation and back again. Ralph recognizes a familiar drawing beneath notices on a wall, which reminds him of someone in his childhood. Danielle is a quiet Native girl who lives across the tracks in the non-status community. She remains almost invisible to those around her until she draws the horse "every human being on the planet wanted but could never have". This earns her the Native name of Girl Who Loved Her Horses. Unhappy with her home life and forced to move to the city, she is forgotten by those on the Reserve until Ralph sees the drawing. The once strong, confident, powerful, free horse is now terrifying and raging with anger.

Lola's 8.3 Play Assignment

Summary of "Heat Lightning", Lola's chosen play:

The play, "Heat Lightning", in *Between the Lines* 11 on [page 127](#) is a short one-act play about a girl who leaves a party late at night in a rainstorm and runs out of gas on the way home. She sees a car and calls to the owner whom she then notices is dragging a body from his trunk. She runs away in the rain with the murderer chasing her and makes it to a nearby bus station. At that time of night, only one person is there, a well-dressed man whom she trusts because of his concern for her safety. She tells him what has happened and is fearful of the killer showing up. Shortly after, another man, disheveled and sopping wet, enters the bus station. She assumes he is the murderer, and terrified, she avoids him, staying close to the first man, who calms her. The bus finally arrives, and the sodden man invites her to come with him. When she refuses, he gets on the bus and leaves. This is when the girl sees the first man carrying the flashlight she dropped at the murder scene and realizes she made a horrible mistake. The lights close on the scene as the first man closes in. This play is very suspenseful and uses a lot of dialogue and lighting to create sinister effects.

Lola's 8.3 Play Assignment: Scene Tweets



Tweet important information from your protagonist's point of view. Consider significant events, character development, and what you know about play techniques and elements of story and plot (conflict, rising action, resolution, etc.)

Scene 1

@CharacterPOV Tweeted...

My car's **wrecked** and there's a big storm! Trying to find help, I think I just saw a scary man dumping a body—A BODY! I dropped my flashlight trying to get away from him!

Scene 2

I made it to the bus stop! Thankfully when I got there, a really nice man rushed up right away to ask what was wrong. I told him what I'd seen outside. He's terribly kind, and dressed like a gentleman, and tried to calm me down.

Scene 3

The first man is on my side—he says I should tell the police as soon as I can, but I'm scared about it—I don't remember what the murderer looks like. The first man is very reassuring though!

Scene 4

A second man peeked in the window, nearly scaring me to death! It's him; I know it is! The first man said he will keep me safe. The second man is very talkative, and scares me, though he tries to be nice. He thinks I shouldn't be scared of the lightning, but it's the lights. The lights keep flickering—I don't want to be in the dark with him, the killer!

Scene 5

The bus has just arrived! More than anything I just want to get out of here, but the **killer** is getting aboard the empty bus. He even invited me to keep him company! But ... **the nice man** is staying here so I'm going to stay here with him instead!

Scene 6

I remembered what I saw! I have made a terrible mistake! The man—the nice man—he's the one! He had my flashlight in his pocket-- it was him all along! Oh no, the lights have gone out!

Lola, the play says the girl's car is out of gas.

To keep this simple, refer to him as the second man.

You have said both are nice in their own way—do you mean the first man here?

Lola's 8.3 Play Assignment: Blog Entry of Girl from "Heat Lightning"

Delete the unnecessary comma.

"I seen" is not grammatically correct. Consider "I saw", "I witnessed", or "I observed" instead.

Who is "him" here? Himself, or the other man? Be specific.

Here, you have given a clear idea that you understand the theme of the play—nice work!







My **fate, is** that I had a chance to escape, and I didn't take it and something terrible happened to me. I ended up staying behind because the man whom I thought was the murderer **I seen** outside, left on the bus. I should have realized that the real killer would have wanted to stay behind to take care of the girl who saw him disposing of his victim, but I was so scared that I couldn't calm down and think straight.

The real killer didn't call any attention to **him** or give any information about himself either. The second man was talkative and friendly with me, and that should have tipped me off. **Appearances aren't always what they seem.** I didn't get a chance to "change", because my poor judgment led to me being killed. **So...that sucks.**

Lola, I appreciate your writing in Girl's voice but this comment adds little to your post.

This comma joins two long sentences that would be more effective if separated.

Lola, this is a very basic response—I wonder if you could give some more specific details from the play to support your ideas about Girl's thoughts and feelings.

Lola's Play Assignment Assessment	
Value	Tweets or Blog Post
 Excellent	<input type="checkbox"/> You present an <i>insightful</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>deliberately chosen</i> details. <input type="checkbox"/> Your text is organized <i>skillfully</i> for a unifying effect . <input type="checkbox"/> You write with the <i>distinct</i> voice of the main character.
 Proficient	<input type="checkbox"/> You present a <i>thoughtful</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>relevant</i> details. <input type="checkbox"/> Your text is organized <i>capably</i> for a unifying effect . <input type="checkbox"/> You write with a <i>convincing</i> voice of the main character.
 Satisfactory	<input checked="" type="checkbox"/> You present a <i>basic</i> understanding of the poem and play. <input type="checkbox"/> Your ideas are supported with <i>sufficient</i> details. <input checked="" type="checkbox"/> Your text is organized <i>adequately</i> for a unifying effect . <input checked="" type="checkbox"/> You write with an <i>ordinary</i> voice.
 Limited	<input type="checkbox"/> You present a <i>simplistic</i> or <i>confused</i> understanding of the poem and play. <input checked="" type="checkbox"/> Your ideas are supported with <i>insufficient</i> or <i>inaccurate</i> details. <input type="checkbox"/> Your text is organized <i>inadequately</i> . <input type="checkbox"/> You write with an <i>inconsistent</i> or <i>awkward</i> voice .
 Resubmission Needed	<p>Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvements and resubmission of your work.</p>
TOTAL: 11.5/20 = 58%	
 Assessment	<p>Areas of strength: <i>Lola, you clearly understand the play and the perspective of the character. You also had a clear idea about the resolution and theme of the play. You took into consideration some of the effects the author achieved with lighting by referring to them in your tweets.</i></p> <p>Might I suggest . . . <i>Your tweets and your blog posting were overly simplified. I would have liked less summary with the tweets and more attention to details in the play. In your blog posting, you listed several ideas but mentioned little evidence from the play. Having evidence would have made your ideas more logical and expanded the response.</i></p>

PLAY TO FILM ASSIGNMENT FOR “HEAT LIGHTENING”

By Lola

THE TARGETED AUDIENCE

The targeted audience for this film would be viewers ages 16 and over because it is very suspenseful. It would not be suitable for younger viewers than that.



THEME

The theme I would be focusing on in the film would be that appearances can be deceiving.



SYMBOLS, ACTIONS, OR OBJECTS

A key object in the play that should be present in the film is lightening. It is important because it creates the tension. The flashlight symbolizes the girl's mistake about the first man.



SETTING

The majority of the film takes place in the bus station. It would be gloomy because of all the rain outside. When the girl tells the man about what she saw, there would be flashbacks to her being on the road by her car.



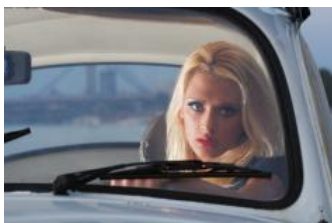
STYLE/GENRE

The film could really be done in any style but I think making it a black and white film, like an old Hitchcock movie, would really suit the plot and add to the atmosphere.



CAST

I have decided to go with unknown actors for my film. I think this is a good choice because I want the characters to be fresh and not based on the actors' previous roles.



Girl



First Man



Second Man

SOUNDTRACK

Ryuichi Sakamoto is a Japanese composer who has done scores for films like “The Revenant”, “The Sheltering Sky”, and “The Last Emperor”. His style of music would suit my film because it is dramatic but subtle.

Here is a link to the main theme from “The Revenant” by Sakamoto. <https://www.youtube.com/watch?v=L4oEhmvaC4I>

KEY for 8.45 Self-Assessment Quiz: Similarities and Differences in Plays and Film

1. **B**
2. **D**
3. **C**
4. **A**
5. **C**
6. **C**
7. **A**
8. **C**
9. **B**
10. **D**
11. **A**
12. **C**
13. **A**
14. **D**

15. List at least **four** elements of film that are shared with live drama to achieve the same effects or purposes.

- *actors portraying characters with dialogue*
- *costumes and makeup*
- *sets and locations*
- *plot and/or storyline*
- *directors who “personalize” their final product*
- *containment of themes*
- *symbolic or significant objects*
- *varied but similar genres*

Akio's 8.5 Rave Review

Akio's 8.5 Rave Reviews: Planning

My movie: *October Sky*

My thesis:

My opinion on this film: I like the film, I think it was successful for many reasons.

Ideas

Dramatic camera shots made it successful

- the sky disappears from elevator roof while Homer go down to mine (low angle shot & satellite) —homer dreams closing
- mine darkness- dark future -cramped mines- limited prospects

Dialogue—Humour made it successful

It is a very funny movie! Have to have a sense of humour or would always depressing—the teacher's line: How 'bout I believe in the unlucky ones? Hmm? I have to, Mister Turner, I'd go out of my mind.

Conflict and theme: *Homer does not wish to be coalminer like his father.*

- wants to work for NASA and space program.
- Stil loyal to family which cause problems when his father gets hurt in mine explosion.
- Homer's dreams get put aside, so he can support house hold.
- Even though he from poor town, middle of nowhere place and get in lots of trouble with rocketry, they win big science fair, making Homer's dreams all **possible!**
- Even though Homer and his friends walk 8 miles to test rockets...
- Homer's friend dies
- Homer fighting with father all time (dad does not want Homer to be serious about space program
- **But** Homer never gives up. He face so much conflict standing in the way of his big dreams, but he and his friends they never give up.

Conclusion: *Other people could relate to this film—*

- peoples face the challenges every day, but never give up
- they so determined to get what they want (people with physical disabilities, my father (as immigrant to Canada), etc.)

Akio, you understand the plot of the film with an idea of theme but can you phrase it in a statement of your own?



I decided to do the film presentation on the blog entry, because I like idea of having my words be on the web accessible to any who wish to read.

AKIO's LOUD Talking Blog

Posted April 24th – “October Sky Film Review” English 20-2

This week, I watch a movie called “October Sky.” It were directed by Joe Johnston in 1999. This movie definitely old, but I find it surprisingly good. “October Sky” is a successful movie for a few reasons.

One thing I notice right away is the camera angles and how they use so powerfully in this film. Some movies, they only have simple camera angle, but “October Sky” camera angles were very meaningful with emotion and theme information. One shot, Homer is going down into the town mine, to **do the working** for his father who injured at home. He standing in elevator, and the early morning sky is above him and all the miner here with him. The camera angle is a low shot that “looks up” at the sky with Homer as the elevator move down to the dark mine. Sputnik goes through the sky before the mineshaft doors slide shut, hiding night sky from Homer. This shot show how Homer has to “shut out” his dreams about a future with space travel (the sky), so to support the family. The mine represent “reality” for Homer, and sky is his “dreams”.

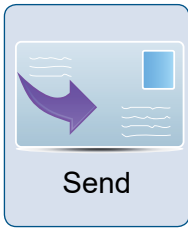
Conflict and theme are very important in this film. Homers life have lots of conflict. He support his family by **work** in mine, his friends and him love **build** rockets but always get troubled with this activity (they are arrested in one part). His old friend dies, and Homer also always fight with his Dad. Homer Dad don't see Homers dream as good—wants him work in mine for whole life. Even though Homer from a small town and face all these challenge, he never **give** up on his dream. The large number of conflict show this theme, that even when challenged by tough times, we should not leave or forget our goals or dreams.

Dialogue in “October Sky” was also very funny. There are funny things happen all the time in the film, like Homer and his friends being stuck on a bridge railway, because they thought the track no longer in use. I think this, and humour dialogue (the boys they always have funny joking lines) serve a purpose for audience. Homer's teacher say, “How 'bout I believe in the unlucky ones? Hmm? I have to, Mister Turner, I'd go out of my mind.” This make me think Homer and his friends, especially Ellis (dad beat him), because they joke and joke because if no joking around, life would be very sad for them. If Homer's teacher did not root for the unlucky students, her life **may also** be sad too. Humour in this film means to make things not seem so bad as they are for real, I think.

There are many idea in this film that make it successful. The camera shot, conflicts, theme and dialogue are only some good feature of this film. This movie was base on a true story, which even make film more easy to understand for many people. The theme of people face the hard challenge every day, but don't give up relates to my father. When he first moved to Canada from Hong Kong, he **knows** no English, has little money, and no jobs. He wanted his family come to Canada too—he **miss** us, but this also was his dream. Slowly my father **get** used to Canada—he **learn** English, he **get** good job, and finally, he get his family back. Some days he was frustrated—talk to my father back then, and he tired for most of this time, and broke, but he love my mother and us, so we keep him going at these times. I learn a lot towards dreams of my own from my father—if I get challenges, I don't give up.

Akio, I am delighted with how far you have progressed in the course, especially with your written English. I remember talking to you at the beginning of the course, and it seems you have improved your skill substantially! You have done some great work here, pointing out some very interesting ideas about how this film is successful! There is still room for improvement, and I want you to focus on word choice and verb tense. I have highlighted some places where you need to change the verb tense used. You can find more information about this on pages 37-41 in your English Language Arts Handbook. You may consider having a peer editor read your work to see where you missed words or have awkward sentences.

Akio's 8.5 Rave Reviews: E-mail to Director



From:	akiosnowkraken@gmail.com
To:	JoeJohnston@mgmstudios.com
CC:	
Subject:	Comments about your film October Sky

*Please edit
your verb
tense, Akio
– watched;
faced.*

*Using “hard”
is repetitive
here because
“challenge”
means difficult.*

*You are
writing to
a stranger,
Akio; it
may not be
wise to use
abbreviations
you would use
with people
you know
well. Keep
your tone
business-like
and polite.*

Hello Mr. Johnston.







I **watch** your film, October Sky, for a school assignment and I like it very much. Your theme of people **face** the **hard challenge** every day but don't give up is good. My teacher and I talked about if you should make a sequel but I don't think that would be a good idea. Maybe that why you haven't done one yet! **(lol)**

Many ideas in October Sky made it successful. The camera shot, conflicts, theme, and dialogue are only some good features of this film. In the extra features at the end of the DVD, you show the real people this movie was base on which is interesting. I know what made them successful and their story was interesting because they were high school kids like me. I have the idea that I can be successful if I work herd and not give up. If you do a sequel, you show them as scientists who are adults. I don't like science so I wouldn't be interested in that. Adults are boring also! :)

Thank you making October Sky which I enjoy but please don't make a sequel.

Akio Quan
Grade 11
Calgary, Alberta

Akio's 8.5 Rave Reviews Assessment

Value	Review	E-mail
 Excellent	<input type="checkbox"/> You provide a <i>thorough</i> analysis of the film with precise details to support your opinion. <input type="checkbox"/> You demonstrate <i>precise</i> awareness of audience . <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>confidently</i> .	<input type="checkbox"/> You provide <i>significant</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate a <i>confident, respectful</i> tone in your e-mail. <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>confidently</i> .
 Proficient	<input checked="" type="checkbox"/> You provide a <i>thoughtful</i> analysis of the film with <i>effective</i> details to support your opinion. <input type="checkbox"/> You demonstrate <i>appropriate</i> awareness of audience . <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>competently</i> .	<input type="checkbox"/> You provide <i>relevant</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate an <i>appropriate, respectful</i> tone in your e-mail. <input type="checkbox"/> You control sentence structure, grammar, and mechanics <i>competently</i> .
 Satisfactory	<input type="checkbox"/> You provide a <i>defensible</i> analysis of the film with <i>adequate</i> details to support your opinion. <input checked="" type="checkbox"/> You demonstrate <i>general</i> awareness of audience . <input checked="" type="checkbox"/> You control sentence structure, grammar, and mechanics <i>adequately</i> .	<input checked="" type="checkbox"/> You provide <i>adequate</i> suggestions and support of ideas to improve the film. <input checked="" type="checkbox"/> You demonstrate a <i>straightforward, respectful</i> tone in your e-mail. <input checked="" type="checkbox"/> You control sentence structure, grammar, and mechanics <i>adequately</i> .
 Limited	<input type="checkbox"/> You provide an <i>incomplete</i> analysis of the film with <i>insufficient</i> or <i>irrelevant</i> details to support your opinion. <input type="checkbox"/> You demonstrate <i>little</i> awareness of audience . <input type="checkbox"/> Your writing shows a <i>range of errors</i> in sentence structure, grammar, and mechanics .	<input type="checkbox"/> You provide <i>incomplete</i> or <i>irrelevant</i> suggestions and support of ideas to improve the film. <input type="checkbox"/> You demonstrate an <i>inappropriate</i> tone in your e-mail. <input type="checkbox"/> Your writing shows a <i>range of errors</i> in sentence structure, grammar, and mechanics .
 Resubmission Needed	Your response here does not fully meet the expectations for the assignment. Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: 12.5/20 = 63%	6.5/10	6/10
 Assessment	<p>REVIEW Areas of strength: You raised some thoughtful ideas here about the film "October Sky"; Akio. Your observation about the shot where Homer goes down into the coal mine was particularly astute. You have a great idea of theme, and you described its relevance to life very well with the example of your father's experiences.</p> <p>Might I suggest . . . Continue working on your grammar and verb tense as I have commented, and consider word flow carefully. Having a second opinion on your written work might prove to be valuable this way. If you have questions or would like practice activities and games to improve your writing, please refer to the grammar contact sheet in your Course Resource USB drive or Course Resource book. For additional help, please contact me.</p> <p>E-MAIL Areas of strength: You have one good idea about why a sequel should not be made, Akio.</p> <p>Might I suggest . . . Continue working on verb tense and remember to write more formally with strangers who may not understand your sense of humour.</p>	

Hassan's 8.6 Essential Question Blog



*I added the following information
I researched about 7 common
blind spots so you'd understand my
comments in my blog. Enjoy!*

Check Yourself

Here are 7 Common Blind spots:

1. **Denial of Reality:** Feeling so strong about our own beliefs that we deny the beliefs of others, or deny facts right in front of our eyes.
2. **Control:** Seeing ourselves as more responsible for things than we actually are, or having more control over things and events than we do.
3. **Made-Up Memories:** Making decisions based on memories that did not happen. Often we confuse our imaginations, or our dreams, with reality.
4. **Reality Distortions:** Distorting reality to conform to preconceptions.
5. **Know it All:** Thinking that we know more than what we really do. (We simply don't know what we don't know.)
6. **Listening Only to Validate:** What We Know — Failure to listen to others.
7. **Undervaluing What We Do Know:** Listening too much to others, and allowing others' beliefs to talk us out of our beliefs; or in some cases cause us not to trust our instincts.

Neuro-tips: Removing Blind Spots

Tip #1 – It Takes Thought to Learn

The brain does not always allow us to hear all the facts if they do not fit our prior understanding of a concept. To learn new facts, you must be actively open to accepting opposition.

Tip #2 – Effectively Working Together

Partners who were considered controlling were perceived as critical and rude, and their advice was generally rejected and not trusted. When the same partners showed appreciation, a feeling of rapport and trust developed, creating a deep 'WE-centric' bond.

Glaser, Judith. "Effective Communication to Effectively Persuade," blog post. SuccessTelevision.biz. November 22, 2010. Found: April 20, 2013

URL: <http://site.successtelevision.biz/leadershipskills/index.php/uncategorized/are-you-hearing-all-your-options/>

Excerpt courtesy: Judith E. Glaser for SuccessTelevision.biz. Glaser is the author of two best-selling business books on leadership and Chairman of The Creating WE Institute

Hassan's 8.6 Essential Question Blog

Incomplete sentence

This is an abrupt start to your paragraph. How might you transition from the previous paragraph? What is your main idea in this paragraph?

Identify the specific blind spot you are mentioning to direct your readers. Do not assume they know what you are talking about.

How might you explain the "big picture" better?

You make some thoughtful suggestions here, but you need specific support.

I didn't know what communication blind spots were, so I did some research and found this site that outlined "7 Common Blind spots". I learned I know people that do all of these things in different ways, and interact with them every day. I attached the part of the article I found most helpful to the resource page. Then, I figured out communication I do mostly. I talk, I text, I write (homework etc.) and Skype sometimes. I send e-mails, Facebook, and chat online or with the phone. I talk to my friends a lot, classmates, my parents, relatives and other people in public (like people you see day to day, like at a convenience store or like a doctor or a hair dresser).

"Grandma Weaver's Last Arrow" is a story by Rosemary Higgins I read out of Between the Lines 11. It is about an old native Alaskan lady who gets visited by a whole bunch of doctors and scientists from universities. They want to study her because she's Tsimian and she is old culture. I read a couple of short stories, and this is the one that I thought showed communication blind spots the best. The scientists come see Grandma Weaver because they are worried about native culture and think it's going to be lost. They look at all the objects around her, and don't talk to her. Even though they don't talk to her, they record the whole thing on video to translate later. The way they acted was pretty disrespectful and didn't seem useful. I think that it was "denial of reality" that the scientists had. Thought native culture was being lost, that they didn't pay attention to Grandma Weaver, only objects and her surroundings. I think they ended up denying most useful information about culture would have come from Grandma Weaver personally. When she is translated, she says it was useless for the scientists to take a half-finished basket at the end. I think she really meant it was a waste of time to only get a small piece of a big picture. Probably if they'd put their energy into a translator and talked to her that way, it would have been better.

Vague—be more specific.

Facebook is another place where communication blind spots happen all the time, and they fall into these seven categories too. I know people on Facebook who just use it to get attention. I mean, most people use Facebook to keep in contact with their friends and family, but some people relay just like the attention they can get. Some people say pretty nasty things on Facebook for attention, and often the same people say things that are pretty mean or harsh about other people. If they're big enough jerks, they get a lot of attention, good and bad. I've seen people call out or disrespect other people's beliefs, deny actual facts, lie, be know it alls, and even undervalue their own knowledge on Facebook. It's not for attention all the time, but sometimes it is. Sometimes these blind spots end up getting other people bullied or teased, and sometimes in legal trouble.

This is interesting, Hassan, but what is the connection to your communication blind spots? Conclude this paragraph more effectively to clarify your main idea.

This is confusing; what do you mean here?







This sentence is misplaced. Place it earlier in this paragraph as a better transition.

This is a good observation, but the beginning of this sentence is confusing because you do not state who thought this. A subject indication is needed here.

You have repeated this idea, or is there a difference between being nasty vs. being mean or harsh? How can you be more specific here?

This should be hyphenated, because it is an invented idea using one or more words (know-it-all).

Hassan's 8.6 Essential Question Assessment

Value	Ideas	Impressions
 Excellent	<input type="checkbox"/> Your discussion of the essential question is <i>insightful</i> and <i>discerning</i> . <input type="checkbox"/> You provide <i>precise support</i> that <i>aptly reinforces</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>distinct voice</i> . <input type="checkbox"/> Your stylistic choices are <i>precise</i> . <input type="checkbox"/> You <i>skillfully</i> develop a unifying effect .
 Proficient	<input type="checkbox"/> Your discussion of the essential question is <i>purposeful</i> and <i>considered</i> . <input checked="" type="checkbox"/> You provide <i>specific support</i> that <i>strengthens</i> your ideas and impressions.	<input type="checkbox"/> You create a <i>convincing voice</i> . <input type="checkbox"/> Your stylistic choices are <i>specific</i> . <input type="checkbox"/> You <i>capably</i> develop a unifying effect .
 Satisfactory	<input checked="" type="checkbox"/> Your discussion of the essential question is <i>generalized</i> but <i>relevant</i> . <input type="checkbox"/> You provide <i>adequate support</i> that <i>clarifies</i> your ideas and impressions.	<input checked="" type="checkbox"/> You create an <i>ordinary voice</i> . <input checked="" type="checkbox"/> Your stylistic choices are <i>adequate</i> . <input type="checkbox"/> You <i>adequately</i> develop a unifying effect .
 Limited	<input type="checkbox"/> Your discussion of the essential question is <i>vague</i> and/or <i>superficial</i> . <input type="checkbox"/> You provide <i>imprecise</i> and/or <i>ineffectively</i> related support for your ideas and impressions.	<input type="checkbox"/> You create an <i>inappropriate voice</i> . <input type="checkbox"/> Your stylistic choices are <i>imprecise</i> . <input checked="" type="checkbox"/> You <i>fail to</i> develop a unifying effect .
 Resubmission Needed	Your response does not meet the expectations for the assignment. Contact your teacher to discuss suggestions for improvement and resubmission of your work.	
TOTAL: 9.5/15 = 63%	7/10	2.5/5
 Assessment	<p>Areas of strength: You provided some very compelling evidence with the seven blind spots article, Hassan. The way you talked about these using "Grandma Weaver's Last Arrow" was also very thoughtful—you made some accurate observations about how easy it is to make assumptions about other people.</p> <p>Might I suggest . . . Ensure your main idea is clear and well developed; your main idea here was difficult to find. You mentioned some interesting reading and had some thoughtful observations about the short story and Facebook, but the goal of your discussion was unclear. What did you want your audience to consider by viewing these texts?</p>	

Module 4: Instruction Workbook 8

Assignment List

Student Checklist ✓	Assignment Name	Score	Percentage %	Submitted to Moodle ✓
	8.1 Storytelling	/20		
	8.2 Poetry Quiz	/23		
	8.3 Play Assignment	/20		
	8.4 Play to Film	/30		
	8.45 Similarities and Differences Quiz	Self-Assessment		
	8.5 Rave Reviews	/20		
	8.6 Essential Questions	/15		
	8.7 Course Exit Interview	/10		
	TOTAL	/138		

Formative Assessment

Student Work: Draft

Pages marked **Student Work: Draft** in the border are not assessed formally. Please provide feedback to the student based on his or her submission.

Student Work: Planning

Pages marked **Student Work: Planning** in the border are not assessed formally unless it is stated in the assignment. Please provide feedback to the student based on his or her submission.

Student Work: Self-Assessment

Pages marked **Student Work: Self-Assessment** in the border are not assessed formally. Please provide feedback to the student based on his or her submission and direct the student to the answer key in the Appendix when appropriate.

Summative Assessment

Student Work:

Pages marked **Student Work** in the border are assessed formally. Please use the descriptors in the rubric provided to assess the student's submission. These descriptors should be the focus of the comments you provide. Please indicate where the student has been successful, and identify an area of growth in the Assessment section of the rubric. Use the exemplar and accompanying rubric to guide your assessment.

Record the student's mark on the Assignment List and on back cover of the workbook.

ENGLISH LANGUAGE ARTS 20-2

Student's Questions and Comments

File Number: