

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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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?



8.1 Storytelling: Plan







Use the space provided to write notes about your chosen story and plan your presentation.

[illegible]

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</i> words, structures, and techniques 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</i> words, structures, and techniques 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</i> words, structures, and techniques to engage your audience.
 Limited	<input type="checkbox"/> Your plan includes <i>irrelevant</i> or <i>insufficient</i> information to guide your story. <input type="checkbox"/> Your presentation spins details and ideas into an <i>incomplete</i> or <i>confusing</i> story. <input type="checkbox"/> Your reflection explores your storytelling experience <i>inadequately</i> . <input type="checkbox"/> You use <i>ineffective</i> words, structures, and techniques 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

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

8.2.1 What? So What? Now What?

Using the play you chose, fill out the following worksheet.

Play selected:

☐ *The Boy in the Treehouse*

☐ *Girl Who Loved Her Horses*

What?—Details, events, effects, ideas

- What details and ideas are significant in this text?
- What ideas do you get from key elements of this text?
- What is the text creator's message about humanity?

[illegible]

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?

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.

[illegible]

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 . . .

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	<p>Your attempt to respond is insufficient. Contact your teacher to discuss suggestions for improvement and resubmission of your work.</p>
TOTAL: /30 = %	
 Assessment	<p>Areas of strength:</p> <hr/> <p>Might I suggest . . .</p>

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 blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

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 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!



[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.

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*

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