

Appendix A

Unit Planning Tools, Ideas and Examples

TYPES OF UNITS

Theme	A broad thematic area is chosen. Examples: freedom, insights, reaching beyond
Social Issues	A social issue is chosen. Examples: racism, poverty, child labour
Genre	A particular type of text is the starting point. Examples: poetry, short story, novel, film
Text Creation	A specific form is the focus. Examples: scripting, multimedia presentation, proposal
Project	A complete activity or task is central. Examples: producing a video, publishing a newspaper, performing a demonstration
Workshop	A working studio or workshop is established. Examples: readers' workshop, writers' workshop
Concept	A language arts topic is chosen. Examples: visuals, humour, symbols, archetypes
Major Literary Work(s)	A text or texts become the base. Examples: <i>To Kill a Mockingbird</i> and <i>12 Angry Men</i> ; <i>Romeo and Juliet</i> and <i>West Side Story</i>
Literary Period	A literary period is selected. Examples: the forties, Victorian literature
National or Regional Literature	Literature is chosen from one geographical area. Examples: the prairies, South Africa
Author(s) Study	Works by one author or a group of authors are the focus. Example: Shakespeare
Chronological Approach	Texts are studied in the order they were produced. Example: survey of several texts on a similar subject, revealing different perspectives over time
Combination	Two or more units are combined. Examples: war poetry, fiction of the Canadian west, reading and publishing a newspaper, mystery novels

Types of Units: Adapted from Alberta Education, *Senior High English Language Arts: Teacher Resource Manual* (Edmonton, AB: Alberta Education, 1991), p. 173.

UNIT PLANNER 1

Title:

Theme:

Course:

Overview:

Timelines of Unit:

Focused Outcomes	Language Arts	Demonstrations of Learning
	<input type="checkbox"/> Reading <input type="checkbox"/> Writing <input type="checkbox"/> Speaking <input type="checkbox"/> Listening <input type="checkbox"/> Viewing <input type="checkbox"/> Representing	

Prior Knowledge

Skills

Attitudes

Resources

Print

Nonprint

(continued)

Unit Planner 1 *(continued)*

Activities

Student		Teacher	
Opening	Developmental	Culminating	

Assessment

<p>Formative:</p> <p>Self:</p> <p>Summative:</p>

Metacognition

<p>Teacher:</p> <p>Student:</p>

UNIT PLANNER 2

UNIT: _____

COURSE: _____

GENERAL OUTCOMES

GO 1	GO 2	GO 3	GO 4	GO 5	LANGUAGE ARTS	TASKS
					R W S L V Rep	

(continued)

Unit Planner 2: Adapted from SAIT/CBE/CSSD Partnership Planning Form.

Unit Planner 2 *(continued)*

TIMELINES: _____

RESOURCES/ MATERIALS	ASSESSMENT	REFLECTIONS/ NOTES

LEARNING OUTCOMES ORGANIZER AND PLANNER

Students will listen, speak, read, write, view and represent to:

General Outcome 1	General Outcome 2	General Outcome 3	General Outcome 4	General Outcome 5
Explore thoughts, ideas, feelings and experiences	Comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively	Manage ideas and information	Create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication	Respect, support and collaborate with others
1.1 Discover possibilities	2.1 Construct meaning from text and context	3.1 Determine inquiry or research requirements	4.1 Develop and present a variety of print and nonprint texts	5.1 Respect others and strengthen community
1.1.1 Form tentative understandings, interpretations and positions _____ _____	2.1.1 Discern and analyze context _____ _____	3.1.1 Focus on purpose and presentation form _____ _____	4.1.1 Assess text creation context _____ _____	5.1.1 Use language and image to show respect and consideration _____ _____
1.1.2 Experiment with language, image and structure _____ _____	2.1.2 Understand and interpret content _____ _____	3.1.2 Plan inquiry or research, and identify information needs and sources _____ _____	4.1.2 Consider and address form, structure and medium _____ _____	5.1.2 Appreciate diversity of expression, opinion and perspective _____ _____
	2.1.3 Engage prior knowledge _____ _____		4.1.3 Develop content _____ _____	5.1.3 Recognize accomplishments and events _____ _____
	2.1.4 Use reference strategies and reference technologies _____ _____		4.1.4 Use production, publication and presentation strategies and technologies consistent with context _____ _____	
1.2 Extend awareness	2.2 Understand and appreciate textual forms, elements and techniques	3.2 Follow a plan of inquiry	4.2 Improve thoughtfulness, effectiveness and correctness of communication	5.2 Work within a group
1.2.1 Consider new perspectives _____ _____	2.2.1 Relate form, structure and medium to purpose, audience and content _____ _____	3.2.1 Select, record and organize information _____ _____	4.2.1 Enhance thought and understanding and support and detail _____ _____	5.2.1 Cooperate with others, and contribute to group processes _____ _____
1.2.2 Express preferences, and expand interests _____ _____	2.2.2 Relate elements, devices and techniques to created effects _____ _____	3.2.2 Evaluate sources, and assess information _____ _____	4.2.2 Enhance organization _____ _____	5.2.2 Understand and evaluate group processes _____ _____
1.2.3 Set personal goals for language growth _____ _____	2.3 Respond to a variety of print and nonprint texts	3.2.3 Form generalizations and conclusions _____ _____	4.2.3 Consider and address matters of choice _____ _____	
	2.3.1 Connect self, text, culture and milieu _____ _____	3.2.4 Review inquiry or research process and findings _____ _____	4.2.4 Edit text for matters of correctness _____ _____	
	2.3.2 Evaluate the verisimilitude, appropriateness and significance of print and nonprint texts _____ _____			
	2.3.3 Appreciate the effectiveness and artistry of print and nonprint texts _____ _____			

Secondary English Language Arts Learning Support Services 2001

In partnership with

Learning and Teaching Resources Branch,
Alberta Learning, Alberta, Canada



NOT “THEM”—“US”: TEXT AND CONTEXT

Adapted from a unit by Susan Bowsfield.

Overview

This unit provides opportunities for Grade 10 students to study and discuss racism in a context outside their personal experiences and to explore, tentatively, their own biases and prejudices in a gentle fashion without destroying their understanding of personal and family beliefs and values. Besides the study of racism, students will study the effect of medium on text through different media treatments of *To Kill a Mockingbird*.

An example of an activity sheet and learning outcomes checklist follows the unit plan.

Timeline

Approximately four weeks

Processes

Students will:

- have read the novel
- have the ability to communicate opinions and ideas openly and without fear of repercussions
- have the ability to work collaboratively
- have the ability to write at an intermediate level.

Language Arts

In this unit, students engage in all six language arts as they study text and create their own texts in relevant situations. The language arts are interrelated as indicated in the following chart.

Reading	Writing	Speaking	Listening	Viewing	Representing
<ul style="list-style-type: none"> • Novel • Excerpt from full-length play • Illustrated speech 	<ul style="list-style-type: none"> • Script • Poem or social letter • News article or speech • Questions or scrapbook • Personal responses 	<ul style="list-style-type: none"> • Whole-class discussion • Small-group discussion • Presentation sharing for picture book analysis • Performance of original script • Performance of monologue (optional) 		<ul style="list-style-type: none"> • Film • Performance of student scripts • Illustrated speech 	<ul style="list-style-type: none"> • Scripted dialogue • Scripted monologue

Texts and Materials

To Kill a Mockingbird (class set of novels)

To Kill a Mockingbird (film)

To Kill a Mockingbird (full-length play)

12 Angry Men (film)

One or two copies of *I Have a Dream*, Dr. Martin Luther King Jr., An illustrated edition, Scholastic Press.

TV & VCR

Gage Canadian Writer’s Handbook, Davies and Kirkland, Gage Educational Publishing Company.

Canadian Student Writer’s Guide, Chelsea Donaldson, Gage Educational Publishing Company.

(continued)

Not “Them”—“Us”: Text and Context (continued)

ResourceLines 9/10, Robert T. Dawe et al., Prentice Hall Ginn Canada.
Student self-evaluation Checklist 2 Group Work—from *Literature & Media 10: Western Canada Teacher’s Guide*, Nelson Thomson Learning Publishing, page 240.

Handouts

1. Assignments—writing, collaborative script
2. Questions for *12 Angry Men*
3. Scoring Criteria
 - group performance
 - individual performance

Emphasis

1. Representing
2. Collaboration
3. Broadened definition of “text” and “context” in both text creation and study

Suggested Organization

Introductory Activities (one to five classes)

Teacher	Students
<ul style="list-style-type: none">• Assigns the reading of <i>To Kill a Mockingbird</i>.• Reads <i>I Have a Dream</i>, the illustrated version, to the class, and discusses initial understandings.• Models an examination of one illustration from <i>I Have a Dream</i>. • Leads a discussion of the students’ findings.• Leads a sharing of discovered insights about prejudice from the text.	<ul style="list-style-type: none">• Begin to read <i>To Kill a Mockingbird</i> at least two weeks before beginning the unit.• View a collection of still images (<i>ResourceLines 9/10</i>).• In small groups, select an image and write an individual response to the image.• Discuss initial response to the image and follow closely by examining the image for shape, line, colour, texture, emphasis, focal point, balance, movement, subject, complementary text, historical figures and symbolism.• Complete a second-look response. • Complete a self-evaluation of group work.

(continued)

Not “Them”—“Us”: Text and Context (*continued*)

Developmental Activities (eight to ten classes)

Teacher	Students
<ul style="list-style-type: none"> • Hands out assignments (with deadlines) including a personal response in a poetic format, writing to show bias, and a scrapbook connected to the themes and events of the novel. Follow up to include a discussion of bias, form and context; a review of assignment expectations; and modelling of the assignments. • Instructs the basics of script writing in preparation for a script-writing assignment. (Information on script writing and storyboarding is available in the authorized student resources.) • Assigns students to groups for script-writing assignment. • Assigns script-writing task: Students to produce a script of 7–10 minutes (7–10 pages) for a performance. Tell them that class time will be allotted for writing, for rehearsing the production and for the group performance. Explain to the students the expectations for the assignment, the ongoing assessment and the summative assessment. • Administers the comprehension quiz on <i>To Kill a Mockingbird</i>. • Explains the expectations for each assignment and the ongoing assessment and summative assessment for each assignment as it is given. • Assigns a monologue (optional). This assignment may be an extension to the script writing or the literary essay. Material on monologues is available in the student resources. 	<ul style="list-style-type: none"> • View <i>To Kill a Mockingbird</i> (film) and write journal responses examining medium expectations, alterations, and choices in film versus print. • Examine an excerpt from the full-length play <i>To Kill a Mockingbird</i>, and discuss the advantages and limitations of prose, live drama, read drama, and film. • Select an incident of merit and significance from the novel for the group script-writing assignment, produce a script of 7–10 minutes, rehearse the production, and prepare for the group presentation. • Complete a comprehension quiz on <i>To Kill a Mockingbird</i>. • Complete assignments and meet with the teacher as work progresses on each assignment. • Begin the work on the monologue, if assigned. • Focus on possible topics of the literary essay as the unit progresses, noting ideas after discussions, reading, writing and viewing. • Write the literary essay and deal with the theme of <i>Not “Them”—“Us.”</i>

(*continued*)

Not “Them”—“Us”: Text and Context (*continued*)

Teacher	Students
<ul style="list-style-type: none"> • Assigns a literary essay as the final activity. Topics should refer back to the <i>Not “Them”—“Us”</i> theme and can be determined through class discussion, interests and student direction. The choices could revolve around theme, form and structure, or universal current relevance. Either the teacher or the students may design the topic. The essay assignment, including plans for its assessment, should be mentioned early in the unit so students can begin to plan their writing. 	<ul style="list-style-type: none"> • View the film <i>12 Angry Men</i> and identify parallels and contrasts with <i>To Kill a Mockingbird</i>. Discuss the jury rooms and juries by looking specifically at the starting point, the theme and the character development. Write a journal response connecting themes of the two resources.

Culminating Activities (two to three classes)

Teacher	Students
<ul style="list-style-type: none"> • Concludes summative assessment on all assignments. • Holds a final discussion about prejudice and racism. Discusses the effect of the unit upon the students now and in the future. 	<ul style="list-style-type: none"> • Perform script-writing assignments. • Complete journal entries, self-assessments. • Perform monologues. • Complete literary essays.

Assessment

Formative—During the unit, students will have the opportunity for self-assessment and ongoing assessment as they progress through the activities. This assessment may include group work and the student’s role, the initial responses, roles in discussion groups, early stages of script writing, and feedback on the rehearsal of the script.

Summative—Summative assessment may include:

- working with others
- group presentation
- individual presentations
- final written responses
- writing assignments, including the bias assignment, the essay and script writing
- comprehension tests.

(*continued*)

ACTIVITY PLANNING SHEET

Focused General and Specific Outcomes	Possible Demonstration of Learnings	Teaching and Learning Activities
<p>1.1 Discover possibilities 1.1.1 1.1.2</p> <p>1.2 Extend awareness 1.2.1</p> <p>2.1 Construct meaning from text and context 2.1.1 2.1.2 2.1.3</p> <p>2.2 Understand and appreciate textual forms, elements and techniques 2.2.1</p> <p>5.1 Respect others and strengthen community 5.1.1 5.1.2</p> <p>5.2 Work within a group 5.2.1 5.2.2</p>	<p>Students:</p> <ul style="list-style-type: none"> • ask thoughtful questions • suspend judgement • examine their connection to text • share observations, experiences and opinions about the reading • identify the purpose and audience of text • complete a three-part personal response • discuss and share observations and insights recorded in the response • recognize and write about changes in perception and knowledge after the discussion • evaluate the group experience and refocus their learning strategies. 	<p>Activity 1 (1–5 classes) Picture Book</p> <ol style="list-style-type: none"> 1. Teacher reads <i>I Have a Dream</i> by Martin Luther King Jr. (illustrated version) aloud to the students. 2. As a class, students discuss personal meaning attained from listening and viewing the text. 3. Students will do three reflective writing assignments. 4. In small groups, students discuss their first responses to the images and text. 5. Teacher discusses and models reading a still image with text. 6. Students discuss the newly acquired knowledge and perceptions from their closer study of the image and text. 7. Students use the checklist on Group Work from <i>Literature & Media 10: Western Canada Teacher’s Guide</i> to evaluate the group experience.

Metacognitive Learning

Students complete the following:

- I notice that my observation skills are _____
- This exercise has made me realize that viewing is _____
- Next time I view a still image, I will _____

POETRY/VIDEO UNIT

Adapted from a unit by Patricia Perry.

Overview This unit provides opportunities for Grade 10 students to analyze poems, represent poems in a variety of ways, work collaboratively, engage in dramatic readings of poems, and construct a video about a poem.

Timeline Approximately 12 eighty-minute classes

Processes Students will:

- have the ability to work collaboratively
- have some experience with operating video cameras
- have access to video equipment
- be in the habit of making entries in a reading log.

Text and Materials A class set of one of the basic learning resources:

- *SightLines 10*, Prentice Hall Literature
- *Crossroads 10*, Gage Educational Publishing Company
- *Literature & Media 10*, Nelson Thomson Learning.

Additional resources:

- *Nelson English: Literature & Media 10 Video*
- Films: *Scripting for Film* and *The Construction of Meaning in Film* (These two videos are part of a series with the short film *The Unique Oneness of Christian Savage*.)
- reading logs
- metacognition journals

Language Arts In this unit, students engage in the six language arts as they study text and create their own texts in a media situation. The language arts are interrelated as indicated in the following chart.

Reading	Writing	Speaking/Listening	Viewing	Representing
<ul style="list-style-type: none">• Poems about love• Poems about conflict• Songs about love or conflict	<ul style="list-style-type: none">• Entries in a reading log• Analysis of poems• Script for video• Essay	<ul style="list-style-type: none">• Group discussion• Jigsaw discussions• Listening to presentations• Presenting an oral version of a poem• Dramatic reading of a poem	<ul style="list-style-type: none">• Viewing <i>Media Video of Literature & Media 10</i>• Viewing videos developed by classmates	<ul style="list-style-type: none">• Dramatic readings of poems• Videos of love or conflict poems

Handouts Questions used to help analyze a poem
Storyboard forms

(continued)

Poetry/Video Unit *(continued)*

Emphasis Representing
 Collaboration
 Oral/Media Presentation

Suggested Organization **Introductory Activities (1 to 2 classes)**

Teachers

- Read and model the analysis of a poem for the class. Include in the analysis the kinds of questions the class is expected to answer, and a review of figures of speech. The modelling can include a slide show, a drawing, an illustration, a short clip or a carefully sculptured reading of the poem.
- Review “theme” with the class and what a work of literature (in this case, a poem) can show us about real life.

Developmental Activities (9 to 10 classes)

1. **Love Poems (Reading Log):** Select five or six short love poems from the classroom resources and give the list to the students. Ask students to read the poems and write a reading log entry about one of the poems.
2. **Love Poems (Jigsaw):** Assign students to groups of five or six students and ask them to meet in home groups to review questions. Students then go to “expert” groups where they analyze a selected poem about love to gather the following information:
 - What do you learn about the speaker? Quote evidence of each characteristic.
 - What do you learn of the audience? Quote evidence.
 - What do you learn about the situation (context)? Quote evidence.
 - Quote the figures of speech, and for each identify type and state the conveyed quality or created effects. Make special note of symbols and allusions and their relationship to the situation.
 - State the theme conveyed by the poem; that is, what it shows about love. Quote three points of evidence that support this theme, and explain how each supports the theme.

Once the group has finished analyzing the poem and each individual member has a clear understanding of the poem, students return to their home group to teach the poem.

3. **Conflict Poems:** Students return to their previous expert groups. Each group selects a conflict poem to analyze and present. Each student selects an item to study and presents the information to the group. The group uses this information to conclude their analysis of the poem and rehearses a dramatic reading of the poem to achieve an effective reading of the appropriate meaning, emotional content and tone of the poem.

The groups present the poem to the class with a first reading, the analysis of the poem, and a final reading. They answer questions relevant to language use and aspects of the analysis. The teacher evaluates the group for the collaborative efforts and each student for individual presentations.

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Poetry/Video Unit *(continued)*

4. **Songs About Love or Conflict:** Students return to their home groups and select a song to analyze using the questions used for the poems. The teacher must approve the lyric sheet of the song. (Some of the resources contain lyrics of songs.) The group analyzes the song and presents the work by playing the song, presenting the analysis and playing the song again.
5. **Assignment:** Students are assigned the task of making a video of one of the poems (either love or conflict) that they have studied. In preparation for making the video, lessons on filming techniques and planning a video may be taught. Information about the making of a video is available in the listed resources.

Students meet in groups to write video scripts. They spend some time examining clips of movies to notice effects created by types of shots and pace. At this time, students also decide upon the roles they will take in the video process. A one-shot video process is followed: the group huddles to look at the shot information on script, holds one rehearsal with the cameraperson looking through the viewfinder with the camera running, huddles again to discuss necessary changes, shoots the shot and repeats the process until the video is finished. It is advisable for the teacher to be with each shooting group. The rest of the class may read or do a seat assignment while the videos are being shot.

Concluding Activities (2 class periods)

- Viewing of Videos: Students view videos and critique their contributions to the group and to the video in their metacognition journals. Students may view videos again and make nominations for awards such as Best Actor, Best Camera Work, Best Screenplay. An awards class may follow.
- Review Lesson: Students make up questions about poems other than the ones they worked with and use the questions to play Reach for the Top.
- Mini-lessons can teach the structure of a theme statement and the structure of the theme essay to be assigned.
- Completion of the theme essay as assigned by the teacher. Suggested topic is: “What do the poets/songwriters we have studied show us about love or conflict?”

Assessment

Formative

- Collaborative efforts—at the end of each collaborative activity
- Student’s reporting back to groups
- Progression on video work—may be a metacognitive activity, a self-assessment activity, a peer-assessment activity
- Progression on theme essay
- Self-assessment—students may either write or discuss what they have learned in each session and how this learning has prepared them for the next event

Summative

- Written groups’ analyses of love poems
- Groups’ oral presentation of conflict poem
- Video scripts
- Students’ efforts on video—camera, acting, directing
- Reading logs
- Metacognition journal

CONSIDERATIONS IN CHOOSING FILMS FOR CLASSROOM USE

Developed by Shelley Robinson.

Audience Overview: Classroom Context

The following questions are important to consider when selecting a film:

1. What is your perception of the actual grade and maturity level of the classroom?
2. How would you describe the diversity of group aptitude?
3. What are the different cultural backgrounds of the group (religious, racial, or other)?
4. What might be the sensitivities of the target audience?
5. What are the existing understandings of key concepts in the film?
6. What are the topics of interest of this group?
7. What is the context of study prior to the film?

Use the following categories to complete the charts below:

- **YES** refers to the understanding that aspects of the film fulfill the requirements
- **NO** refers to the understanding that some part or all of the film does not fulfill the requirements
- **?** means that the point addressed could be debated, is neutral and not significantly a “yes” or “no,” or requires further review
- **DS** refers to the degree of suitability. Choose one of the following numbers.
 - 5 = extremely suitable for the course
 - 4 = quite suitable for the course
 - 3 = satisfactory suitability for the course
 - 2 = unsatisfactory suitability for the course
 - 1 = very inappropriate for the course

- I. **AUDIENCE CONSIDERATIONS:** This section examines the appropriateness of the film for the target audience, considering the classroom context and community.

Question	Yes	No	?	DS
1. Is this selection suitable for the age and general social development of the target group?				
2. Are the behaviours and motivations of the characters and the story themes appropriate for the maturity of the audience?				
3. Is this film suitable for the socioeconomic, geographic, religious, cultural and ethnic orientation of the group?				
4. Is this film considerate of the students’ interests, abilities and learning styles in terms of its scope and depth?				
5. Is the point of view of the film considerate of minorities, ideological differences, personal and social values, and gender roles?				
6. Recognizing that film can have a great impact on a group of students, are the sensitivities of the group respected in the context of this film experience?				
7. Are the controversial issues that are approached in the story something that a teacher can address appropriately in a classroom?				

(continued)

Considerations in Choosing Films for Classroom Use *(continued)*

Question	Yes	No	?	DS
8. Is the resource free of any inappropriate bias, discrimination or stereotyping?				
9. Do the positive attributes of the film outweigh the negative?				
10. Is the resource likely to have an appropriate effect on all of the students in the classroom?				
11. Is any portrayal of violence or offensive language represented appropriately and deemed necessary to the action of the story?				

II. **CONTENT AND CURRICULUM:** This section encourages teachers to observe the relevant links to the current program of studies to ensure the academic value of the film for the course intended.

Question	Yes	No	?	DS
1. Does the content of the film address the skills and concepts central to the program of studies?				
2. Do the motion picture symbols and imagery effectively achieve curricular significance?				
3. Does the film demonstrate literary elements of a story or drama worthy of review (i.e., plot, setting, characters, theme)?				
4. Are the cinematic elements of film presented in a significant, interesting and meaningful way for classroom instruction?				
5. Comparing this film to another film in the same genre, is this film as, if not more, effective in accomplishing film study outcomes?				
6. Are the concepts introduced in the film of a conceptual level that is appropriate for the intended course?				
7. Are the visual and audio elements commensurate with the subject portrayed and the objectives of the program?				
8. Does the motion picture promote positive aesthetic and literary awareness?				
9. Are there appropriate degrees of symbolism and figurative experiences that will enhance the value of the film?				
10. Are the sensory details such that the viewing of this film might provide positive first-hand opportunities not otherwise available?				
11. Does the film help the viewer gain awareness of our pluralistic society?				
12. Could the film be interpreted as a richly crafted artistic text?				
13. Does this film promote connections between English language arts and other subject areas?				
14. Is the film an authentic and accurate portrayal of the content?				
15. Does the film have Canadian content or support a Canadian context?				

(continued)

Considerations in Choosing Films for Classroom Use *(continued)*

III. TEACHING APPLICATION: This section attempts to look at the applicability of the film to meaningful teaching practice.

Question	Yes	No	?	DS
1. Is this the best medium to achieve the desired outcomes?				
2. Does the film appropriately engage the target audience?				
3. Does the film appropriately challenge students' understanding of the concept raised in the viewing?				
4. Is there the potential for divergent instruction with this film, accommodating students who may understand the film differently or have different learning styles?				
5. Does the film encourage a different stance or perspective on the content and allow students to examine metacognitively their own attitudes and behaviour in the context of the film experience?				
6. Does the film study support a student-centred or collaborative approach to interpretation?				
7. Does this film have the potential to inspire students to explore and extend into new ideas of their own in the context of their own experiences?				
8. Does this film provide opportunities for students to think critically (i.e., reflect, speculate, analyze, synthesize, problem solve)?				
9. Are there some universal truths presented in the film that can be adapted into the lessons of this film study?				
10. Is the film multilayered, showing sufficient levels for interpretation appropriate for the target reading level?				
11. Does this film allow for a variety of assessment strategies to ensure that the outcomes of instruction are achieved?				
12. Does the film present new ideas in creative ways and familiar ideas in unique ways?				
13. Does this film have accompanying resources and materials to assist in classroom implementation?				
14. Would teachers be able to mitigate any weaknesses in the film?				

IV. FILM QUALITY: This section attempts to evaluate the overall production value and cinematic merit of the film in the context of the film genre.

Question	Yes	No	?	DS
1. Does this film have good entertainment value for the intended audience?				
2. Are the acting of the script and the character cast line-up believable and effective?				

(continued)

Considerations in Choosing Films for Classroom Use *(continued)*

Question	Yes	No	?	DS
3. Is the cinematography effective, considering lighting, colour, camera shots, angle, purpose, camera movement, film speed, lens choices and other?				
4. Are the audio choices effective, considering recording, speech, music, sound effects and other?				
5. Was the editing of the film successful in adding cinematic value to the film?				
6. When dealing with contemporary or historical topics, are representations consistent with language, idioms, dress styles, customs, gender roles, etc.?				
7. Are high standards of quality evident in representing stories and topics authentically?				
8. Do the director's filming techniques offer greater meaning to the story?				
9. Is the mood or atmosphere that the director achieves sincere and not inappropriately sentimentalized, manipulative or sensationalized?				
10. Is there a good mix of visuals, narration/speaking and action?				
11. If there is narration, does it enhance the meaning within the film?				
12. If animated, is the animation clear, crisp and artistically effective?				
13. Is the overall film value of high quality?				

CURRENT FILM CLASSIFICATIONS

UNITED STATES (USA)	
G	General: All ages admitted.
PG	Parental Guidance: Some material may not be suitable for children.
PG-13	Parents Strongly Cautioned: Some material may be inappropriate for children under 13.
R	Restricted: Under 17 requires accompanying parent or adult guardian.
NC-17	No one 17 and under admitted.

ALBERTA	
G	General: Suitable for viewing by all ages.
PG	Parental Guidance: Parental guidance advised. Theme or content may not be suitable for all children.
14A	Suitable for viewing by persons 14 years of age or older. Persons under 14 must be accompanied by an adult. May contain coarse language, and/or sexually suggestive scenes.
18A	Suitable for viewing by persons 18 years of age or older. Persons under 18 must be accompanied by an adult. May contain explicit violence, frequent coarse language, sexual activity, and/or horror.
R	Restricted: Admittance restricted to persons 18 years and older. Content not suitable for minors. Contains frequent sexual activity, brutal/graphic violence, intense horror, and/or other disturbing content.
A	Adult: Admittance restricted to persons 18 years of age and older. Content not suitable for minors. Contains predominantly sexually explicit activity.

STUDENT SAMPLE: FILM ANALYSIS

Steven Spielberg: *Schindler's List* vs. *Hook*

Steven Spielberg, a well-known director, brilliantly uses light, colour, and music to portray the idea he wishes to communicate throughout his films. Spielberg uses these three elements in his 1993 production of *Schindler's List* and 1991 production of *Hook* in different but extremely effective manners.

Light is a significant factor that illustrates the emotions of a character and foreshadows its development as time progresses. In *Schindler's List*, glamour lighting (when a character is lit from top to bottom) is used on Schindler to predict the decency within his character. Spielberg shows his cleverness by snapping a picture to change the scene. As he does this, the lighting of the entire screen gets brighter, capturing the immediate attention of the audience. The children in the movie are often lit from either side. By doing this, Spielberg concentrates on their eyes to emphasize their fear. Silhouettes are used occasionally during the film. Darkness of characters' faces shows mystery and adds suspense. A variety of lighting techniques are used to enhance a character's personality and emotion. In *Hook*, many of the same ingenious lighting angles are used. In this film, a scene of innocence and fantasy is created by the lighting from behind to make you feel as if you are in a dream. Wendy's and Jack's faces are brighter to acknowledge their guiltlessness. A twinkle is used numerous times in the story line to draw attention to certain objects. For instance, there is always light reflecting off the hook. This sparkle makes the film more intense as it shows how sharp and deadly the hook really is. Tinkerbell, on the other hand, sparkles to inform the viewer of her make-believe nature and how harmless she is. With Peter being the protagonist, it is important to focus on the changes he undergoes as time progresses. Peter's face is dark at the beginning of the story because he is neglecting his family and spends no time with them. It shows the audience that he is a bad father and shouldn't be admired. Over time Spielberg begins to use glamour lighting to show that Peter has

his childhood back. Viewers realize that his change was for the betterment of his character and it is time to start admiring his accomplishment. The different lighting angles used by Spielberg gives the audience different insights on the characters.

Spielberg's colours differ a great deal in *Schindler's List* and *Hook*. *Schindler's List*, being a serious documentary, is black and white throughout most of the film to set a somber mood for the audience. An uncommon method of colour is used by having only one object in a scene in colour. As Schindler is scanning the crowded streets, he comes across a young girl in a dusty red coat. The coat is the only colour you see during the Holocaust in the movie. Its objective is to draw your attention to the girl, wondering around alone. This scene foreshadows the ending by being a crucial turning point for Schindler's character. He realizes how shallow and self-centered he really is. The reunion at Schindler's grave is in colour to show the passing of time. The film no longer shows the cold and dark hatred of the Holocaust but the feelings of gratitude and admiration that the survivors have for Schindler. By watching this heart warming scene in colour, viewers are relieved, and it shows how thankful everyone is. The use of colour shows the biggest contrast between *Schindler's List* and *Hook*. Colours are bright and vibrant in *Hook* to show the happiness Never Never Land brings to the characters. Sunset skies bring warmth and enchantment to the overall mood of the scene. Wendy is always dressed in light colours to represent her pure and good-hearted personality. Tinkerbell is illustrated the same, in heartwarming colours, to show her dreamy nature. Captain Hook has a dark wig and is dressed in dark colours to show his evil intentions. The other pirates are dressed in dull brown colours to contrast their level of importance to Hook. By using different colours one's character and intentions are predictable.

Spielberg creates different moods in the two movies by his use of music. Music is often played in *Schindler's List* to create a scene of sorrow and sadness. The songs are usually calm and slow. The songs sung by young children give the audience a

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Student Sample: Film Analysis *(continued)*

very depressed outlook on the situation. The effect is enhanced by the singing of young children because of their innocence and pure nature. It makes you realize how the children are being hurt by the selfishness of others. Spielberg artistically uses these music pieces to pass time, build suspense and add emotion. The music he chooses expresses a variety of emotions such as pain and heartache as well as gratitude. In contrast the music used in *Hook* creates a sense of fantasy, amazement, and dreamy thoughts to enhance positive emotions. Some music is also used to create fear when Hook and Peter are fighting. As the music gets faster and louder your heart races and it gets you sitting on the edge of your seat. The scene then becomes more intense and it

draws your attention to the plot of the film. In both films, music is placed in perfect places to intensify and inflate the emotion and objective brought on by Spielberg.

Without proper use of light, colour and music, the effectiveness of films would be at a minimum. These three factors create sympathy, inspiration, affection, shock and fear. Spielberg is an intelligent and talented director who is ingenious when working with light, colour and music in order to produce an award winning film.

Outcomes Addressed

- 2.1.2g recognize visual and aural elements in texts, and explain how these elements add meaning to texts (ELA 20-2)
- 2.1.2g analyze visual and aural elements, and explain how they contribute to the meaning of texts (ELA 20-1)
- 2.2.2b explain how various textual elements and stylistic techniques contribute to the creation of atmosphere, tone and voice (ELA 20-1)
- 2.2.2b describe how textual elements that are effective in the creation of atmosphere are also effective in terms of tone and voice (ELA 20-2)
- 2.3.3a use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of text forms (ELA 20-1)
- 2.3.3a recognize that texts can be effective and artistic, and use terminology appropriate to the forms studied for discussing and appreciating the effectiveness and artistry of a variety of texts (ELA 20-2)
- 2.3.3b describe the effectiveness of various texts, including media texts, for presenting feelings, ideas and information, and for evoking response (ELA 20-1 and 20-2)

STUDENT RESPONSE TO TEXT AND CONTEXT

The Writer, the Story, and Me

Identify and consider personal, moral, ethical and cultural perspectives when studying literature and other texts; and reflect on and monitor how perspectives change as a result of interpretation and discussion (2.3.1a – all courses)

Consider new perspectives (1.2.1 – all courses)

Recognize accomplishments and events (5.1.3 – all courses)

Explain how the choices and motives of characters and people presented in texts may provide insight into the choices and motives of self and others (2.3.1c—ELA 20-1, 20-2, 30-2)

The short story, “Two Words” by Isabel Allende was a great reminder for me. It reminded me about my trip, the respect I have for my parents, and how it came to be that I am where I am.

Like Belisa in the short story, I too was assessing my own situation. As a result of my own withdrawal from high school, I had ended up working at a retail clothing store. Though I was doing well at my profession (coming back to a promotion), I realized that other than my job, “there were few occupations” that I would qualify for. After seeing the things that I had seen and feeling the things that I had felt, I began to do a little bit of soul-searching. I had learned a few things about myself and so I came to the decision that I would go back to school and get myself educated.

I am not ashamed to say that I was a very ignorant and selfish person before my trip. Up until the summer of 2000, I had never really understood just how much my parents had sacrificed. On my trip, I slowly began to comprehend the decision my parents had made to leave. Not only did they leave behind a very caring family but amazing friends as well. I had never seen my parents held in such high regard and respected so much for the strength they had in leaving their home during a time of so much chaos. I have the utmost respect and admiration for my parents. They had the courage and the heart to leave behind everything and to start a new life in another country.

I am second generation to those who have survived the military overthrow in Chile. Similar to Allende, my parents had great strength to endure the coup one day at a time. By continuing to reside in Chile after the coup started, in a way, Allende stood up to the powers that had assassinated her uncle. Much the same way, my parents were part of a movement that was against Pinochet. This was a man that was “ineradicably linked to devastation and calamity.” Under his rule, people would vanish into thin air and those who were caught rebelling against him would be shot on the spot. Like Allende, my parents left Chile fearing for their lives.

Accordingly, my parents’ departure from Chile would lead to my birth in Canada. After withdrawing from school, twice, I recognize the importance of attaining an education to get the things you want out of life. As a result of incidents that have taken place over the last few decades, I am also able to recognize the importance of sacrifices that people make.

HIGH SCHOOL LEARNERS: IMPLICATIONS FOR INSTRUCTION

Characteristics of Learners	Accommodating Learners
<p><i>Physical Characteristics</i></p> <ul style="list-style-type: none"> • Some students have reached adult stature while others, particularly males, are still in a stage of extremely rapid growth and experience a changing body image and self-consciousness. • By high school, students are able to sit still and concentrate on one activity for longer periods, but they still need interaction and variety. • Students still need more sleep than adults, and they may come to school tired as a result of part-time jobs or activity overload. 	<ul style="list-style-type: none"> • Be sensitive to the risk students may feel in public performances, and increase expectations gradually. Provide students with positive information about themselves. • Channel physical energy toward active learning instead of trying to contain it. Provide variety, change the pace frequently and use activities that involve representing and kinesthetic learning experiences. • Work with students and families to set goals for language learning, and plan activities realistically so that school work assumes a high priority.
<p><i>Cognitive Characteristics</i></p> <ul style="list-style-type: none"> • High school learners are increasingly capable of abstract thought and are in the process of revising their former concrete thinking into fuller understanding of principles. • Students are less absolute in their reasoning and are more able to consider diverse points of view. They recognize that knowledge may be relative to context. • Many basic learning processes have become automatic by high school, freeing students to concentrate on complex learning. • Many students are developing the clearer self-understanding, specialized interests and expertise they need to connect what they are learning to the world outside school. • Students typically enter a period of transition to adult texts, moving from adventure, romance and teen fiction to texts that explore adult roles and social questions. 	<ul style="list-style-type: none"> • Teach to the big picture and development of enduring understandings. Help students forge links between what they already know and what they are learning. • Focus on developing problem-solving and critical-thinking skills. Help students construct and answer essential questions. • Identify the skills and knowledge students already possess, and build the course around new challenges. Through assessment, identify students who have not mastered learning processes at grade level, and provide additional assistance and support. • Use strategies that enhance students' metacognition. Encourage students to develop literacy skills through exploring areas of interest. Cultivate classroom experts, and invite students with individual interests to enrich the learning experience of the class. • Build bridges by suggesting engaging and thoughtful texts that help students in the search for personal values.

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High School Learners: Implications for Instruction: Adapted with permission from Manitoba Education and Training, *Senior 2 English Language Arts: A Foundation for Implementation* (Winnipeg, MB: Manitoba Education and Training, 1998), pp. 4–6.

High School Learners: Implications for Instruction *(continued)*

Characteristics of Learners	Accommodating Learners
<p><i>Moral and Ethical Characteristics</i></p> <ul style="list-style-type: none"> • High school students are working at developing a personal ethic, set of values and code of behaviour. • Students are sensitive to personal or systemic injustice. They are moving from being idealistic and impatient with the realities that often make social change slow or difficult to a more realistic view of the factors that effect social change. • Students are shifting from an egocentric view of the world to one centred on relationships and community. They are increasingly able to recognize different points of view and to adapt to difficult situations. • Students have high standards for adult competence and consistency but are becoming more realistic about the complexities of adult responsibilities. They are often resistant to arbitrary authority. 	<ul style="list-style-type: none"> • Explore the ethical meaning of situations in life and in texts. Provide opportunities for students to recognize personal ethical stance, values and behaviour and to reflect on their thoughts in discussion, writing or representation. • Explore ways in which literature has influenced, and literacy activities can effect, social change. • Provide opportunities for students to recognize responsibilities, make and follow through on commitments, and refine their interactive skills. • Explain/explore the purpose of learning experiences. Enlist student collaboration in developing assessment tools or classroom policies. Strive to be consistent.
<p><i>Social Characteristics</i></p> <ul style="list-style-type: none"> • While individuals will take risks in asserting an individual identity, many students continue to be intensely concerned with how peers view their appearance and behaviour. Much of their sense of self is still drawn from peers, with whom they may adopt a “group consciousness” rather than making autonomous decisions. • Peer acceptance is still often more important than adult approval. Adolescents frequently express peer identification through slang, musical choices, clothing, body decoration and behaviour. • Crises of friendship and romance, and a growing awareness of human sexuality, can distract students from course work. • Although some students may have an aloof demeanour, they still expect and welcome a personal connection with their teachers. 	<ul style="list-style-type: none"> • Ensure that the classroom has an accepting climate. Model respect for each student. Use language activities that foster student self-understanding and self-reflection. Challenge students to make personal judgements about situations in life and in texts. • Foster a classroom identity and culture. Ensure that every student is included and valued. Structure learning so that students can interact with peers, and teach strategies for effective interaction. • Open doors for students to learn about relationships through poetry, film and fiction and to explore their experiences and feelings in language. Respect confidentiality, except where a student’s safety is at risk. • Nurture a relationship with each student. Recognize their presence in the classroom and their interests. Respond with openness, empathy and warmth.

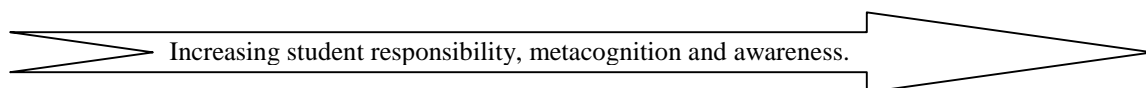
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High School Learners: Implications for Instruction *(continued)*

Characteristics of Learners	Accommodating Learners
<i>Psychological and Emotional Characteristics</i>	
<ul style="list-style-type: none"> • It is important for students to see that their autonomy and emerging independence is respected. They need a measure of control over what happens to them in school. • Students need to understand the purpose and relevance of activities, policies and processes. Some express a growing sense of autonomy through questioning authority. Others may be passive and difficult to engage. • Students at this stage may be more reserved, aloof and guarded than previously, both with teachers and with peers. • Students with a history of difficulties in school may be sophisticated in their understanding of school procedures and resistant to offers of help. • High school students have a clearer sense of identity than they had previously, and they are capable of being more reflective and self-aware. • As they mature, students take on more leadership roles within the school and may be more involved with leadership in their communities. 	<ul style="list-style-type: none"> • Provide choice. Allow students to select many of the texts they will explore and the forms they will use to demonstrate their learning. Teach students to be independent learners. Gradually release responsibility to students. • Use students' tendency to question authority and social mores to help them develop critical thinking. Negotiate policies, and demonstrate a willingness to compromise. Use student curiosity to fuel classroom inquiry. • Concentrate on getting to know each student early in the year. Provide optional and gradual opportunities for self-disclosure. • Learn to understand each student's unique combination of abilities and learning approaches. Select topics, themes and learning opportunities that offer students both a challenge and an opportunity to succeed. Make expectations very clear. • Allow students to explore themselves through their work, and celebrate student differences. • Provide students with leadership opportunities within the classroom, and provide a forum to practise skills in public speaking and group facilitation.

FOSTERING STUDENT INDEPENDENCE IN INQUIRY

When read from left to right, the chart traces the **gradual release of responsibility to students** throughout their years in senior high school. The centre column introduces inquiry through teacher-directed activities; the right column describes how advanced students will handle inquiry. Assessment at every stage provides teachers with information about which students need further instruction and support and when they could use it.



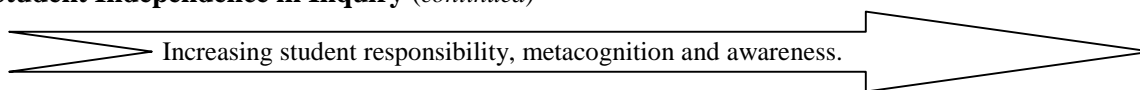
Stage 1: Task Definition		
	Teacher Directed	Student Directed
Establish Purpose	Teacher develops with students the need and purpose for inquiry. Teacher determines topic or provides limited options and sets goals.	Students establish need and purpose for inquiry. Students choose a specific topic, based on their own needs, purposes and goals.

Stage 2: Planning		
	Teacher Directed	Student Directed
Develop Plan	Teacher establishes the research plan for the whole class.	Students develop a research plan and review it with peers or with teacher.
Activate Prior Knowledge	Teacher leads students in activities to help them identify and share their knowledge and experiences.	Students use a variety of strategies for exploring and sharing their prior knowledge.
Develop Questions	Teacher helps students develop and organize questions to guide inquiry.	Students develop inquiry questions that focus on new areas of knowledge and application.
Identify Potential Information Sources	Teacher leads class in brainstorming sources of information.	Students survey information sources in the school community.
Establish Assessment Criteria	Teacher shares assessment criteria for content and processes.	Students help establish assessment criteria for content and processes.

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Fostering Student Independence in Inquiry: Adapted from Alberta Education, *Focus on Research: A Guide to Developing Students' Research Skills* (Edmonton, AB: Alberta Education, 1990), pp. 13–19.

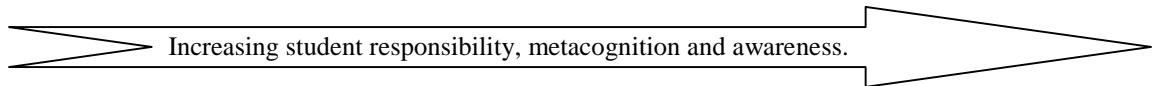
Fostering Student Independence in Inquiry *(continued)*



Stage 3: Information Retrieval		
	Teacher Directed	Student Directed
Clarify Topic	Teacher introduces resources to broaden students' grasp of the topic.	Students collect and share resources to clarify topic.
Locate and Collect Resources	<p>Teacher identifies and helps students to find a variety of appropriate and accessible print, nonprint and community resources.</p> <p>Students are taught to use standard location tools, such as card or computer catalogues, magazine indices, vertical files, and Internet search engines.</p> <p>Teacher guides students in the use of tables of contents, indices and glossaries.</p> <p>Students receive help with the terms or key words to be used for searches.</p> <p>Students learn routines required to borrow resource materials from their school, library and outside sources.</p> <p>Teacher shows students how to use audiovisual equipment as necessary.</p> <p>Teacher and students review the materials collected and make a preliminary list of resources.</p>	<p>Students find and choose appropriate resources and use standard tools for locating information.</p> <p>Students generate possible search terms, using standard thesauri or subject heading lists.</p> <p>Students access various types of resources from libraries and community organizations.</p> <p>Students use a variety of equipment as required.</p> <p>Students review the type and quantity of resources collected and prepare a working bibliography.</p>
Select Information Sources	Teacher helps students select the best sources of information.	Students select the most appropriate sources of information.

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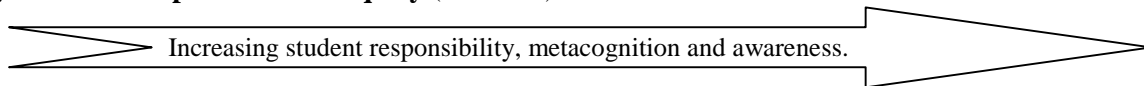
Fostering Student Independence in Inquiry *(continued)*



Stage 4: Information Processing		
	Teacher Directed	Student Directed
Choose Relevant Information	<p>Students read, listen and view to gather information to answer the inquiry questions.</p> <p>Teacher provides instruction in appropriate strategies, such as:</p> <ul style="list-style-type: none"> • skimming • scanning • interpreting maps, graphs and pictures • interpreting such features as headlines, captions and title sequences in film. 	<p>Students read, listen and view to gain pertinent information about the topic.</p> <p>Students select and use strategies appropriate to the resources being used.</p>
Organize and Record Information	<p>Teacher provides instruction in note-making strategies and assists students in summarizing and paraphrasing.</p> <p>Teacher illustrates making notes, using words or graphic organizers to complete a simple outline, chart or web.</p> <p>Teacher provides a format to record bibliographic information—author, title, publication date, media type.</p>	<p>Students summarize, paraphrase or quote as appropriate.</p> <p>Students make notes using appropriate models, such as diagrams, mind maps, note cards or computer files.</p> <p>Students record information needed for a bibliography, footnotes and direct quotations, according to standard form.</p>
Evaluate Information	<p>Teacher assists students to distinguish between:</p> <ul style="list-style-type: none"> • fact and fiction • fact and opinion • fact and theory • fact and value • hypothesis and evidence • hypothesis and generalization. <p>Teacher assists students to consider the accuracy and relevance of resources in relationship to purpose.</p> <p>Teacher assists students to recognize, in relationship to fulfillment of purpose, adequacy of information and bias.</p>	<p>Students distinguish between:</p> <ul style="list-style-type: none"> • fact and fiction • fact and opinion • fact and theory • fact and value • hypothesis and evidence • hypothesis and generalization. <p>Students determine accuracy, authority and reliability of sources, recognizing primary and secondary sources.</p> <p>Students recognize author’s point of view, bias and underlying assumptions or values.</p>

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Fostering Student Independence in Inquiry *(continued)*

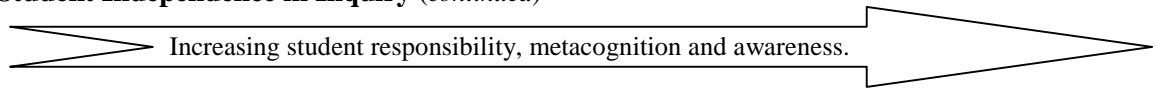


Stage 4: Information Processing (continued)		
	Teacher Directed	Student Directed
Review Process	<p>Teacher discusses with students whether there is sufficient information to answer the inquiry questions.</p> <p>Teacher and students reflect on information retrieval activities, noting specific ideas for improvement.</p>	<p>Students determine whether further information is required or whether the inquiry plan needs to be revised.</p> <p>Students reflect on information retrieval activities, noting specific ideas for transfer to other situations.</p>
Make Connections and Inferences	<p>Teacher helps students compare information from two or more sources.</p> <p>Teacher helps students make generalizations, state relationships among concepts and develop a controlling idea.</p> <p>Teacher helps students combine information to answer inquiry questions.</p>	<p>Students compare and synthesize information from several sources.</p> <p>Students develop or revise a main idea, key message or thesis statement, if applicable.</p> <p>Students formulate alternative answers, solutions, conclusions or decisions related to inquiry questions.</p>

Stage 5: Creation/Genesis		
	Teacher Directed	Student Directed
Identify Context and Presentation Form	<p>Teacher determines context and presentation form. Students are introduced to a variety of forms over time.</p> <p>Teacher provides and explains models of various presentation forms.</p> <p>Students choose audience and presentation form from presented options.</p>	<p>Students discern situation, determine size and nature of audience, and choose presentation form from a repertoire of learned forms.</p>
Planning for Sharing	<p>Students prepare a presentation from notes and/or a student- and teacher-generated outline.</p> <p>Students prepare a final bibliography/ references with teacher assistance.</p> <p>Students, with teacher or peer assistance, review information to delete repetitiveness, inappropriateness and irrelevancies.</p>	<p>Students prepare a presentation suitable for the purpose and audience they have chosen.</p> <p>Students prepare a final bibliography/ references using a style guide.</p> <p>Students re-examine information for relevance to intended focus and format.</p>
Revise and Edit	<p>Students revise, edit and/or rehearse presentation with teacher and peer assistance.</p>	<p>Students revise, edit and/or rehearse, asking for peer or teacher assistance as necessary.</p>

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Fostering Student Independence in Inquiry *(continued)*



Stage 6: Presentation and Assessment		
	Teacher Directed	Student Directed
Present Findings	Students present information to a partner or small group within the school or to outside groups arranged by the teacher.	Students present information to individuals, groups and classes within the school, and individuals and/or groups outside of the school.
Demonstrate Appropriate Audience Behaviour	<p>Teacher models empathetic and critical listening behaviours.</p> <p>Students demonstrate attentive listening.</p> <p>Teacher and students make positive, constructive comments.</p> <p>Teacher helps students ask appropriate questions.</p> <p>Students respond to presenter.</p>	<p>Students demonstrate empathetic and critical listening behaviours.</p> <p>Students demonstrate an ability to develop follow-up inquiries.</p> <p>Students respond to presenter.</p>
Review and Evaluate Inquiry Process and Skills	<p>Teacher assesses the extent to which inquiry plan was followed.</p> <p>Students take part in conferencing with peers, teacher and/or teacher-librarian.</p> <p>Teacher assesses individual and group participation skills.</p> <p>Teacher and students reflect on the information processing activities, noting specific ideas for improvement.</p> <p>Teacher and students reflect on information sharing activities, noting specific ideas for improvement.</p> <p>Teacher and students reflect on the complete inquiry process, noting areas of strength and ideas for improvement.</p>	<p>Students, individually or with peers, identify and evaluate inquiry steps.</p> <p>Students take part in conferencing with peers, teacher and/or teacher-librarian.</p> <p>Students reflect on information processing activities, noting specific ideas for transfer to other situations.</p> <p>Students reflect on information sharing activities, noting specific ideas for transfer to other situations.</p> <p>Students reflect on the complete inquiry process, noting specific ideas for transfer to other situations.</p>

ENHANCING CLARITY AND ARTISTRY OF COMMUNICATION

Adapted from a unit by Linda Leskiw, Donna de Bruin and Marcia Shillington.

Enhancing Organization, Matters of Choice and Correctness 4.2.1, 4.2.2, 4.2.3, 4.2.4

Course: English Language Arts 30-1, 30-2

Overview: This unit may be used in conjunction with specific literature, a variety of literature (chosen by the teacher or by the students) or completely on its own without a literature base. This is a great unit for its flexibility; it can be used at any time of the year and will be as long, or as short as you choose.

Focused Outcomes	Language Arts	Demonstrations of Learning
4.2.1 Enhance thought and understanding and support and detail	✓ Reading	– personal response
4.2.2 Enhance organization	✓ Writing	– journal
4.2.3 Consider and address matters of choice	✓ Speaking	– drafts/conceptual designs/ storyboards/outlines/story lines
4.2.4 Edit text for matters of correctness	✓ Listening	– creation of multiple drafts showing changes and progressions
	Viewing (possible)	– presentation of self-evaluation of process
	Representing (possible)	– creation of student’s own rubric that indicates growth or enhancement

Prior Knowledge – establish text experiences: “What projects have you done in the past?”

Skills – examine strengths and weaknesses

Attitudes – interests/likes/dislikes

Resources

Student resources: Internet, *Reference Points*, *Elements of English*, *MLA Handbook*

Teacher resources: *Viewpoints Teacher’s Guide* (blackline masters), *Imprints 12 Teacher’s Guide*, (rubrics adapted from *Imprints CD-ROM*)

Nonprint: collaboration with experts/outside sources/theatre/Internet/song lyrics/museum trip

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Enhancing Clarity and Artistry of Communication *(continued)*

Opening	Developmental	Culminating
<ul style="list-style-type: none"> – Prior to class, have students observe their own environment and bring a list of various responses. – Brainstorm types of communication (ways people communicate). – Create groups to compose a list of effective and ineffective ways to communicate. – Label according to different language arts. – Present findings to class. – Teacher leads class in developing process to enhance communication (use any Disney Animated DVD with Conception to Design with the Director sections to assist). 	<ul style="list-style-type: none"> – Choose a means of communication that each student is interested in. – Teacher determines the scope of literature, theme, or specific genre to prepare a project the student will take from conception through design to completion. – Focus is on the process 75–100%. The product counts 25–0%. – Personal rubric for the project. – Class- or teacher-formed rubric. – Checklists. <p>For detailed description see below (Process)</p>	<ul style="list-style-type: none"> – Written summation in journal: This is the process I went through, This is what I learned, This is what I would do differently, This is what I would do the same way again. – Oral presentation. – Elicit questions from audience.

PROCESS

1. The teacher needs to determine the scope of the unit. This means a decision must be made as to the text to be used. This could be a specific element in literature, it could be a theme or genre, or it may be totally unrelated to literature.
2. Students need to identify/determine an area of interest (this may mean doing some research or personal reflection to discover a poem, story, activity or process, which will fulfill the scope defined by the teacher). After the students have identified individual interests, they may work in groups to refine their common areas of interest. (4.1.1)
3. Students need to determine, “**What do I wish to communicate?**” Students will be looking at the communication process in and of itself; this may be thematic or genre driven. (4.1.2)
4. Students need to determine the tools they will use to demonstrate their improvement in thoughtfulness, effectiveness and correctness of communication. (4.2.1)
5. “**How am I going to communicate?**” (4.1.2, 4.1.3, 4.1.4)
Initial writing assignment:

Either after step two or five, students will need to do a piece of writing (either personal response or process essay). Use handbooks and other tools, including electronic tools, as resources to assist with text creation, e.g., dictionaries, thesauri and spell checkers. (4.2.4 a)

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Enhancing Clarity and Artistry of Communication *(continued)*

This sample of writing will provide the teacher with areas of individual weakness in writing, which can be addressed in the following ways:

- individual conferencing
- directing students to Web sites
- MLA Handbook
- teacher directed mini-lessons (for common errors)
- authorized reference texts.

Because the focus is enhancement, students should be given the opportunity to enhance or correct the problem areas that have been worked on and rewrite the assignment.

6. “What do I predict I will have to do to accomplish this?”

Create a rubric for this project that must incorporate Thought and Understanding, Support and Detail, Organization and Choice. It may be driven by students or the teacher. Many authorized teacher guides have great guidelines for rubrics. (4.2.1, 4.2.2, 4.2.3)

Students provide a plan, sketch or storyboard for accomplishing the communication. (4.1.2, 4.1.3, 4.1.4)

7. The rubric must be used to “evaluate” areas of weakness, which the students will use to revise their plan. They may seek peer input or outside “expertise.” (4.2.1, 4.2.2, 4.2.3)
8. Student hands in initial writing, self-evaluation and revised plan for marking. This could include a journal of the entire process.
9. Students create the final product using all the strategies for enhancement. (4.1.4)
10. The final project could be a celebration of the process or an actual mark for the final product. If marked, the final product should have less weight than the work for step 8.

Extension: The evaluation of the product could include an oral presentation.

ASSESSMENT

Formative: Collaboration with teacher and/or peers

Self: Creation of personal rubric for product and process

Summative: Checklist and specific timeline. Evaluation of final product by student and teacher. Evaluation of journal upon completion.

METACOGNITION

Teacher: Reflective journal should be kept that examines the process the students go through. Are the activities valuable in developing the thoughtful examination of improving clarity and artistry in communication?

Student: Through the processes of reflection and self-evaluation, the student will understand his/her strengths in communicating with a variety of audiences in various forms. The student will be able to make improvements in clarity and artistry of communication for a project.

(continued)

ELA 30-1: General Outcome 4 – Product Rubric

CATEGORY	LEVEL 4	LEVEL 3	LEVEL 2	LEVEL 1	BELOW LEVEL 1
Overall Impression	<input type="checkbox"/> Excellent	<input type="checkbox"/> Competent	<input type="checkbox"/> Acceptable	<input type="checkbox"/> Passable	<input type="checkbox"/> Insufficient
Communication	<input type="checkbox"/> communicates ideas and information to a specific audience with excellent effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with competent effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with acceptable effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with passable effectiveness	<input type="checkbox"/> communicates ideas and information to a specific audience with insufficient effectiveness
	<input type="checkbox"/> uses academic presentation appropriately with excellent effectiveness	<input type="checkbox"/> uses academic presentation appropriately with competent effectiveness	<input type="checkbox"/> uses academic presentation appropriately with acceptable effectiveness	<input type="checkbox"/> uses academic presentation appropriately with passable effectiveness	<input type="checkbox"/> uses academic presentation with insufficient effectiveness
Critical Thinking	<input type="checkbox"/> shows an excellent degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows a competent degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows an acceptable degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows a passable degree of understanding of ideas, concepts or information	<input type="checkbox"/> shows an unsatisfactory degree of understanding of ideas, concepts or information
	<input type="checkbox"/> organizes researched ideas and information with excellent effectiveness	<input type="checkbox"/> organizes researched ideas and information with competent effectiveness	<input type="checkbox"/> organizes researched ideas and information with acceptable effectiveness	<input type="checkbox"/> organizes researched ideas and information with passable effectiveness	<input type="checkbox"/> organizes researched ideas and information with insufficient effectiveness
	<input type="checkbox"/> uses critical/creative thinking skills to plan with excellent effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with competent effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with acceptable effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with passable effectiveness	<input type="checkbox"/> uses critical/creative thinking skills to plan with insufficient effectiveness
Form and Style	<input type="checkbox"/> chooses and applies appropriate form and style with excellent effectiveness	<input type="checkbox"/> chooses and applies appropriate form and style with competent effectiveness	<input type="checkbox"/> chooses and applies appropriate form and style with acceptable effectiveness	<input type="checkbox"/> chooses and applies appropriate form and style with passable effectiveness	<input type="checkbox"/> chooses and applies inappropriate or ineffective form and style

(continued)

Learning Journal Rubric

ASSESSMENT OUTCOMES	Strong (9–10)	Proficient (7–8)	Emerging (5–6)	Incomplete (1–4)
LENGTH AND PRESENCE OF REQUIRED ENTRIES	<p>All entries present, highly detailed and demonstrate consistently diligent, articulate responses.</p> <p>Many entries are 1/2 page or longer.</p> <p>Entries follow one another.</p> <p>Each entry dated.</p>	<p>All entries present and demonstrate detailed, complete responses.</p> <p>Most entries are paragraphs with at least 10–12 sentences.</p> <p>Easy to find entries.</p> <p>Most entries are in order and have the date.</p>	<p>All entries mainly complete but may tend to be brief.</p> <p>Most entries are a paragraph.</p> <p>Entries follow one after another.</p> <p>Few dates.</p>	<p>Entries incomplete or missing.</p> <p>Most entries are 2 to 3 sentences.</p> <p>Blank pages.</p> <p>No dates.</p>
CLARITY OF COMMUNICATION	<p>Student has done an exceptional job elaborating process, thoughts and ideas.</p> <p>This writing reflects the voice of the student.</p>	<p>Student has done a thoughtful job elaborating process, thoughts and ideas.</p> <p>This writing reflects the voice of the student.</p>	<p>Student has met the basic requirements.</p> <p>Little voice is evident.</p>	<p>Student’s response is brief.</p> <p>No sense of voice.</p>
REASONING AND COMPLEXITY OF ISSUES ARISING FROM LEARNING PROCESS	<p>Comments and/or questions demonstrate insight and maturity and probe toward greater understanding of the student’s learning journey.</p>	<p>Thought-provoking comments and/or questions are posed about significant issues arising from the student’s learning journey.</p>	<p>Comments are made or questions raised on issues arising from or meaningfully related to the student’s learning journey.</p>	<p>Comments or questions if posed do not meaningfully connect with the experience of the student’s learning journey.</p>

READER RESPONSE UNIT—*THE CATCHER IN THE RYE*

Adapted from a unit for ELA 30-2 by Lisa Cameron. This unit may be adjusted to suit any novel, as *The Catcher in the Rye* may present difficulties for some school jurisdictions.

Reader Response Journal

A response journal is a creative piece of writing that serves to enrich your reading experience, and as such, you should take advantage of this activity to explore the subtext of the novel and your feelings toward the writing and the author. Your reader response journal should be a collection of entries that keep track of the novel's events, characters, literary elements as well as your personal response to the text.

After reading a collection of chapters from the novel, you are responsible for writing 1–1½ pages, considering the following:

1. What happened in this chapter with respect to plot, characters and setting? Did the author introduce new characters? Was there a major plot development/twist? Was there a setting change? If so, how many? Why?
2. What literary elements caught your attention in this chapter? Was there a strong metaphor being developed? Was there a major symbol introduced? Did the author introduce irony? Sarcasm? Was there a point of view change? Was the dialogue of interest? Was the effect of sentence length/structure significant?
3. What was your personal response to this chapter? How did this chapter contribute to moving the novel forward? Are there any changes that you would have made to the text? What did you dislike about this chapter (if anything)? What did you most enjoy about this chapter? Does this chapter make you want to continue reading? Have your thoughts changed toward the author during your reading experience?

Be careful to read over your writing, and correct any spelling and grammar errors.

Organize each entry by using the chapter numbers.

As always, this needs to be your best work.

Evaluation:

The following marks are based on how the student approached each particular question.

Question 1: Plot, Characterization and Setting (25 marks)

25 marks	The writing demonstrates an internalized understanding of the literature; the student has worked thoughtfully to ensure that the most significant aspects have been selected. This writing is polished and clear.
20 marks	The writing demonstrates a thoughtful understanding of the literature; the student has worked thoroughly to ensure that many significant aspects have been selected. This writing is controlled and focused.
15 marks	The writing demonstrates an understanding of the literature. The student has included some significant aspects from the novel; however, many critical ideas are missing. This writing has many errors and word choice is sometimes poor.
10 marks	The writing demonstrates a limited understanding of the literature; although there is evidence of thought, the student's writing is unfocused and relies too heavily on details from the novel and not enough on individualized thinking.
5 marks	The writing demonstrates little to no understanding of the literature; the writing is unfocused and leaves the reader with too many questions.

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Question 2: Literary Elements (25 marks)

25 marks	The writing demonstrates an internalized understanding of the literature; the student has worked thoughtfully to ensure that the most significant aspects have been selected. This writing is polished and clear.
20 marks	The writing demonstrates a thoughtful understanding of the literature; the student has worked thoroughly to ensure that many significant aspects have been selected. This writing is controlled and focused.
15 marks	The writing demonstrates an understanding of the literature. The student has included some significant aspects from the novel; however, many critical ideas are missing. This writing has many errors and word choice is sometimes poor.
10 marks	The writing demonstrates a limited understanding of the literature; although there is evidence of thought, the student’s writing is unfocused and relies too heavily on details from the novel and not enough on individualized thinking.
5 marks	The writing demonstrates little to no understanding of the literature; the writing is unfocused and leaves the reader with too many questions.

Question 3: Personal Response (25 marks)

25 marks	The writing demonstrates an internalized understanding of the literature; the student has worked thoughtfully to ensure that the most significant aspects have been selected. This writing is polished and clear.
20 marks	The writing demonstrates a thoughtful understanding of the literature; the student has worked thoroughly to ensure that many significant aspects have been selected. This writing is controlled and focused.
15 marks	The writing demonstrates an understanding of the literature. The student has included some significant aspects from the novel; however, many critical ideas are missing. This writing has many errors and word choice is sometimes poor.
10 marks	The writing demonstrates a limited understanding of the literature; although there is evidence of thought, the student’s writing is unfocused and relies too heavily on details from the novel and not enough on individualized thinking.
5 marks	The writing demonstrates little to no understanding of the literature; the writing is unfocused and leaves the reader with too many questions.

Thoroughness of Entries: (25 marks)

Chapters 1–5	5	4	3	2	1
Chapters 6–10	5	4	3	2	1
Chapters 11–15	5	4	3	2	1
Chapters 16–20	5	4	3	2	1
Chapters 21–26	5	4	3	2	1

General Comments:

/100 marks

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Extending Understanding

J.D. Salinger's *The Catcher in the Rye* is a sophisticated novel that considers opposing paradigms: phony versus authentic; innocence versus disillusionment; who you are versus who you want people to think you are. Holden Caulfield despises “phonies,” thus desiring to be “the catcher in the rye”: the one person who can save children from falling out of their naive existence. His sister, Phoebe, represents the children best throughout the novel. In order to further your understanding of Holden and the novel, it helps to make connections to other literature, film, music, and, furthermore, to the world around you.

1. You need to **choose a partner**. You will rely on this person over the course of the next few classes, so choose wisely. You will be responsible for completing each aspect of this process and for learning from each other. It is important for you to understand that each piece of literature does not stand alone. You need to make connections between *The Catcher in the Rye* and other forms of text: authorial voice, narrative structure, point of view, theme, symbols, influences of time periods, etc. Look beyond the obvious: perhaps it is not a perfect fit, but work to make it fit.
2. **Music and *The Catcher in the Rye*:**
 - a. Choose a song that connects thematically to the novel.
 - b. Find the lyrics (Lyrics.com is a good place to start), and print them out in their entirety.
 - c. Make notes alongside the lyrics indicating the meaning of the song, the parts that connect with *The Catcher in the Rye* and why this is the case.
 - d. Finally, you need to provide a succinct rationale for your selection: be sure to indicate why you chose the song and its significance, and the connections that you make between the song and the novel (musically, lyrically, both). Your notes from the lyrics page should guide your rationale.
3. Find **three newspaper or magazine articles** that connect to the themes in the novel: how is the literature mirroring life?
4. Select at least **one film to complement your considerations**:
 - a. Include the title of the film.
 - b. Provide a brief synopsis of the film.
 - c. Provide a brief explanation for your choice and why you think it connects appropriately to this novel.
5. **Cast the 2002 movie version of *The Catcher in the Rye*.** Although this novel was written in 1951, the themes, setting and characters are timeless.
 - a. You have decided that this film should come to theatres in 2002, and now you need to decide who would be cast for the parts of: Holden, Ackley, Stradlater, Jane, Sally, Mr. Spencer, Mr. Antolini, Phoebe. (You can select more characters if you want.)
 - b. Provide a detailed explanation for WHY you have selected these particular actors and actresses.
 - c. Whenever possible, provide pictures of these actors/actresses to support your choices.

These interactions are intended to challenge you: use one another to increase your understanding of the literature and to gain different approaches to understanding/learning literature. Partners must be willing to read, collect and write outside class and then come prepared to talk and plan.

Each group member must contribute to each aspect: do not split things up because it will suffocate personal learning opportunities. There will be an evaluation at the end of this process.

Have fun. Be creative. Exercise your mind. Be respectful. Work hard. Don't let your partner down. Attend every day.

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Presentations:

- You will be presenting all of the above aspects.
- You need to have clear ideas and appropriate structure and present in a fashion that will keep the class interested.
- Effective presentations require more than just reading the information: you need to choreograph your presentations—practice; pace; bring props, pictures, anything else you can use.
- Your job is to enlighten and to entertain.
- Every group member must speak.

* Remember: When you are not presenting, you are *not* planning/thinking about your own presentation. Respect is demonstrated by being engaged.

Evaluation: 100 marks

Presentation: 80 marks (based on appropriateness of selection, ability to provide explanations and support for decisions, creativity and uniqueness of choices)

1. Music for the novel: 20 marks
2. Newspapers articles: 20 marks
3. Film selection: 20 marks
4. Casting the 2002 film version: 20 marks

Group Evaluation: 10 marks

Reflection: 10 marks

Reflection on the Group Seminar Process:

Part of becoming a more successful learner comes through understanding what your process of learning is: each student will have a slightly unique process for understanding and this can cause havoc during group work. For this reason, consider the following questions and respond to each one with regard to your personal preferences and needs. At the end of this writing, you should be better able to meet your learning needs when in a group.

Some guiding questions for this include:

- What did I understand about the work I completed for the presentation?
- What confused me about the work I completed for the presentation?
- With what points did I disagree?
- Why do my ideas differ from others' ideas?
- What questions do I still have?
- How could I find the answers?
- In my group (with my partner) I was:
 - the person who insisted we stay on task
 - the person who was always derailing the conversation
 - the person who did not attend regularly
 - the person who was willing to work at home
 - the person who did not work at home
 - the one initiating ideas
 - the one substantiating other ideas
 - someone totally different from anything listed above
 - a combination of some of the above.

How did your group (or partner) respond to your abilities?

How did you respond to their (his/her) abilities?

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

Writing An Acrostic Poem (30 marks)

Acrostic: An acrostic is a poem in which the initial letters of each line make a word or words when read downwards. The poem might instead use the middle or final letter of each line. The first word of each line might also be used such that, when read downwards, a complete sentence is created.

The following need to be considered when completing your acrostic poem:

- Find one sentence from the novel that you feel epitomizes one of the characters or that captures the theme of the novel.
- Ensure that the sentence taken from the story conveys the same emotion or sentiment as your own writing.
- You may begin each line of your poem with the next letter from each word in the sentence OR with the entire word.
- Take your time, and create a thoughtful poem. It will be tempting to rush through and to make generalized choices; however, the success of your poem depends upon your ability to reflect the sentiment of the character/significance of the theme with each line, and finally with your entire poem.

Here are a few ideas to get you started. While some of these are not single sentences, it will help you to focus your choices. You are not limited to the following selections. You can use ellipses (...) to shorten selections. Don't worry about providing pagination with your poem.

“Life *is* a game, boy. Life *is* a game that one plays according to the rules.”

“... the mark of the immature man is that he wants to die nobly for a cause, while the mark of the mature one is that he wants to live humbly for one.”

“... one of these days, [Mr. Antolini] said, ‘you’re going to have to find out where you want to go.’”

“The thing with kids is, if they want to grab for the gold ring, you have to let them do it, and not say anything.”

“Then she held out her hand, and said, ‘It’s raining. It’s starting to rain.’”

Example of the acrostic structure:

T
H
E
N

S
H
E

H
E
L
D
(etc.)

Or you could use the words instead:
Then
She
Held
(etc.)

(continued)

Acrostic Poem Marking Guide

ARTISTIC IMPRESSION:

- 9–10 There is a strong correlation between the text chosen from the novel and the poem written by the student. The poet clearly conveys an emotion consistent with the text chosen from the novel and does so using unique and lasting imagery that stays with the reader long after reading the poem.
- 7–8 A reasonable connection exists between the student’s writing and the sentence chosen from the novel. The reader has a general understanding of the emotions experienced by the character(s) in the text, and this emotion is conveyed in relatively unique imagery although some passages may come across as predictable or clichéd.
- 5–6 The connection between the original text and the student’s writing is clear in some parts of the text but murky in others. Imagery used in the poem may be fresh at times but often seems predictable and does not evoke lasting impressions on the reader.
- 0–4 Work is not completed and/or demonstrates little or no effort in making this an intertextual experience for the reader. Writing demonstrates little or no understanding of the original novel.

GENERAL COMMENTS:

/30 marks

(continued)

Reader Response Unit—*The Catcher in the Rye* (continued)

The Catcher in the Rye Student Acrostic Poem

The world needs to be more hopeful
best shown in the naiveté of the children
things should never change
in the beginning I thought my job was to “catch” the children, but concluded
that it was only my job to “meet” the children
museum[s] are an example of the way life should be. Never changing.
Was he really going to make a difference?
That[’s] what I was hoping to do
everything should stay the same forever. I
always felt it was my job to save them from adulthood
stayed away from the curse that is adulthood.
Right, I think I am. Am I?
Where is the gold ring?
It is just out of reach
was I supposed to stop her? No.
Nobody’d learn if you didn’t let them make mistakes.
Be patient, understanding.
Different people have different ideas on how the world should work.
The children need a mentor not a “saver”
only children see the world as it should be seen
thing[s] are different now
different, I am different
would I be helping her if I stopped her from grabbing at the ring? I need to
be able to let her grab for the ring
you would be the only thing to change.