Module 2

Workbook 5

5.1 Exploring Film Worksheet /50
5.2 Graphic Organizer for Film /20
5.3 Critical Response /40
5.4 Open-Book Review /34

FINAL SCORE 144
Essential Information

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

English 10-2 has seven Instruction Workbooks. This course is worth five Alberta high school credits and should take you approximately 125 hours to complete. Contact your teacher to set up a timeline to help you finish the course to suit your goals.

Open-Book Reviews 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 the exam department toll-free 1-866-774-5333 extension 5255, to make arrangements to write these exams when you are ready to do so.

The Instruction Workbooks and exams are weighted as follows:

<table>
<thead>
<tr>
<th>Module 1: All About Me</th>
<th>20%</th>
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<tbody>
<tr>
<td>Instruction Workbook 1</td>
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<tr>
<td>Instruction Workbook 2</td>
<td></td>
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<tr>
<td>Instruction Workbook 3</td>
<td></td>
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Exam One (supervised) 5%

<table>
<thead>
<tr>
<th>Module 2: My World</th>
<th>20%</th>
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<tr>
<td>Instruction Workbook 4</td>
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<tr>
<td>Instruction Workbook 5</td>
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</table>

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<tr>
<th>Module 3: My Future</th>
<th>25%</th>
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<tr>
<td>Instruction Workbook 6</td>
<td></td>
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<tr>
<td>Instruction Workbook 7</td>
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</tbody>
</table>

Open-Book Reviews 5%

Exam Two (supervised) 25%

Total 100%

If you receive less than 40% on either of your exams, you will be required to write an appeal exam.
Table of Contents

Introduction .................................................................................................................. 1
Required Texts .............................................................................................................. 1
Approved films for English 10-2 ................................................................. 2

Exploring My World in Film ......................................................................................... 3
  Student Work: 5.1 Exploring Film Questions ........................................... 13
  Student Work: 5.2 Graphic Organizer for Film ......................................... 17

Critical Response to Film ........................................................................................... 20
  Student Work: 5.3 Critical Response Essay ............................................ 25
  Student Work: 5.4 Open-Book Review ...................................................... 30
  Student Work: 5.5 Exit Interview .............................................................. 35

Appendix ....................................................................................................................... 36

Glossary ......................................................................................................................... 51

Bibliography ................................................................................................................ 52
This module reveals how individuals fit into the world in terms of friends, family, and community members. The essential focus is on how those immediately around us affect or mold our attitudes, behaviours, and sometimes actions.

Understanding of text can evolve when individuals consider it from personal, moral, ethical, and cultural perspectives. Personal experiences and prior knowledge influence significantly how we attempt to understand the complexities of our world and the texts we study. Becoming lifelong learners helps you understand and appreciate the intricacies that have already been established, but encourages you to experiment with text creation.

**Required Texts**

To complete this course you need

- **Sightlines 10**
- **Reading and Writing for Success**
- **Course Resource USB Drive**
- A dictionary, thesaurus, and Writer’s Handbook
- Access to a film from the approved film list:
  - *The Secret Life of Bees*
  - *A Knight’s Tale*
  - *Akeelah and the Bee*
  - *October Sky*
  - *Searching for Bobby Fischer*
  - *The Blind Side*
  - *The Emperor’s Club*
  - *The Legend of Bagger Vance*

The following page provides a short introduction to each of the films.

**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 booklet where the assignment would have been written. Do not attach them at the end of the booklet.
Approved films for English 10-2

_A Knight's Tale (2001)_ William Thatcher, a young squire, dons his master’s armour to become a jousting champion. Although this sport is reserved for nobility, William proves himself worthy despite his false identity.

_Akeelah and the Bee (2006)_ Akeelah Anderson, an eleven-year-old girl from South Los Angeles, attempts to overcome insecurities and challenging home life to make it to the National Spelling Bee.

_October Sky (1999)_ Like his father, Homer Hickam is destined to work in the coalmine, but his future changes in 1957 when he is inspired by the first satellite launched into space. Based on a true story, this film reveals that dreams are often fulfilled by determination.

_Searching for Bobby Fischer (1993)_ Follow a young chess prodigy’s struggles to become a champion. Josh has to make difficult choices about the personal sacrifices he must make to succeed. This is an endearing and inspirational film that asks viewers to think about what really matters.

_The Blind Side (2009)_ Not just another football movie, this film reveals the importance of caring and serving others. Michael Oher is a traumatized youth who overcomes great difficulties with courage and the help of a compassionate woman and her family.

_The Emperor's Club (2002)_ An idealistic teacher believes he can influence even the most difficult students. Professor Hunderdt is confronted with the realization that students are subject to countless influences. This film grapples with what it means to have integrity and what it means to become great.

_The Legend of Bagger Vance (2000)_ Rannulph Junuh was a great golfer before the war. His community needs him to enter a huge golf tournament to represent them and bolster their troubled economy. This former soldier must confront his inner demons under the guidance of a mysterious caddy.

_The Secret Life of Bees (2008)_ Lily Owens lives on a farm in South Carolina. The death of her mother when Lily was four has devastated and forever changed her life. Her housekeeper, Rosaleen, cares for Lily, but the setting of the novel during 1964 (Civil Rights era) reveals the racial violence that explodes during that period. The story reveals their search for identity and a sense of belonging during this difficult time.
Exploring My World in Film

The experience of viewing a film has changed over the years. Whether you rent a movie to watch with friends, download it to your iPod, or experience it with 3D and surround sound in a large theatre, many of the basic cinematic techniques have remained. Seeing a film for entertainment can sometimes be a passive experience; studying a film as a text involves more critical thinking. Exploring a film in more depth is worthwhile because your view of the world may change.

Film creators undertake a complex job, perhaps even more than the tasks of many writers. In this section, you will view and study a film as closely as you would a novel. Knowing what film techniques to look for is crucial, so a tutorial and a handy note-taking chart will assist you with this process.

Appreciating the artistry of film and exploring how film creators work their magic is the essence of your task in this workbook. You may find that some online research will help you learn more about the film. Using your notes, DVD bonus features, and online research, you will have the opportunity to critique the film. The characters in these films all grapple with who they are and how they will fit into their world, just like you do. Connecting personally to the film adds to your understanding of the film. It also encourages you to apply lessons from the film to your own life.
Time to Read!

1. **Read** and **make notes** on “Viewing a Film” on pp. 245-247 of *Reading and Writing for Success*.

2. **Review** the *Studying Film* tutorial on your *Course Resource USB* drive. Use the *Studying Film Tutorial Notes* on pp. 6-9 to help you take notes during the tutorial.

3. **Use** the *Film Note-Taking Chart* on p. 11 to help you keep track of the film elements while you **watch one** of the films from the list below:

   - *A Knight’s Tale* (2001)
   - *Akeelah and the Bee* (2006)
   - *Searching for Bobby Fischer* (1993)

4. **Review** Rose’s *Film Note-Taking Chart* for the film she studied on p. 12 of this workbook.
The Assignment

1. **Complete** the **5.1 Exploring Film** questions on pp. 13-16. You may find some online research helpful, but it is not a requirement that you research.

2. a. In our daily routine, we discuss issues (topics) that are relevant to our everyday lives. In film, characters struggle with similar issues. **Consider** which of the following topics relates to the film you studied.

   **Topics:**
   - dreams
   - identity
   - acceptance
   - attempting to achieve a goal
   - facing challenges

   b. **Complete** the **5.2 Graphic Organizer for Film** on pp. 17-18, based on the topic you feel was most significant in the film. **Include** details from the film, **use** your own relevant experiences and/or observations to support your ideas, and **consider** how it applies to the world around us.

   **Review** the rubric on p. 19 to see how your work will be assessed.

EXTRA HELP

Rose also shared her **5.1 Exploring Film Questions**, based on her viewing of *Star Trek* on pp. 36-40 of this workbook.

EXTRA CHALLENGE

Survey family members or friends who have seen the film you chose. What are their opinions about the film? What did they think of the actors?
Studying Film Tutorial Notes

Fill in the blanks or record definitions in the space provided. Check your answers on p. 10 of this workbook.

1. **Camera angle** refers to the position of the camera with respect to what is being viewed (the subject).

   a. ___________________________ angle: The camera is above the subject. This angle can make the subject look smaller or powerless.

   b. ___________________________ angle: The camera is below the subject. This angle can make the subject look strong and powerful.

   c. ___________________________ _____________________________: The camera is at a neutral level. This shot is most comfortable for viewers because it mirrors how we typically look at our world.

   d. ___________________________ angle: The camera is tilted at an angle. The subject appears slanted in the frame of the shot. This can create uncertainty or uneasiness in the viewer as if something is 'not quite right'.

2. **Focus:** what the camera centers on

   a. Close-up: ___________________________

   b. Extreme Close-up: ___________________________

   c. Medium: The subject’s entire body is not seen because it is not necessary to understand the shot.

   d. ___________________________ Shot: The subject’s entire body is visible, including the surroundings.

   e. ___________________________ _____________________________ Shot: This shot produces a sense of vastness of the surroundings.
3. **Lighting:**

Consider how the following lighting choices can contribute to the mood of a shot. Several examples have been provided in the table below.

**Types of Lighting**

<table>
<thead>
<tr>
<th>a. Natural:</th>
<th>e. Top:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>b. Artificial:</td>
<td>f. Back:</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Bright:</td>
<td>g. Side: <em>can show a character who feels divided or torn between two choices</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>d. Soft: <em>can show tenderness</em></td>
<td>h. Under: <em>can be spooky</em></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4. **Sequence:**

a. ______________________: action filmed in one continuous take with no disruptions

b. ______________________: the conclusion of the shot
5. **Camera Movement:**
   a. ______________________: the visual elements around the actor
   b. ______________________: how the actor is positioned in relation to the camera and his surroundings
   c. ______________________: the camera follows the actor
   d. ______________________: the camera scans horizontally from left to right
   e. ______________________: the camera tilts up or down

6. **Scene:**
   a. ______________________: the time, place, and shooting location
   b. ______________________: a progression of related scenes
   c. ______________________: arrangement or display of scenery, backdrop, and or landscape
   d. ______________________: the narrative or sequence of events that make up the story
7. **Sound:**
   a. ______________________: can set the mood for the scene
   b. ______________________: popular music embedded within the film
   c. ______________________
      ______________________: using technology to bring sound into the film

8. **Characters and Actors**
   a. ______________________: words spoken by the actors
   b. ______________________
      ______________________: nonverbal cues (facial expressions, eye contact, posture)
   c. ______________________: how the characters work together or conflict with one another
   d. ______________________: what characters wear; carefully chosen to reveal more about the character
Answers to the Study Notes:

1. a. High
   b. Low
   c. Straight On (Medium)
   d. Canted

2. a. the subject occupies most of the frame
   b. the subject occupies the entire frame
   d. Long
   e. Extreme long

3. a. warm glow, emphasize reality, usually the sunlight
   b. sets a scene, has lighting that exists outside of nature, emphasizes something in particular
   c. reveals vivid or intense details, cheerful, happy
   e. showcases or highlights the object or subject like they are on stage or under a spotlight; all eyes are on them
   f. emphasizes the shape or silhouette rather than the individual person

4. a. shot
   b. cut

5. a. framing
   b. blocking
   c. tracking
   d. panning
   e. booming

6. a. Setting
   b. Sequence
   c. Sets
   d. Plot

7. a. Music
   b. Soundtrack
   c. Special effects

8. a. Dialogue
   b. Body language
   c. Interaction
   d. Wardrobe
Have the following chart handy to record your observations as you watch the film the first time. It’s okay if this work gets messy!
5.1 Exploring Film Questions /50 marks

Now that you are familiar with the film in a basic sense, it is time to study it in greater detail. Watch the film a second time (with the subtitles on if you have a DVD version). Watching the bonus features or reviewing specific scenes with the director’s commentary playing might be helpful, also. Also, use your note-taking chart for film study to help you answer the following questions on the film you viewed.

Title of Film: ____________________________________________

Year:_____________________________________________________

Director:_________________________________________________

The Story

1. In one paragraph, and in your own words, summarize the plot of the film.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. Our surroundings affect our actions. The same is true for film. Describe two settings that were significant in the film, and explain their significance. You may need to research this online to determine if this film was made on location or on a set.

Setting One: ____________________________________________

________________________________________________________________________

Setting Two: ______________________________________________

________________________________________________________________________

Website(s) used in research, if any: ____________________________

________________________________________________________________________
3. **List** and **label** the protagonist and antagonist. Provide **two adjectives** to describe each character and describe his or her **wardrobe**.

<table>
<thead>
<tr>
<th>Character Name</th>
<th>Actor</th>
<th>Protagonist/Antagonist</th>
<th>Adjectives</th>
<th>Wardrobe</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</table>

4. Based on the characters’ interactions, **list** and **discuss** the **two** different types of conflicts that occurred during the film. Remember to refer to the types of conflict specifically. **External conflict** includes man vs. man and man vs. environment; **internal conflict** includes man vs. himself.

<table>
<thead>
<tr>
<th>Conflict Type</th>
<th>Protagonist</th>
<th>Antagonist</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>
5. **Provide** three quotations that contributed to either plot or character development. **Describe** the context (circumstance) when the quotation was spoken. **Explain why the quotation was significant.** For example, did it connect to the plot, develop character, or add to a conflict?

<table>
<thead>
<tr>
<th>Quotation</th>
<th>When was the quotation spoken?</th>
<th>How is this quotation significant?</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

**Film Techniques**

6. Directors compose films the way authors compose books. Techniques are used *purposefully*. You may have noticed film techniques while you watched the movie. **Provide** one example of each of the following film techniques you noticed and **label** them accordingly. **Describe** the context for your example, and **explain** the effect of the technique.

<table>
<thead>
<tr>
<th>Technique</th>
<th>When was this technique used?</th>
<th>How did this technique affect this moment in the film?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angle:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Focus:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Colour:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sound and Special Effects

7. **Background noise, music, and special effects** are only a few ways we use sound to make sense of the action. **Discuss** these sound elements that contributed to setting, character, and/or plot development. If you need to research the music components, remember to provide the sources(s) used for information.

<table>
<thead>
<tr>
<th>Description of Sound</th>
<th>Context</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background noise:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Special effects:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Source(s) used in research, if any:

Theme

8. As with other texts, film creators intend to share important messages with their audiences. In one or two sentences, **describe** an important message within the film you studied. **Consider** the outcome of the main plot and significant changes within the main characters to help you get started. **Consider** the impact your chosen film has on you personally or on society in general.
5.2 Graphic Organizer for Film

**Complete** the graphic organizer below. Remember, the topics appear on p. 5 in this workbook.

**Step 1**
Topic:

Define the topic:

Why is the topic important?

What are some considerations about the topic?

**Step 2**
Connect Text to Topic:

How does a character (or characters) relate to the topic?

Provide some specific supporting details or quotations:

What elements from the text relate to the topic?
Step 3       My Experiences with the Topic:

Consider how you relate to the topic (Consider your opinion of the topic):

Consider how you connect to the character(s) in relation to the topic:

Are there similarities or differences between you and the character(s)? If so, what are they?

Step 4       Application to the World:

Consider how the topic relates to society/the world in general:

What generalizations can be made?

Insert appropriate photo or graphic relating to the topic.

Review your outline with a peer or a family member.
# 5.2 Graphic Organizer for Film Rubric

<table>
<thead>
<tr>
<th>Value</th>
<th>Ideas and Impressions</th>
<th>Presentation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td>□ Your choice of main idea is <em>insightful</em>.</td>
<td>□ You apply the conventions of this type of organizer <em>skillfully</em>.</td>
</tr>
<tr>
<td></td>
<td>□ The <em>impressive range</em> of details you chose explores the main idea <em>thoroughly</em>.</td>
<td></td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>□ Your choice of main idea is <em>thoughtful</em>.</td>
<td>□ You apply the conventions of this type of organizer <em>appropriately</em>.</td>
</tr>
<tr>
<td></td>
<td>□ The variety of details you chose explores the main idea <em>logically</em>.</td>
<td></td>
</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td>□ Your choice of main idea <em>may not represent</em> accurately the main idea of the text.</td>
<td>□ You apply some conventions of this type of organizer.</td>
</tr>
<tr>
<td></td>
<td>□ Sometimes you develop <em>details</em> to explore the main idea; however, other details may be <em>imprecise</em> and/or <em>underdeveloped</em>.</td>
<td></td>
</tr>
<tr>
<td><strong>Limited</strong></td>
<td>□ You present a main idea that is <em>unrelated</em> to the text.</td>
<td>□ You apply the conventions of this type of organizer <em>weakly</em>.</td>
</tr>
<tr>
<td></td>
<td>□ You <em>list</em> details that <em>do not</em> explore the main idea.</td>
<td></td>
</tr>
<tr>
<td><strong>Redo</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This is a special category; it is not an indicator of quality. Please contact your teacher for extra help, so you can resubmit this assignment.

<table>
<thead>
<tr>
<th>TOTAL:</th>
<th>/20</th>
<th>/10</th>
<th>/10</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

**Assessment**

Areas of strength:

Might I suggest:
Critical Response to Film

The strategies you have learned to comprehend text have also helped you to connect yourself to the world within the text. Annotation, reading and viewing strategy tutorials, and using graphic organizers have helped you understand and interpret content. Now, it is time to apply these strategies by responding critically.

Responding to texts need not be a frightening experience. The hardest part of the process is behind you. Now you get to show off what you have learned. Students have great ideas, interesting and often witty outlooks, plus a view of the world that is fascinating. Use these unique talents to respond in clever ways, and the result will be nothing short of fantastic.

How to write an effective essay is not a secret held in a vault somewhere. It is a simple process that can be applied easily. Enjoy the tutorials provided and apply the graphic organizers you have already completes to help you transform your planning into successful essay writing.

Time to Read!

1. Read the Essay Writing tutorial on pp. 150-154 in Reading and Writing for Success.

2. Review the Essay Writing tutorial on your Course Resource USB drive.

3. Read the Planning an Essay and Writing an Essay tutorials on pp. 155-161 in Reading and Writing for Success.
The Assignment

1. Use your 5.2 Graphic Organizer for Film on pp. 17-18 to create your Critical Response (Rough Draft) on pp. 22-24 of this workbook.

2. Write your 5.3 Critical Response (Final Draft) on pp. 25-27 of this workbook. Proofread your work before you submit your final draft for assessment.

3. Complete the 5.4 Open-Book Review on pp. 30-34 of this workbook.

Review the rubric on pp. 28-29 to see how your work is assessed.

EXTRA HELP

1. View Danica’s process as she analyzes the play, “Heat Lightning” on pp. 42-50 in this workbook. She has shared her 5.2 Graphic Organizer, in which she selected important details to include in various sections of her response. She has also shared drafts of her essay, which she enhanced with a visual.

2. Transitions are words and phrases that help your writing flow smoothly. View a copy of the “Transitions” handout on p. 41 of this booklet.

EXTRA CHALLENGE

Create a title page to your critical response. Include your title, name, student ID number, course name, marker’s name, and date. Add an appropriate photo or graphic. See Danica’s example on p. 47 of this booklet.
Critical Response (Rough Draft)

Write your rough draft here.
Critical Response (Rough Draft, continued)

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Critical Response (Rough Draft, continued)

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Review your rough draft with a peer or family member before completing your final draft.

Tip! Read your rough draft out loud to help you proofread it.
5.3 Critical Response (Final Draft)

After you have edited your rough draft, provide your final draft here.

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5.3 Critical Response (Final Draft, continued)
5.3 Critical Response (Final Draft, continued)

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### 5.3 Critical Response Rubric

<table>
<thead>
<tr>
<th>Value</th>
<th>Thought and Support</th>
<th>Form and Structure</th>
<th>Matters of Choice</th>
<th>Matters of Correctness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td>□ You present insightful ideas. □ You demonstrate an understanding of subtle distinctions in the film and topic. □ You provide explicit, precise, and deliberately chosen support.</td>
<td>□ You arrange your ideas and details effectively. □ You present, integrate, and sustain a coherent unifying effect/ controlling idea. □ You conclude skillfully.</td>
<td>□ You use precise and effective diction. □ You use effective and polished syntax. □ You make confident stylistic choices. □ You use a convincing voice.</td>
<td>□ You demonstrate confident control of correct sentence constructions, usage, grammar, and mechanics. □ You write with an impressive absence of errors considering the complexity of your response.</td>
</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td>□ You present relevant and straight-forward ideas. □ You demonstrate a general understanding of the film and topic. □ You provide adequate and general support.</td>
<td>□ You arrange your ideas and details straight-forwardly. □ You present and generally maintain a unifying effect/ controlling idea; however, coherence may falter. □ You conclude functionally.</td>
<td>□ You use adequate diction that may lack specificity. □ You use generally clear syntax; attempts at complex structures may be awkward. □ You make clear stylistic choices. □ You use a matter-of-fact voice.</td>
<td>□ You demonstrate basic control of sentence constructions, usage, grammar, and mechanics. □ You write with occasional lapses in control and minor errors, but communication remains clear.</td>
</tr>
<tr>
<td><strong>Limited</strong></td>
<td><strong>Redo</strong></td>
<td><strong>Assessment Areas of strength:</strong></td>
<td><strong>Might I suggest:</strong></td>
<td></td>
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</tr>
<tr>
<td>☐ You present <em>superficial</em> and over- simplified ideas.</td>
<td>☐ You demonstrate a <em>weak</em> understanding of the film and topic.</td>
<td>☐ You provide <em>inappropriate</em> support, or support that is a <em>restatement</em> of what was taught or read.</td>
<td>■ You need to contact your teacher, so we can discuss your work and your resubmission.</td>
<td></td>
</tr>
<tr>
<td>☐ You arrange your ideas and details in a <em>discernible</em>, but <em>ineffectual</em> manner.</td>
<td>☐ You do not maintain a unifying effect/ controlling idea.</td>
<td>☐ You do not conclude deliberately.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ You use <em>imprecise</em> and/or <em>inappropriate</em> diction.</td>
<td>☐ You frequently use awkward and/or <em>immature</em> syntax.</td>
<td>☐ You make vague, <em>redundant</em>, and/or <em>unclear</em> stylistic choices.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>☐ You use an <em>undiscerning</em> and/or <em>uncritical</em> voice.</td>
<td>☐ You demonstrate <em>faltering</em> control of sentence constructions, usage, grammar, and mechanics.</td>
<td>☐ You write with a <em>range of errors</em> that <em>blur clarity of communication</em>.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL:** /40 = /20 /10 /5 /5

**Assessment**

**Areas of strength:**

**Might I suggest:**
5.4 Open-Book Review

Watch the Studying Film tutorial on your Course Resource USB drive and answer the following questions.

1. The camera technique that positions the camera in a certain way is known as its ____________________.

2. Close-up/extreme close-up, medium shot, long shot and/or extreme long shot all refer to ________________; which is what the camera centres on.

3. **Match** the type of **lighting** used in the following examples with the appropriate terms: (Items can be used only once.)

   a. ![Image](©Thinkstock)
   
   b. ![Image](©Thinkstock)
   
   c. ![Image](©Thinkstock)
   
   d. ![Image](©Thinkstock)

   __________ Back lighting

   __________ Artificial

   __________ Side lighting
4. An attempt to shoot a scene in its entirety is known as a
   A. shot
   B. cut
   C. sequence
   D. take

5. The conclusion of a shot is known as
   A. shot
   B. cut
   C. sequence
   D. take

6. All the action filmed in one take without disruption is known as
   A. shot
   B. cut
   C. sequence
   D. take

7. The perspective of the camera or actors is known as the
   A. film sequence
   B. camera movement
   C. point of view
   D. interaction

8. Match the following film terms on the left to their definitions on the right.
   _____ framing         A. following an actor
   _____ blocking        B. camera movement up or down
   _____ tracking        C. what elements surround the actor
   _____ booming         D. camera movement horizontally
   _____ panning         E. how the actor is positioned for the shot

9. The setting within a film involves all the following except
   A. location
   B. time span
   C. narration
   D. mood
10. A film sequence is a progression of related  
   A. sets  
   B. scenes  
   C. spans  
   D. sceneries

11. An arrangement or display of scenery, backdrop, or landscape is called a  
   A. set  
   B. scene  
   C. location  
   D. prop

12. The plot is the narrative or progression of  
   A. suspense  
   B. motivations  
   C. conflict  
   D. events

13. When an actor says that he is “on location”, he means he is  
   A. truly focused on his character  
   B. working for a famous Hollywood director  
   C. where the movie is actually being filmed  
   D. making a six figure salary

14. The words spoken by the actors are called ____________________.

15. Non-verbal communication such as facial expression, eye contact, and posture are called ____________________ ____________________.

16. The items of clothing that the actors wear to portray their characters are called ____________________.

17. How the characters work together or conflict is called their ____________________

18. A film’s important message or meaning that is conveyed is known as its ____________________
19. **List two** colours and briefly **explain** the symbolic meaning that might be associated with each.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

**Essay Writing**

[Watch the **Writing Critical Responses** tutorial on your **Course Resource USB** drive and **answer** the following questions.]

20. **Identify one** strategy for writing a **thesis** statement.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

21. **List three** details that should go into an introduction of an essay.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
22. Rather than use the phrase, “In conclusion,” for your conclusion, list one other possible transition.

________________________________________________________________________

________________________________________________________________________

23. Because your conclusion is the final impression, what is one piece of advice you would give to students who want to impress their readers?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
You have done a lot of work! Good for you! Now, it is time for you to chat with your teacher about how you feel about your work so far. Complete this interview and receive a 5% bonus on your 5.3 Critical Response (Final Draft).

The Assignment

1. Before you call your marker, review the assignments you have completed and your marker’s comments.

2. Draft a quick response to the following questions, referring to your work and experience in the course:
   a. When did you feel most successful in the module?
   b. What struggles did you face?
   c. How did you overcome those struggles?

3. With your notes in hand, phone your marker to discuss your experiences in the course.

4. If you cannot contact your marker directly, be sure to leave a voicemail or audio message:

   Before you record the response, please provide your name, course number, and assignment name. For example, “This is Mary Jones from English 10-2 calling with the Exit Interview for Module 2.” Also, please leave your phone number on the message so the marker can return your call if necessary.

   Students with sufficient computer expertise and their own microphone on their computers may choose to download RealProducer from the Tech Help site. This program enables you to record your response and save it as a file that can be e-mailed.
English 10-2 – Appendix Instruction Workbook 5 36

Student Exemplar: 5.1 Exploring Film Questions by Rose

Now that you are familiar with the film in a basic sense, it is time to study it in greater detail. Watching the film a second time with the subtitles on (if you have a DVD version) will be helpful. Watching the bonus features or reviewing specific scenes with the director's commentary playing might be helpful, also.

Title of Film: Star Trek
Year: 2009
Director: J.J. Abrams

The Story

1. In one paragraph, and in your own words, summarize the plot of the film.

Star Trek (2009) is the prequel to all the other Star Trek movies. This means that it will show what brought the crew together: Kirk, Spock, Bones, Sulu, Chekov, Scotty and Uhura. Kirk and Spock are opposites, but eventually they respect each other. The young crew of the USS Enterprise face a rebel Romulan ship called the Narada. They are from the future. Nero, their captain, wants to get revenge for their planet being destroyed. Because they all work together, they are victorious. This movie is exciting, funny and dramatic all at the same time. The special effects are great too!

2. Our surroundings affect our actions. The same is true for film. Describe two settings that were significant in the film, and explain their significance. You may need to research this online to determine if this film was made on location or on a set.

Setting One: USS Enterprise

A lot of the conflict happens on the Enterprise. The ship is huge and bright, and it take many people to make it work. This is her first voyage too. The conflict between the crew members are faced on this ship, and they win together.

Setting Two: Narada

This is the Romulan ship. It is even bigger and scarier than the Enterprise. The crew were miners, so the ship suits them. It is dark and there are tunnels everywhere.

Website(s) used in research, if any:
None, I just watched the movie.
Characters

3. **List and label** the protagonist(s) and antagonist(s). Provide **two adjectives** to describe each character and describe his or her **wardrobe**.

<table>
<thead>
<tr>
<th>Character Name</th>
<th>Actor</th>
<th>Protagonist/Antagonist</th>
<th>Adjectives</th>
<th>Wardrobe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kirk</td>
<td>Christopher Pike</td>
<td>Protagonist</td>
<td>Daredevil Smart</td>
<td>Casual clothes and uniform</td>
</tr>
<tr>
<td>Spock</td>
<td>Zachary Quinto</td>
<td>Protagonist</td>
<td>Conflicted Careful</td>
<td>Uniform</td>
</tr>
<tr>
<td>Nero</td>
<td>Eric Bana</td>
<td>Antagonist</td>
<td>Dark Angry</td>
<td>Black clothes, long black jacket</td>
</tr>
</tbody>
</table>

I couldn’t think of any other ‘main’ characters! The others pretty much just supported these ones. I hope I did the question right.

4. Based on the characters’ interactions, list and discuss the types of **conflicts** that occurred during the film. Remember to refer to the **types of conflict** specifically. **External** conflict includes man vs. man and man vs. environment; **internal** conflict includes man vs. himself.

<table>
<thead>
<tr>
<th>Conflict Type</th>
<th>Protagonist</th>
<th>Antagonist</th>
<th>Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man vs Man</td>
<td>Kirk and Enterprise crew</td>
<td>Nero &amp; Narada crew</td>
<td>Kirk and his crew defeat Nero.</td>
</tr>
<tr>
<td>Man vs. Man</td>
<td>Spock</td>
<td>Kirk (They conflict with each other.)</td>
<td>They respect each other and become friends.</td>
</tr>
<tr>
<td>Man vs. Himself</td>
<td>Spock</td>
<td>Himself</td>
<td>Spock struggles with how to be a Vulcan and a human. He learns he cannot be one or the other, but he is both.</td>
</tr>
</tbody>
</table>
Your first two quotations are well chosen, because they are really important to the character development of Kirk (a main character) and the plot of the Federation vs. the Narada (the main plot). I agree your last quotation is funny, but were there others that were more significant?

5. Provide **three quotations** that contributed to either plot or character development. **Describe** the context (circumstance) when the quotation was spoken. **Explain** why the quotation was significant. For example, did it connect to the plot, develop character, or add to a conflict?

<table>
<thead>
<tr>
<th>Quotation</th>
<th>Context</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I don't believe in no-win scenarios.&quot; (Kirk)</td>
<td>Kirk says this during his trial, when Spock charges him with cheating on the Kobayashi Maru test.</td>
<td>This quote shows the difference between how Kirk and Spock see a captain's responsibilities differently. It sets up Kirk's future as captain, because he uses this attitude to push his crew to solve their problems.</td>
</tr>
<tr>
<td>&quot;My purpose, Christopher, is to not simply avoid the destruction of the home that I love, but to create a Romulus that exists free of the Federation.&quot; (Nero)</td>
<td>Nero says this to Captain Pike when he interrogates him on the Narada.</td>
<td>This quote gives the motivation for all of Nero's actions. It causes the plot to move forward.</td>
</tr>
<tr>
<td>&quot;Oh great, he's seventeen.&quot; (Bones)</td>
<td>Bones says this after Chekov explains how they might catch up to the Narada, undetected.</td>
<td>I thought this line was really funny. Bones says a lot of funny lines, but he is so serious when he says them.</td>
</tr>
</tbody>
</table>
Film Techniques

6. Directors compose films the way authors compose books. Techniques are used *purposefully*. You may have noticed film techniques while you watched the movie. **Provide** one example of each of the following film techniques you noticed and **label** them accordingly. **Describe** the context for your example, and **explain** the effect of the technique.

<table>
<thead>
<tr>
<th>Technique</th>
<th>Context</th>
<th>Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Angle:</strong> Canted</td>
<td>Spock faces the Vulcan High Council to determine his future.</td>
<td>The canted angle shows his uncertainty. He doesn’t decide what he will do until the council mentions his ‘disadvantage’ (his human mother).</td>
</tr>
<tr>
<td><strong>Focus:</strong> Extreme Long Shot</td>
<td>Captain Pike leaves on a shuttle to negotiate on the Narada. We see the Enterprise, the little shuttle and the huge Narada.</td>
<td>The extreme long shot shows the strong position of the Narada, and how weak the little crew on the shuttle is.</td>
</tr>
<tr>
<td><strong>Lighting:</strong> Top &amp; artificial</td>
<td>The lighting in the outpost on Delta Vega when they first walk down the hallway</td>
<td>The lights are above and flickering. They look kind of greenish and unnatural. It makes it look kind of scary.</td>
</tr>
<tr>
<td><strong>Colour:</strong> White vs. Black</td>
<td>The inside of the Enterprise is bright white and the inside of the Narada is really dark.</td>
<td>The bright white makes them look like the good guys, compared to the dark Narada.</td>
</tr>
</tbody>
</table>
### Sound and Special Effects

7. Background noise, music, and special effects are only a few ways we use sound to make sense of the action. Discuss these sound elements that contributed to setting, character, and/or plot development. If you need to research the music components, remember to provide the sources(s) used for information.

<table>
<thead>
<tr>
<th>Description of Sound</th>
<th>Context</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background noise: wind</td>
<td>When Kirk is abandoned on Delta Vega, the wind is blowing while he is walking.</td>
<td>It shows how harsh it is to be stranded there. Kirk is brave for leaving his ship. Spock was mean for sending him there.</td>
</tr>
<tr>
<td>Music: heavy metal music</td>
<td>When Kirk was a boy, he steals his stepfather’s car. Heavy metal music plays on the car stereo.</td>
<td>This shows how much of a rebel Kirk is, even when he was young.</td>
</tr>
<tr>
<td>Special effects: explosions</td>
<td>When the cores are shot into the black hole there is a massive explosion.</td>
<td>It shows the cool special effects ability of the crew.</td>
</tr>
</tbody>
</table>

Source(s) used in research, if any:

None, I just watched the movie.

### Theme

8. As with other texts, film creators intend to share important messages with their audiences. In one or two sentences, describe an important message within the film you studied. Consider the outcome of the main plot and significant changes within the main characters to help you get started. Consider the impact your chosen film has on you personally or on society in general.

I think this movie teaches us to rely on each other to overcome difficulties. No one could have been successful without others around them. Kirk had advice from Spock, Spock Prime, Captain Pike and the rest of his crew. Spock had advice from his parents. Because they relied on each other, they were able to overcome their conflict.
Transitions

To Add: and, again, and then, besides, equally important, finally, further; furthermore, nor; too, next, lastly, what’s more, moreover; in addition, first (second, etc.)

To Compare: whereas, but, yet, on the other hand, however, nevertheless, on the contrary, by comparison, where, compared to, up against, balanced against, but, although, conversely, meanwhile, after all, in contrast, although this may be true

To Prove: because, for, since, for the same reason, obviously, evidently, furthermore, moreover, besides, indeed, in fact, in addition, in any case, that is

To Show Exception: yet, still, however, nevertheless, in spite of, despite, of course, once in a while, sometimes

To Show Time: immediately, thereafter, soon, after a few hours, finally, then, later, previously, formerly, first (second, etc.), next, and then

To Repeat: in brief, as I have said, as I have noted, as has been noted

To Emphasize: definitely, extremely, obviously, in fact, indeed, in any case, absolutely, positively, naturally, surprisingly, always, forever, perennially, eternally, never; emphatically, unquestionably, without a doubt, certainly, undeniably, without reservation

To Show Sequence: first, second, third, and so forth, next, then, following this, at this time, now, at this point, after, afterward, subsequently, finally, consequently, previously, before this, simultaneously, concurrently, thus, therefore, hence, next, and then, soon

To Give an Example: for example, for instance, in this case, in another case, on this occasion, in this situation, take the case of, to demonstrate, to illustrate, as an illustration, to illustrate

To Summarize or Conclude: in brief, on the whole, summing up, to conclude, in conclusion, as I have shown, as I have said, hence, therefore, accordingly, thus, as a result, consequently, on the whole

Purdue OWL, http://owl.english.purdue.edu
Step 1  Topic: Safety

Define the topic:
Safety: to be protected from harm or injury (Encarta dictionary).

Why is the topic important?
It is important to be safe. We aren’t always safe in our environments.

What are some considerations about the topic?
- Don’t drive alone late at night.
- Have a cell phone with you.
- Tell someone where you are going.
- Make sure your vehicle has enough gas to get to your destination.
- Be prepared.
- Don’t trust strangers.
- Consider all the possibilities of your choices.

Step 2  Connect Text to Topic: Body Paragraph #1

How does a character (or characters) relate to the topic?
- The girl didn’t make safe choices. She decided to remain in the bus station instead of leaving with the second man…she didn’t know who to trust.
- She wasn’t prepared for her problems.
- She trusted a complete stranger when she shouldn’t have.
- Her fear of the storm increased her fears
- She thought that locking the bus station’s door was being safe, but she actually was locking herself inside with the real killer.
- The girl gave the man important details about what she saw earlier.

Provide some specific supporting details or quotations:
“I -I could have stayed all night with a friend, but I thought I had enough gas to get home.”
“I must get hold of myself.”
“He’ll be here any minute. Please - help me!”
“It’s the lightning—I” “I’m scared. Oh I’m scared.”
“I knew he saw me. I started running. I could hear him behind me.”

What elements from the text relate to the topic?
- The setting contributed to her being unsafe (deserted bus station early in the morning)
- Suspense: “I saw the rear lights burning. I wanted to call to them. I thought I’d just call out to them…”
- Foreshadowing: “I dropped the flashlight and started running.” “No - I couldn’t. I don’t want to [go to the police] -I’m afraid.”
- Irony: Yes-Yes-Oh, he’s still out there—somewhere. He’ll be here. I know he will.” (Verbal and dramatic irony)
Step 3  My Experiences with the Topic: Body Paragraph #2

Consider how you relate to the topic (Consider your opinion of the topic):
- Since I have travelled a great deal I am pretty safe.

Consider how you connect to the character(s) in relation to the topic:
- I try to be prepared for the unexpected. I have a cell phone and avoid unsafe streets.

Are there similarities or differences between you and the character(s)? If so, what are they?
- I try to make good choices when problems happen. The girl in the play didn’t.

Step 4  Application to the World: Body Paragraph #3

Consider how the topic relates to society/the world in general:
- Our world isn’t as safe as we believe.
- Being familiar with our environment is important to being safe.

What generalizations can be made?
- Sometimes our instincts provide important signs that we should trust.
- Realizing that the world around us is not as safe as we believe can be a devastating understanding.

Step 5  Write a Conclusion

Restate your thesis:
- Knowing whom to trust, making wise choices, and being prepared is not always easy.

Summarize your key points:
- The girl in the modern play, “Heat Lightning,” attempted to stay safe during an evening of a terrible storm, but she trusted the wrong person.
- The author, Robert F. Carroll, effectively used suspense, foreshadowing, and irony.

Wow your reader. Consider an interesting quotation or suggestion:
“Serenity is not freedom from the storm, but peace amid the storm.” (thinkexist.com)
Hi again! Here is a copy of my first draft for a 5-paragraph essay. I was panicking a bit, because I didn’t think I had enough material to write five whole paragraphs. After talking to Kade in the Essay Writing tutorial, and using my graphic organizer, I think I realized that the plan was in place, and I just needed to follow it.

FIRST DRAFT

The Importance of Safety

Being safe in our world today is pretty important. Our lives depend on safety each day. The modern play, “Heat Lightning,” showed what could happen if you weren’t safe. I try to be safe by carrying a cell phone with me everywhere.

SECOND DRAFT

Safety on a Dark and Stormy Night

a literary essay by

Danica Avatar

ELA 10-2

Safety is an under-rated element in our world today. According to the Encarta dictionary, safety means, “to be protected from harm or injury.” It is important to be safe in all areas of our lives, from our vehicles, to safety at work, and even on the Internet. Personal safety is something that everyone should be concerned about. Individuals are not always safe in their environments, so it is important to be prepared, make wise choices, and know whom to trust.
Being prepared for safety is something that the girl in the modern play, "Heat Lightning," by Robert F. Carroll, did not do. Being stranded during a storm placed her in a dangerous situation and she decided to leave her vehicle after it ran out of gas. She hoped that the bus would be passing by shortly but instead it was a strange vehicle that stopped. The girl witnessed a terrible and suspenseful site; a man was pulling a woman out of the car. This terrified the girl and she dropped her flashlight and started running. The setting contributed to her being unsafe. She arrived at an almost deserted bus station early in the morning. Plus, she was not prepared for her problems, "I must get hold of myself," and allowed her fear of the storm to affect her better judgment, "It's the lightning—I" "I'm scared. Oh I'm scared."

In addition, had the girl decided to remain with a friend after her party, or had she filled up her vehicle with gas before the party, she would not have been in this frightening circumstance. Even a cell phone might have provided at least a little bit more security. Making a wise choice is vital to being safe. The girl did not make safe choices. "I -I could have stayed all night with a friend, but I thought I had enough gas to get home." What's more, the girl gave the man important details about what she saw earlier. "I knew he saw me. I started running. I could hear him behind me." Since I have travelled a great deal I consider myself fairly safe. I try to be prepared for the unexpected by having a cell phone and avoiding unsafe streets. I try to make good choices when problems happen. The girl in the play did not.
Time to talk about my third key point from my thesis.

Furthermore, like many people in our society, the girl did not know whom to trust. She trusted a complete stranger when she shouldn’t have. “He’ll be here any minute. Please - help me!” Ironically, the girl thought that locking the bus station’s door was being safe, but she actually was locking herself inside with the real killer! “I’m going to stay here - with him.” She decided to remain in the bus station instead of leaving with the second man. This foreshadowed her fate. Our world is not as safe as we suppose. Realizing that the world around us is not as safe as we believe can be a devastating understanding.

Body Paragraph #3

Irony: a text element

Foreshadow: a text element

Conclusion

Consequently, knowing whom to trust, making wise choices, and being prepared is not always easy. The girl in the modern play, “Heat Lightning,” attempted to stay safe during an evening of a terrible storm, but she trusted the wrong person. The author, Robert F. Carroll, effectively used suspense, foreshadowing, and irony to reveal that being safe is not always a possibility. “Serenity is not freedom from the storm, but peace amid the storm.” (thinkexist.com)
Safety on a Dark and Stormy Night

by Danica Avatar
Student ID #123456

ELA 10-2
Marker Name
April 16, 2010
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In addition, had the girl decided to remain with a friend after her party, or had she filled up her vehicle with gas before the party, she would not have been in this frightening circumstance. Even a cell phone might have provided at least a little bit more security. Making a wise choice is vital to being safe. The girl did not make safe choices. "I -I could have stayed all night with a friend, but I thought I had enough gas to get home." What's more, the girl gave the man important details about what she saw earlier. "I knew he saw me. I started running. I could hear him behind me." Since I have travelled a great deal I consider myself fairly safe. I try to be prepared for the unexpected by having a cell phone and avoiding unsafe streets. I try to make good choices when problems happen. The girl in the play did not.

Furthermore, like many people in our society, the girl did not know whom to trust. She trusted a complete stranger when she shouldn’t have. "He'll be here any minute. Please - help me!" Ironically, the girl thought that locking the bus station’s door was being safe, but she actually was locking herself inside with the real killer! "I'm going to stay here -with him." She decided to remain in the bus station instead of leaving with the second man. This foreshadowed her fate. Our world is not as safe as we suppose. Realizing that the world around us is not as safe as we believe can be a devastating understanding.

Consequently, knowing whom to trust, making wise choices, and being prepared is not always easy. The girl in the modern play, "Heat Lightning,” attempted to stay safe during an evening of a terrible storm, but she trusted the wrong person. The author, Robert F. Carroll, effectively used suspense, foreshadowing, and irony to reveal that being safe is not always a possibility. "Serenity is not freedom from the storm, but peace amid the storm." (thinkexist.com)
**Danica’s 5.3 Critical Response Rubric**

<table>
<thead>
<tr>
<th>Value</th>
<th>Thought and Support</th>
<th>Form and Structure</th>
<th>Matters of Choice</th>
<th>Matters of Correctness</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Excellent</strong></td>
<td>☐ You present insightful ideas.</td>
<td>☐ You arrange your ideas and details effectively.</td>
<td>☐ You use precise and effective diction.</td>
<td>☑ You demonstrate confident control of correct sentence constructions, usage, grammar, and mechanics.</td>
</tr>
<tr>
<td></td>
<td>☑ You demonstrate an understanding of subtle distinctions in the film and topic.</td>
<td>☑ You present, integrate, and sustain a coherent unifying effect/controlling idea.</td>
<td>☐ You use effective and polished syntax.</td>
<td>☑ You write with an impressive absence of errors considering the complexity of your response.</td>
</tr>
<tr>
<td></td>
<td>☐ You provide explicit, precise, and deliberately chosen support.</td>
<td>☐ You conclude skillfully.</td>
<td>☐ You make confident stylistic choices.</td>
<td></td>
</tr>
<tr>
<td><strong>Proficient</strong></td>
<td>☑ You present thoughtful ideas.</td>
<td>☑ You arrange your ideas and details appropriately.</td>
<td>☑ You use specific diction.</td>
<td>☐ You demonstrate competent control of sentence constructions, usage, grammar, and mechanics.</td>
</tr>
<tr>
<td></td>
<td>☑ You demonstrate a well-considered understanding of the film and topic.</td>
<td>☑ You present and sustain a coherent unifying effect/controlling idea.</td>
<td>☑ You use effective syntax.</td>
<td>☐ You write with minor errors in complex language structures.</td>
</tr>
<tr>
<td></td>
<td>☑ You provide relevant, accurate, and occasionally deliberate support.</td>
<td>☑ You conclude appropriately.</td>
<td>☑ You make competent stylistic choices.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐ You use a capable voice.</td>
<td>☑ You use a capable voice.</td>
<td></td>
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</tr>
<tr>
<td><strong>Satisfactory</strong></td>
<td>☐ You present relevant and straight-forward ideas.</td>
<td>☐ You arrange your ideas and details straight-forwardly.</td>
<td>☐ You use adequate diction that may lack specificity.</td>
<td>☐ You demonstrate basic control of sentence constructions, usage, grammar, and mechanics.</td>
</tr>
<tr>
<td></td>
<td>☐ You demonstrate a general understanding of the film and topic.</td>
<td>☐ You present and generally maintain a unifying effect/controlling idea; however, coherence may falter.</td>
<td>☐ You use generally clear syntax; attempts at complex structures may be awkward.</td>
<td>☐ You write with occasional lapses in control and minor errors, but communication remains clear.</td>
</tr>
<tr>
<td></td>
<td>☐ You provide adequate and general support.</td>
<td>☐ You conclude functionally.</td>
<td>☐ You make clear stylistic choices.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>☐ You use a matter-of-fact voice.</td>
<td>☐ You use a matter-of-fact voice.</td>
<td></td>
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</tr>
</tbody>
</table>
### Assessment

**Areas of strength:** Impressive work on your critical response, Danica. You thoughtfully connected your details from your graphic organizer and developed your paragraphs following your plan. The supporting evidence, transitions, and personal connection was appropriate and convincing.

**Might I suggest:** Remember that, when using a specific supporting quotation from the chosen text, you should reflect on the connection. Do not just place a quotation and leave it alone. Reveal the significance of it; perhaps determine how it connects to the topic, or even the author or character’s intent. If you have used outside sources, such as the Internet for your last quotation, remember to show your sources in a bibliography. Awesome work Danica!

### Limited

| □ | You present superficial and oversimplified ideas. |
| □ | You demonstrate a weak understanding of the film and topic. |
| □ | You provide inappropriate support, or support that is a restatement of what was taught or read. |
| □ | You arrange your ideas and details in a discernible, but ineffectual manner. |
| □ | You do not maintain a unifying effect/controlling idea. |
| □ | You do not conclude deliberately. |
| □ | You use imprecise and/or inappropriate diction. |
| □ | You frequently use awkward and/or immature syntax. |
| □ | You make vague, redundant, and/or unclear stylistic choices. |
| □ | You use an undiscerning and/or uncritical voice. |
| □ | You demonstrate faltering control of sentence constructions, usage, grammar, and mechanics. |
| □ | You write with a range of errors that blur clarity of communication. |

### Redo

Your attempt to respond is insufficient. **You need to contact your teacher**, so we can discuss your work and your resubmission.

### TOTAL: 32.5/40 = 81%

| 16/20 | 9/10 | 4/5 | 3.5/5 |
The following terms are defined in Workbooks 4-7. At the end of Workbook 7, you need to review these terms as you prepare for Exam 2.

**context**: includes any element present in a communication situation that influences the way we interpret text and create text

**dramatic irony**: a contrast between what a character and the audience knows to be true

**foreshadowing**: a hint of events that will happen later

**irony**: a technique of meaning something opposite to what is said, often conveyed by tone that contradicts words

**literary device**: a technique that produces a specific effect, for example, similes and metaphors compare ideas

**plot**: the sequence of events that make up the film

**situational irony**: a contrast between what happens and what we expect to happen

**suspense**: tension created when the audience does not know what will happen next

**symbol**: a person, place, or thing representing an abstract idea or concept — it is anything that stands for something beyond itself

**verbal irony**: a contrast between what is said and what is meant

**visual elements**: such as composition, texture, colour, and text, are all planned purposefully. Each detail has been considered as necessary to support the main idea or the main message of the visual.