

DATE: February 14, 2012
TO: Board of Trustees
FROM: E. Schmidt, Superintendent of Schools
SUBJECT: Locally Developed Courses – Film Studies 15-25-35 and Physics (AP) 35
ORIGINATOR: T. Parker, Assistant Superintendent, Student Learning Services
RESOURCE STAFF: Bruce Cline, Sandy Forster, John Macnab, Stephen Wright
REFERENCE: N/A

ISSUES

The Locally Developed Course Film Studies 15-25-35 that is required by high schools in the District has expired and Board approval is necessary for schools to continue to use it.

Queen Elizabeth School is offering the Advanced Placement Physics examination in May 2012 and requests approval of the course Physics (AP) 35 to help students to prepare for the exam.

RECOMMENDATIONS

That the following locally developed course currently in use in the District be renewed for the period of the 2010-2013 school years:

- **Film Studies 15-25-35, acquired from the Calgary Board of Education.**

That the following newly acquired locally developed course be approved for the school years from 2010-2013:

- **Physics (AP) 35, acquired from the Calgary Board of Education.**

BACKGROUND

Locally developed courses and resources must be approved and renewed every three years by the developing board. In the case of high school courses, Alberta Education also renews courses on a three-year cycle. Edmonton Public School Board submitted a proposed alternative Film Studies course to Alberta Education, but it was not approved for the 2011-2012 school year. Alberta Education recommends that the District approve Film Studies 15-25-35, acquired from Calgary Board of Education, for use from September 2010 through August 31, 2013.

Physics (AP) 35 explicitly bridges the gap between Alberta Physics 30 and the Advanced Placement Physics examination.

Locally developed courses are permitted and governed by Alberta Education policies. All courses developed align to these policies including such guidelines as the following:

- courses are completed within the year they are started
- a certificated teacher is required for instruction
- unique hours of instruction are required for each course
- waiver of prerequisites provision cannot apply to locally developed courses

RELATED FACTS

Film Studies 15-25-35 has been used primarily in the International Baccalaureate (IB) program in the District. Enrolment increasingly includes students not enrolled in IB.

Queen Elizabeth School will offer the Advanced Placement Physics examination in May 2012 and requests the course Physics (AP) 35 to help students to prepare for the exam.

CONSIDERATIONS & ANALYSIS

Should this course be approved by the Board, students currently registered in the academically-rich Film Studies 15-25-35 course will not miss credit from the previous delay in Alberta Education's approval of a Film Studies course sequence for the District.

Although there is a moratorium on new locally developed courses, a provision exists for developing or acquiring courses in cases of documented need. Alberta Education has made such a provision for Physics (AP) 35.

ATTACHMENTS & APPENDICES

ATTACHMENT I Film Studies 15-25-35

ATTACHMENT II Physics (AP) 35

ATTACHMENT III Alberta Education letter of approval for acquisition and use of the Calgary Board of Education Course Physics (AP) 35.

JM:mp

**LOCALLY DEVELOPED
COURSE**

FILM STUDIES 15-25-35
(Acquired from the Calgary Board of Education)



EDMONTON PUBLIC SCHOOLS

Expires August 31, 2013

was acquired from the Calgary Board of Education.. Edmonton Public Schools appreciates their permission to reproduce this course.

©2007 Edmonton School District No. 7

Permission for reproduction of any portion of this document for any purpose must be obtained in writing from the Edmonton School District No. 7.

Permission to acquire this course for offering to students for instruction must be obtained in writing from the Edmonton School District No. 7.



EDMONTON PUBLIC SCHOOLS

Centre for Education
One Kingsway
Tel: (780) 429-8000
Fax: (780) 429-8318
Web site: www.epsb.ca
e-mail: edmonton.public.schools@epsb.ca

BOARD OF TRUSTEES

Dave Colburn, Chair
Sarah Hoffman, Vice Chair
Leslie Cleary
Michael Janz
Cheryl Johner
Heather MacKenzie
Catherine Ripley
Ken Shipka
Christopher Spencer

SUPERINTENDENT OF SCHOOLS

Edgar Schmidt

LOCALLY DEVELOPED COURSE OUTLINE

Film Studies 25-5

Submitted By:
Edmonton School District No. 7

Submitted On:
Nov. 24, 2011

Board Motion

Motion Conclusion

Motion Date

Motion Number

Motions

Course Basic Information

Course Name	Film Studies 25
Credit Number	5
Hours of Instruction	125.00 hrs
Implementation Dates	9/1/2010 - 8/31/2013
Proposal Type	New
Development Type	Acquired
Designed Grade Level	Grade 11 Grade 12
Course Description	Film Studies 15-25-35 will engage students in a comprehensive analysis of the history and evolution of the technical and artistic aspects of filmmaking. The course is designed for students who wish to develop an advanced understanding of filmmaking to enhance their critical appreciation of films and for those who are contemplating post-secondary studies or a career in filmmaking. This course is designed to facilitate students' understanding of film as a distinct form of art, technology and visual media.
Course Prerequisite	The pre-requisite for Film Studies 25 is Film Studies 15

Philosophy

In modern Albertan society, students are exposed to the many varieties of visual media including: feature film, short film, featurettes, serials, television, and commercials. Film Studies 15-25-35 will engage students in a comprehensive analysis of the history and evolution of the technical and artistic aspects of filmmaking. The course is designed for students who wish to develop an advanced understanding of filmmaking to enhance their critical appreciation of films as well as for those who are contemplating post-secondary studies or a career in filmmaking. This course is designed to facilitate students' understanding of film as a distinct form of art, technology and visual media. The comprehensive and analytical study of film promotes and develops a critical appreciation of film as an art but also a form of communication. By pursuing in-depth perspectives of the production and technical aspects of film, students will become informed media consumers.

Rationale

This is not a course where students passively watch films. Instead, these films and activities will demand rigorous intellectual, technical and artistic engagement on the part of the students (e.g., note-taking, initial written responses, class discussions, internet, and essay research, oral and visual multi-media presentations and evaluations). The course needs to be flexible enough to adjust to student interest and ability levels.

At the 15 level, students will be introduced to the process of filmmaking and technical analysis. The depth and diversity of expectations will be expanded at the 25 level, requiring further examination and evaluation at the 35 level. Throughout the course, students will respond to a variety of visual media as defined in the philosophy.

There are various approaches to teaching this course: for example, a genre approach, an auteur/director approach, a historical survey approach, and a sociological approach. Although any of these approaches are suitable alone, a blending of all of these approaches is most appropriate with an emphasis on the technical aspects of film, as well as through the eyes of the filmmaker.

Learner Outcomes

The general outcomes span all three course levels: 15-25-35. Students will exhibit an increased sophistication in demonstrating specific learner outcomes that span more than one level.

General Outcomes

- 1 To identify social, cultural, and historical forces as represented in film**
- 2 To develop critical viewing techniques by interpreting the literary, dramatic and cinematic aspects of film and other visual media**
- 3 To understand and apply the pre-production, production and post-production process through the use of cameras and related technology**
- 4 To gain knowledge and utilize opportunities for filmmaking through real world applications**

Specific Learner Outcomes

1 To identify social, cultural, and historical forces as represented in film	15-5 25-5 35-5
1.1 Compare the social and cultural differences of a Hollywood remake with a classic film	X
1.2 Compare the social and cultural difference of a foreign film and its remake	X
1.3 Extract a scene from a foreign or classic film and remake it to reflect current society (e.g. to identify social, cultural and historical forces in the original student remake)	X
1.4 Recognize the evolution of film as an industry, (i.e. studio system, star system, emergence of independent film)	X
1.5 Analyze how historical events influenced the narrative context of a film	X
1.6 Examine why popular taste in film changes over time (i.e. audience preferences)	X
1.7 Identify how historical events influence the context of films	X
1.8 Understand the factors that influenced the evolution of the Canadian film industry	X
1.9 Understand how historical/biographical factors influence a director's style	X
1.10 Examine the evolution of film through a collective genre study (i.e. westerns, science fiction)	X
1.11 Examine the evolution of film through an independent genre study	X
1.12 Examine the evolution of film through an auteur/director study	X
2 To develop critical viewing techniques by interpreting the literary, dramatic and cinematic aspects of film and other visual media	15-5 25-5 35-5

2.1 Identify different camera shots (i.e. long, medium, close-up)	X
2.2 Understand the importance of camera in establishing point of view; understand the effect of various camera movements in a scene (i.e. pan, tilt, dolly)	X X
2.3 Identify the role of a cinematographer in the filming process	X
2.4 Understand how cinematography shapes the narrative flow of the film	X
2.5 Demonstrate appreciation of cinematography of film through the creation of student work	X
2.6 Analyze the technical composition of a short segment of film (collective)	X
2.7 Analyze the technical composition of a scene(s)	X
2.8 Demonstrate appreciation of technical composition through student work (camera movements & angles, sound, editing, narrative)	X
2.9 Establish an understanding of diegetic or non-diegetic sound in film	X
2.10 Examine the impact of diegetic or non-diegetic sound in film	X X
2.11 Identify the use of certain editing techniques in a scene (i.e. cut, dissolve, fade in/out)	X
2.12 Examine the impact of various editing techniques in a scene	X
2.13 Evaluate the effectiveness of a director's editing choices in a film	X
2.14 Be introduced to the functional aspects of mise-en-scene	X
2.15 Identify how the composition of a scene influences and reflects narrative intent (mise-en-scene)	X X
2.16 Develop an awareness of the director's role in filmmaking	X
2.17 Analyze the stylistic differences of directors (e.g. during genre study)	X
2.18 Complete an individual study of an auteur/director	X

2.19 Establish a knowledge of literary, dramatic and cinematic styles	X
2.20 Evaluate a film using knowledge of literary, dramatic and cinematic styles	X
2.21 Apply understanding of literary, dramatic and cinematic techniques by reviewing a film of the student's choice	X
2.22 Understand the codes and conventions of Canadian film	X
2.23 Understand the context of different Canadian films	X
2.24 Evaluate how the use of different cinematic techniques impacts a viewer's understanding of the film	X
2.25 Examine the generic conventions of different genres (i.e. screwball comedy, film noir, slapstick, horror, documentary)	X
2.26 Identify the stylistic differences between various genres (i.e. the look of gangster films vs. the Western)	X
2.27 Use developed knowledge of genres to synthesize and evaluate the codes and conventions of genres	X
2.28 View and analyze a print to film adaptation	X
2.29 Create a print to film adaptation	X X
2.30 Acknowledge imagery patterns in film	X
2.31 Identify imagery patterns in film	X
2.32 Evaluate the meaning of imagery patterns in film	X
2.33 View a non-traditional film to expand the notion of filmmaking and narrative (i.e. Baraka, Koyaanisqatsi/other Qutsi films)	X

3 To understand and apply the pre-production, production and post-production process through the use of cameras and related technology	15-5 25-5 35-5
3.1 Identify the tasks involved in the pre-production process of producing a film (i.e. script creation, treatments, storyboarding, shot list, casting, location scouting, scheduling and budgets)	X
3.2 Evaluate the importance of the tasks in the pre-production process	X

3.3 Demonstrate an understanding of the various tasks involved in the pre-production process through student work	X
3.4 Identify the tasks involved during the post-production process (i.e. import footage, editing, export for viewing, distribution, screenings, publicity)	X
3.5 Evaluate the importance of the tasks in the post-production process	X
3.6 Demonstrate an understanding of the various tasks in the post-production process through student work	X
3.7 Identify various marketing techniques used in promoting a film	X
3.8 Apply knowledge of film marketing by creating a variety of film products (i.e. poster, press kit)	X
3.9 Complete a marketing plan and exhibition for individual student film work	X
3.10 Understand how to edit a film	X
3.11 Examine the impact of editing on the film viewer	X
3.12 Demonstrate techniques to obtain a desired response from an audience in a student constructed project	X
3.13 Examine the differences between the distribution of films in Canada and the Hollywood system	X
3.14 Identify the tasks involved in the pre-productin process of producing a film (i.e. script creation, treatments, storyboarding, shot list, casting, location scouting, scheduling and budgets)	X
3.15 Understand the challenges of creating an American style movie industry in Canada	X
3.16 Analyze why so few Canadian films are exhibited in major theatre chains	X
3.17 Examine the importance of publicity and marketing in the success of a film	X
3.18 Understand the distribution process in Hollywood	X
3.19 Identify the various ways to exhibit a film (i.e. theatre, film festivals, television, internet - YouTube - Google Video, podcasts)	X
3.20 Identify various source materials for films	X

3.21 Understand the impact of various source materials on the context of the film	X
3.22 Manipulate and synthesize various source materials into a structured form of art	X

4 To gain knowledge and utilize opportunities for filmmaking through real world applications	15-5 25-5 35-5
4.1 Identify the many career opportunities within the film industry	X
4.2 Identify the training requirements for a specific career in the film industry	X
4.3 Research a career of student interest within the film industry	X
4.4 Identify how films are financed	X
4.5 Examine the differences of film financing in Canada compared to Hollywood	X
4.6 Develop an awareness of the grant application process in Canada	X
4.7 Identify the various roles for a film crew	X
4.8 Understand the responsibilities of different crew members on a film set	X X
4.9 Be exposed to major film festivals	X
4.10 Examine the Niche Film Festival (i.e. Reel Fun Film Festival, Calgary Pan Asian Film Festival, Marda Loop Justice Film Festival)	X
4.11 Participate in a film festival appropriate to student work	X

Facilities or Equipment

Facility

Most of the instruction will take place within a standard classroom. Some class work may involve viewing and filming in other areas of the school.

Equipment

Students must have a means of viewing film in the classroom. Basic production technology is highly desirable.

Learning Resources

Teacher Qualifications

- A desire to work and develop as a professional, dedicated to the appreciation of film as an art form
- Commitment to on-going professional development and collaboration with Film Studies colleagues
- Comfort with the use of technology and technology development

Print Resources

- Ascher, Steven & Pincus, Edward: *The Filmmaker's Handbook*, Third Edition; A Blume Book, 2007
 - A comprehensive guide to funding, preparing, shooting, lighting, editing, finishing and distributing your film or video.
- Barsam, Richard: *Looking At Movies: An Instruction to Film*; WW Norton & Co. Inc. 2007
 - A comprehensive text that outlines the basics of film and filmmaking. Includes supplements *Writing About Movies and DVD*.
- Begleiter, Marcie: *From Word to Image – Storyboarding and the Filmmaking Process*; Michael Wiese Productions, 2001
 - A complete guide to storyboarding, taking the reader on a step-by-step journey into the visualization process of breaking down scripts, using overhead diagrams to block out shots, and creating usable drawings for film frames.
- Boggs, J.M., Petrie, D.W.: *The Art of Watching Film*; Mayfield Pub. 2000
- Bonnet, J.: *Stealing Fire from the Gods: the complete guide to story for writing and filmmakers*; M. Wiese Productions.2006
 - how to use story archetypes and the natural story making process to create modern narratives of any kind
- Bordwell, David & Thompson, Kristin: *Film Art – An Introduction*; McGraw-Hill Higher Education. 2006
- Buckland, Warren: *Film Studies*; Teach Yourself Books, 2008
 - Provides an overview of the key areas in film studies; including aesthetics, narrative, genre, documentary films, and the secrets of film reviewing.
- Campbell, J.: *The Hero with a Thousand Faces*; New World Library.2008
 - introduces the idea of the hero's journey for aspiring writer
- Cousins, Mark: *The Story of Film*; Thunder's Mouth Press, New York, 2004
 - A chronological journey through the history of film worldwide. It presents 3 epochs: Silent 1885 to 1928, Sound 1928 to 1990 and Digital 1990 to present.
- Gocsik, Karen & Barsam, Richard: *Writing about Movies*; W. W. Norton & Co. Inc. 2007
 - A complete guide to film analysis writing; includes a description of various approaches to writing film papers and analysis and a step-by-step guide to writing about films.
- Kolker, Robert: *Film Form and Culture*; McGraw-Hill. 1999
- Lanier, Troy & Nichols, Clay: *Filmmaking for Teens – Pulling off your Shorts*; Michael Wiese Productions, 2005
 - This funny and irreverent how-to-guide takes young filmmakers from the moment of inspiration to a finished short film and beyond. With tips and techniques on brainstorming, screenwriting, scheduling, shooting, editing, and marketing.
- Lucy, Paul: *Story Sense*; McGraw-Hill. 1996
 - A book on writing story and script for feature films and television.
- Maynard, Richard A., *The Celluloid curriculum: How to Use Movies in the Classroom*; Hayden Book Company, Inc., 1971
 - The author illustrates the two basic methods for using film that he has found most effective : using both films and books to present different aspects of a central theme, and using films as primary sources studies for their historical and social content.
- Maynard, Richard A., *Student Unit-Textbooks*; Hayden Book Company, Inc., 1971
 - Concise texts enable students to concentrate on specific historical and social issues portrayed in feature films. Each unit provides access to many of the supplementary essays, critical readings, and documents suggested for study in "The Celluloid Curriculum".
- McCloud, S.: *Understanding Comics: The Invisible Art*; Harper Perennial.1994

- explains how comics work, how the stories unfold, how the pictures and words work together and how the readers supply much of the meaning; written in the form of a book-length comic Prince, Stephen: *Movies and Meaning – An Introduction to Film*; Allyn & Bacon. 2001

- McKee, R.: *Story: Substance, Structure, Style, and the Principles of Screen-writing*; Regan Books. 1997

- explains the basic structure of the cinematic story from how characters drive narrative to the twenty-six different types of story genres

- Prince, Stephen: *Movies and Meaning – An Introduction to Film*; Allyn & Bacon. 2001

- Sonnenschein, David: *Sound Design, The Expressive Power of Music - Voice, and Sound Effects in Cinema*; Michael Wiese Productions, 2001

- Examples of the different ways sound can contribute to the overall dramatic impact of a film and craft a distinctive atmosphere.

- Theodosakis, Nikos, *The Director in the Classroom: How Filmmaking Inspires Learning*; Tech4Learning, 2001

- Looks at how the filmmaking process translates into the classroom as a series of learning opportunities and suggests strategies for successful filmmaking projects.

- Tibbetts, John C. & Welsh, James: *Novels Into Film: The Encyclopedia of Movies Adapted from Books*; Checkmark Books, 1999

- More than 120 entries covering both popular American and foreign films. Each entry offers a profile of the source novel, followed by profiles of the various adaptations, and examines how the movie preserved or changed the elements of the book, how the director's or studio's vision differed from the author's, and how successful each movie was on its own merits.

AV Resources

- Barsam, Richard, Monahan, Dave: *Looking at Movies*; WW Norton & Co. Inc, 2009

- Disc 1 offers 25 short 'tutorials,' helping students see what the text describes. Disc 2 includes an anthology of 12 short films, from 5 to 30 minutes in length. Together, the DVDs offer nearly five hours of pedagogically useful moving-image content. To be used in conjunction with text of the same name.

- DVD – *Visions of Light, The Art of Cinematography*; Image Entertainment, B&W and colour, 92 minutes

- The dazzling story of cinematography seen through the lenses of the world's greatest filmmakers and captured in classic scenes from over 125 immortal movies.

- DVD – *The Cutting Edge, The magic of Movie Editing*; Warner Video, 2004

- Caution: some explicit language in some film clips!

- What makes a movie a movie is the editing. How do film editors work their magic?

Close-ups, flashbacks, parallel action, slow motion, juxtaposition of images and more tools shown in clips from films

- *Cinematography, Editing, Acting, Directing*; Calgary Board of Education Video Loan Pool, #4128537, 19 minutes

- *Locations, Sets, Sound, Storyboards*; Calgary Board of Education Video Loan Pool, #4128546, 20 minutes

Online Resources

- www.imdb.com

- An Internet Movie Database; access to cast, crew, production information, ratings, glossary, production roles, etc.

- A comprehensive site that outlines a movie's story, plot, characters.

- Also contains information regarding explicit content of each film

- www.classroomvideos.com

- Over 1000 educational DVD titles covering a wide range of subjects and suitable for most age levels.

- www.learner.org/interactives/cinema/screenwriting.html

- Outlines the filmmaking process including screenwriting, directing, producing, acting and editing.

- www.oscar.org

- The Academy Awards website. Includes educator resources.

- www.afi.com
 - The American Film Institute. Includes film synopsis, "Best of" lists, and educator resources.
 - www.bfi.com
 - The British Film Institute. Includes film synopsis, "Best of" lists, and educator resources, with more focus on foreign films than AFI.
 - www.filmeducation.org
 - Many film study guides available. A great site for educator resources!
 - www.mediaed.org.uk
 - Includes great "how to" tips for educators regarding filmmaking and screening in the classroom.
 - www.classes.yale.edu/film-analysis
 - A comprehensive guide to film analysis for student and educator reference .
 - www.northernstars.ca
 - Canadian Movie Database with access to latest news, historical information, photo galleries, articles on Canadian actors, writers, directors, producers, etc.
 - www.comingsoon.net
 - Access to upcoming movie trailers, articles, photos and film blogs.
 - www.cinematical.com
 - Access to latest upcoming movie information, production galleries, articles, blogs and more.
 - www.firstshowing.net
 - Access to latest movie release information, articles, video galleries, blogs, critics commentary and more.
 - www.film-foundation.org
 - Making Movies: A Guide for Young Filmmaker production manual and more
 - <http://www.mediacollege.com/video/camera/tutorial>
 - a free educational website, film and digital media tutorials
 - <http://www.aber.ac.uk/media/Documents/short/gramtv.html>
 - the grammar of TV and film with visuals
 - <http://en.wikiversity.org/wiki/Filmmaking>
 - Wikiversity project for creating open education resources and collaborative learning communities
 - www.digitaljuice.com
 - Provides software for film editing such as royalty free music, swipes, as well as numerous others.
 - <http://www.cbc.ca/mercerreport>
 - Clips for filming and editing assignments.
- Assessment Resources
- AAC: How to Develop Performance Assessments, Smearing Data, Refocus and more:
<http://www.aac.ab.ca/resources.html>
 - Use login username: CBE; Password: CALASSESS (note case sensitivity)
 - CBE/CSSD. (1996). Learning, Teaching and Assessment in Fine Arts.
(This is in all schools and available for loan through the Professional Learning Centre)
 - Davies, Anne. (2001). Conferencing and Reporting, Self Assessment and Goal Setting, Setting and Using Criteria. (3 books in set) Canada: Connections Publishing
 - Davies, Anne. (200). Making Classroom Assessment Work. Canada: Connection Publishing
 - Earl, Lorna. (2003). Assessment as Learning: Using Classroom Assessment to Maximize Student Learning. USA: Corwin Press
 - Fisher, Douglas and Frey, Nancy. (2007). Checking for Understanding: Formative Assessment Techniques for Your Classroom. Virginia: ASCD
 - Western Protocol. (2006). Rethinking Classroom Assessment with Purpose in Mind. Crowns of Alberta, BC, Saskatchewan, and Manitoba
- Professional Organizations
- Alberta Teachers Association Fine Arts Council <http://fac.teachers.ab.ca>
 - Calgary Society of Independent Filmmakers <http://csif.org/csif>
 - Canadian Film and Television Production Association <http://www.cftpa.ca>

- National association representing independent producers of diverse size and scope working in film, television, and multimedia.
 - Director's Guild of Canada
 - A labour union which represents professionals from different occupations in the Canadian film and television industry. Sites provide news, member info, and forum.
 - Praxis Centre for Screenwriters <http://www.praxisfilm.com/en/default.aspx>
 - Supports the production of Canadian feature films through screenplay development.
 - Women Make Movies <http://www.wmm.com>
 - A multicultural, multiracial, non-profit media arts organization which facilitates the production, promotion, distribution, and exhibition of independent films and videotapes by and about women.
- Locally Developed Resource
 Film Studies 15, 25, 35 Implementation Guide 2010
 - contact the CBE Specialist for Fine and Performing Arts for a copy

Others

Identification of Controversial or Sensitive Course Components

Sensitive or controversial issues can arise in the study of film. Teachers are advised to follow the guidelines for Provincial English Language Arts classes at the high school level .

Identification of Safety Components

There are no safety components beyond what is expected in English Language Arts study .

Significant Overlap with Provincial Curriculum

Film Studies 15, 25, 35 allows students to go beyond the outcomes of technical production in film/media to explore an analytical study of film/media and develop an understanding and appreciation of film/media as an art form and a form of communication. There is no significant overlap with current Provincial curriculum.

This course is a reauthorization and previously has been found by Alberta Education not to have any significant overlap with existing provincially developed courses.

Assessment

The purpose of evaluation of students is to inform both the learner and the parents of progress, as well as to inform the teacher of their practice. This provides motivation for both student and teacher learning and improvement.

Dr. Elliott Eisner in *Reshaping Assessment in Education: Some Criteria in Search of Practice*, *Journal of Curriculum Studies*, pp226-232, presents one framework for evaluation, consisting of "eight criteria in search of practice." These criteria are, in fact, consistent with the premises of experiential education programs.

According to Eisner, evaluation tasks should:

- (1) reflect real world needs, by increasing students' problem-solving abilities and ability to construe meaning;
- (2) reveal how students solve problems, not just the final answer, since reasoning determines students' ability to transfer learning;
- (3) reflect values of the intellectual community from which the tasks are derived, thus providing a context for learning and enhancing retention, meaning, and aesthetic appreciation;
- (4) not be limited to solo performances, since much of life requires an ability to work in cooperation with others;
- (5) allow more than one way to do things or more than one answer to a question, since real-life situations rarely have only one correct alternative;
- (6) promote transference by presenting tasks that require students to intelligently adapt modifiable learning tools;
- (7) require students to display an understanding of the whole, not just the parts; and
- (8) allow students to choose a form of response with which they are comfortable

Teachers should create a multi-dimensional approach to assessment that is both formative and summative that focuses on the intent of this program which is process rather than product. During each unit of instruction, the students' theoretical as well as practical comprehension of the outcomes needs to be assessed. Technical work will be graded both individually and as a part of a group and should reflect improvement in knowledge of form, creativity, and expression.

Student engagement also influences their technical development and should also be assessed. Techniques should be assessed in progress to provide instant feedback for the learner. It is suggested that rubrics that are both teacher and student generated be used in the assessment process. This ensures that learners understand expectations as well as have a voice in their learning. Teachers can create a balanced assessment by utilizing a variety of tools including but not limited to:

- observation check-lists
- tests
- oral presentations
- interviews
- self-evaluation

- peer-evaluation
- journals, logs, and diaries
- portfolios
- tape and video recordings
- multi-media presentations
- group evaluation

The students' ability to accept and respond to suggestions and constructive criticism is an important part of the evaluation process; it is a reflection of their effort and attitude. The evaluation of students' effort and attitude can be made more objective by assessing observable behaviours. The following is a partial list of behaviours that can be evaluated.

The student demonstrated the ability to:

- challenge and extend oneself physically
- challenge and extend oneself artistically
- share ideas with others
- concentrate on the task at hand
- effectively use and manage time
- accept suggestions and corrections from others
- offer suggestions and corrections to others

Two sets of assessment exemplars follow:

- The first set of 3 charts relates to learning processes and is taken from Assessing and Communication Student Achievement of Quality Learning Outcomes, CBE.
- The remaining rubrics are included as general exemplars. When teachers adapt them for use with their students they must consider edits and adjustments to bring them into alignment with the specific learning outcomes being assessed.

Course Evaluation and Monitoring

The school's administration and curriculum advisor will ensure the objectives of the course are being met within the guidelines under which the course was intended to operate, with full consideration of the philosophy and rationale for the course itself.

This course, as all other courses, is subject to monitoring from Central Services according to existing board policy.

Appendix I

- 1 Film Studies 15,25,35 Assessment-2010.pdf

Appendix II

Table of Contents

Board Motion	2
Course Basic Information	2
Philosophy	3
Rationale	3
Learner Outcomes	4
General Outcomes	4
Specific Learner Outcomes.....	5
Facilities or Equipment	9
Facility	9
Equipment	10
Learning Resources	11
Others	15
Identification of Controversial or Sensitive Course Components	15
Identification of Safety Components	15
Significant Overlap with Provincial Curriculum	15
Assessment	16
Appendix I	17
Appendix II	18

**LOCALLY DEVELOPED
COURSE**

**Physics
35**

**(Acquired from the Calgary Catholic Board of
Education)**



EDMONTON PUBLIC SCHOOLS

Expires January 31, 2013

LOCALLY DEVELOPED COURSE OUTLINE

Physics (AP) 35-3

Submitted By:
Edmonton School District No. 7

Submitted On:
Nov. 24, 2011

Board Motion

Motion Conclusion

Motion Date

Motion Number

Motions

Course Basic Information

Course Name	Physics (AP) 35
Credit Number	3
Hours of Instruction	62.50 hrs
Implementation Dates	2/1/2010 - 1/31/2013
Proposal Type	New
Development Type	Acquired
Designed Grade Level	Grade 11 Grade 12
Course Description	The Advanced Placement (AP) Program® fosters excellence in student achievement. Students who take AP® are challenged to think for themselves and to engage the world critically and analytically in and outside of the classroom.
Course Prerequisite	Physics 30 is a pre-requisite or co-requisite to Physics 35 AP.

Philosophy

The Advanced Placement (AP) Program® fosters excellence in student achievement. Students who take AP® are challenged to think for themselves and to engage the world critically and analytically in and outside of the classroom.

Rationale

The AP® Program prepares students for future success. Students can earn advanced credit or advanced standing at thousands of colleges and universities on the basis of their AP® achievements. Physics 35 AP builds on Physics 30, adding depth, rigour, additional concepts and an extensive laboratory component.

Learner Outcomes

The AP Physics course is designed to be the equivalent of the general physics course usually taken during the first year of post-secondary education. A good general physics course would have such outcomes as these:

- Attain a depth of understanding of physics fundamentals
- Attain a reasonable competence in dealing with physical problems
- Develop their abilities to think clearly and express their ideas, orally and in writing, with clarity and logic
- Complete significant work in physics calculations Students have regular opportunity to complete laboratory work within Physics 30. The AP Physics 35 course will provide laboratory work which is more often quantifiable and measured to a greater degree of accuracy.

Students will:

- think analytically, reducing problems to identifiable, answerable questions
- design and carry out experiments that answer questions
- manipulate data acquired during an experiment
- make conclusions and evaluate the quality and validity of such conclusions
- propose further questions for study
- communicate accurately and meaningfully about observations and conclusions

General Outcomes

- 1 Newton's Laws**
- 2 Circular Motion, Torque and Rotational Statics**
- 3 Oscillations and Gravitation**
- 4 Fluid Mechanics and Thermal Physics**
- 5 Electricity and Magnetism**
- 6 Waves and Optics**
- 7 Atomic and Nuclear Physics**

Specific Learner Outcomes

1 Newton's Laws	35-3
1.1 understand the effect of drag forces on the motion of an object	X
1.2 find the terminal velocity of an object moving vertically under the influence of a retarding force dependent on velocity	X
1.3 be able to solve problems in which application of Newton's laws leads to two or three simultaneous linear equations involving unknown forces or accelerations	X

2 Circular Motion, Torque and Rotational Statics	35-3
2.1 analyze motion in a horizontal circle in regards to a car rounding a banked curve	X
2.2 understand the concept of torque	X
2.3 calculate the magnitude and direction of the torque associated with a given force	X
2.4 calculate the torque on a rigid object due to gravity	X
2.5 state the conditions for translational and rotational equilibrium of a rigid object	X
2.6 apply conditions in analyzing the equilibrium of a rigid object under the combined influence of a number of coplanar forces applied at different locations	X

3 Oscillations and Gravitation	35-3
3.1 write an appropriate expression for displacement of the form $A\sin\omega t$ or $A\cos\omega t$ to describe the motion	X
3.2 derive Kepler's Third Law for the case of circular orbits	X

4 Fluid Mechanics and Thermal Physics	35-3
4.1 Fluid Mechanics- Hydrostatic pressure -understand the concept of pressure as it applies to fluids	X

4.2 Fluid Mechanics- Hydrostatic pressure -apply the relationship between pressure, force, and area	X
4.3 Fluid Mechanics- Hydrostatic pressure -apply the principle that a fluid exerts pressure in all directions	X
4.4 Fluid Mechanics- Hydrostatic pressure -apply the principle that a fluid at rest exerts pressure perpendicular to any surface that it contacts	X
4.5 Fluid Mechanics- Hydrostatic pressure -determine locations of equal pressure in a fluid	X
4.6 Fluid Mechanics- Hydrostatic pressure -determine the values of absolute and gauge pressure for a particular situation	X
4.7 Fluid Mechanics- Hydrostatic pressure -apply the relationship between pressure and depth in a liquid	X
4.8 Fluid Mechanics- Buoyancy - understand the concept of buoyancy	X
4.9 Fluid Mechanics- Buoyancy - determine the forces on an object immersed partly or completely in a liquid	X
4.10 Fluid Mechanics- Buoyancy - apply Archimedes' principle to determine buoyant forces and densities of solids and liquids	X
4.11 Fluid Mechanics- Fluid flow continuity - understand the equation of continuity	X
4.12 Fluid Mechanics- Fluid flow continuity - apply the equation of continuity to fluids in motion	X
4.13 Fluid Mechanics- Bernoulli's equation - understand Bernoulli's equation	X
4.14 Fluid Mechanics- Bernoulli's equation - apply Bernoulli's equation to fluids in motion	X
4.15 Fluid Mechanics - Heat transfer and thermal expansion - understand heat transfer and thermal expansion	X
4.16 Fluid Mechanics - Heat transfer and thermal expansion - calculate how the flow of heat through a slab of material is affected by changes in the thickness or area of the slab, or the temperature difference between the two faces of the slab	X
4.17 Fluid Mechanics - Heat transfer and thermal expansion - analyze what happens to the size and shape of an object when it is heated	X

4.18 Fluid Mechanics - Heat transfer and thermal expansion - analyze qualitatively the effects of conduction, radiation, and convection in thermal processes	X
4.19 Kinetic theory and thermodynamics - Ideal gases - understand the kinetic theory model of an ideal gas	X
4.20 Kinetic theory and thermodynamics - Ideal gases - state the assumptions of the ideal gas model	X
4.21 Kinetic theory and thermodynamics - Ideal gases - state the connection between temperature and mean translational kinetic energy, and apply it to determine the mean speed of gas molecules as a function of their mass and the temperature of the gas	X
4.22 Kinetic theory and thermodynamics - Ideal gases - state the relationship among Avogadro's number, Boltzmann's constant, and the gas constant R, and express the energy of a mole of a monatomic ideal gas as a function of its temperature	X
4.23 Kinetic theory and thermodynamics - Ideal gases - explain qualitatively how the model explains the pressure of a gas in terms of collisions with the container walls, and explain how the model predicts that, for fixed volume, pressure must be proportional to temperature	X
4.24 Kinetic theory and thermodynamics - Ideal gases - know how to apply the ideal gas law and thermodynamic principles	X
4.25 Kinetic theory and thermodynamics - Ideal gases - relate the pressure and volume of a gas during an isothermal expansion or compression	X
4.26 Kinetic theory and thermodynamics - Ideal gases - relate the pressure and temperature of a gas during constant-volume heating or cooling, or the volume and temperature during constant-pressure heating or cooling	X
4.27 Kinetic theory and thermodynamics - Ideal gases - calculate the work performed on or by a gas during an expansion or compression at constant pressure	X
4.28 Kinetic theory and thermodynamics - Ideal gases - understand the process of adiabatic expansion or compression of a gas	X

4.29 Kinetic theory and thermodynamics - identify or sketch on a PV diagram the curves that represent isothermal, constant pressure or adiabatic processes	X
4.30 Laws of thermodynamics - First Law - apply the first law of thermodynamics	X
4.31 Laws of thermodynamics - First Law - relate the heat absorbed by a gas, the work performed by the gas, and the internal energy change of the gas for any of the processes above	X
4.32 Laws of thermodynamics - First Law - relate the work performed by a gas in a cyclic process to the area enclosed by a curve on a PV diagram	X
4.33 Laws of thermodynamics - Second Law - understand the second law of thermodynamics, the concept of entropy, and heat engines and the Carnot cycle	X
4.34 Laws of thermodynamics - Second Law - determine whether entropy will increase, decrease, or remain the same during a particular situation	X
4.35 Laws of thermodynamics - Second Law - compute the maximum possible efficiency of a heat engine operating between two given temperatures	X
4.36 Laws of thermodynamics - Second Law - compute the actual efficiency of a heat engine	X
4.37 Laws of thermodynamics - Second Law - relate the heats exchanged at each thermal reservoir in a Carnot cycle to the temperatures of the reservoirs	X

5 Electricity and Magnetism	35-3
5.1 Electric Potential (including point charges) - determine the electric potential in the vicinity of one or more point charges	X
5.2 Electric Potential (including point charges) - calculate the electrical work done on a charge or use conservation of energy to determine the speed of a charge that moves through a specified potential difference	X
5.3 Electric Potential (including point charges) - determine the direction and approximate magnitude of the electric field at various positions given a sketch of equipotentials	X

5.4 Electric Potential (including point charges) - calculate the potential difference between two points in a uniform electric field, and state which point is at the higher potential	X
5.5 Electric Potential (including point charges) - calculate how much work is required to move a test charge from one location to another in the field of fixed point charges	X
5.6 Electric Potential (including point charges) - calculate the electrostatic potential energy of a system of two or more point charges, and calculate how much work is required to establish the charge system	X
5.7 Conductors, Capacitors, Dielectrics - Electrostatics with conductors - understand the nature of electric fields in and around conductors	X
5.8 Conductors, Capacitors, Dielectrics - Electrostatics with conductors - explain the mechanics responsible for the absence of electric field inside a conductor, and know that all excess charge must reside on the surface of the conductor	X
5.9 Conductors, Capacitors, Dielectrics - Electrostatics with conductors - explain why a conductor must be an equipotential, and apply this principle in analyzing what happens when conductors are connected by wires	X
5.10 Conductors, Capacitors, Dielectrics - Electrostatics with conductors - describe and sketch a graph of the electric field and potential inside and outside a charged conducting sphere	X
5.11 Conductors, Capacitors, Dielectrics - Capacitors understand the definition and function of capacitance	X
5.12 Conductors, Capacitors, Dielectrics - Capacitors relate stored charge and voltage for a capacitor	X
5.13 Conductors, Capacitors, Dielectrics - Capacitors relate voltage, charge, and stored energy for a capacitor	X
5.14 Conductors, Capacitors, Dielectrics - Capacitors recognize situations in which energy stored in a capacitor is converted to other forms	X
5.15 Conductors, Capacitors, Dielectrics - Capacitors understand the physics of the parallel-plate capacitor	X

5.16 Conductors, Capacitors, Dielectrics - Capacitors describe the electric field inside the capacitor, and relate the strength of this field to the potential difference between the plates and the plate separation	X
5.17 Conductors, Capacitors, Dielectrics - Capacitors determine how changes in dimension will affect the value of the capacitance	X
5.18 Electric Circuits - Current, Resistance, Power - describe how the resistance of a resistor depends upon its length and cross-sectional area, and apply this result in comparing current flow in resistors of different material or different geometry	X
5.19 Electric Circuits - Current, Resistance, Power - apply the relationships for the rate of heat production in a resistor	X
5.20 Electric Circuits - Steady-state direct current circuits - understand the properties of ideal and real batteries	X
5.21 Electric Circuits - Steady-state direct current circuits - calculate the terminal voltage of a battery of specified emf and internal resistance from which a known current is flowing	X
5.22 Electric Circuits - Capacitors in Circuits - understand the steady-state behavior of capacitors connected in series or in parallel	X
5.23 Electric Circuits - Capacitors in Circuits - calculate the equivalent capacitance of a series or parallel combination	X
5.24 Electric Circuits - Capacitors in Circuits - describe how stored charge is divided between capacitors connected in parallel	X
5.25 Electric Circuits - Capacitors in Circuits - determine the ratio of voltages for capacitors connected in series	X
5.26 Electric Circuits - Capacitors in Circuits - calculate the voltage or stored charge, under steady-state conditions, for a capacitor connected to a circuit consisting of a battery and resistors	X
5.27 Electric Circuits - Fields of long current-carrying wires - understand the concept of magnetic flux	X
5.28 Electric Circuits - Fields of long current-carrying wires - calculate the flux of a uniform magnetic field through a loop of arbitrary orientation	X

5.29 Electric Circuits - Fields of long current-carrying wires - recognize situations in which changing flux through a loop will cause an induced emf or current in the loop	X
5.30 Electric Circuits - Fields of long current-carrying wires - calculate the magnitude and direction of the induced emf and current in a loop of wire or a conducting bar when the magnitude of a related quantity such as magnetic field or area of the loop is changing at a constant rate	X

6 Waves and Optics	35-3
6.1 Wave Propagation - understand the inverse-square law, in order to calculate the intensity of waves at a given distance from a source of specified power and compare the intensities at different distances from the source	X
6.2 Physical Optics - apply the principles of interference to light reflected by thin films	X
6.3 Physical Optics - state under what conditions a phase reversal occurs when light is reflected from the interface between two media of different indices of refraction	X
6.4 Physical Optics - determine whether rays of monochromatic light reflected perpendicularly from two such interfaces will interfere constructively or destructively, and thereby account for Newton's rings and similar phenomena, and explain how glass may be coated to minimize reflection of visible light	X
6.5 Geometric Optics - Mirrors - relate the focal point of a spherical mirror to its center of curvature	X
6.6 Geometric Optics - Lenses - understand image formation by converging or diverging lenses	X
6.7 Geometric Optics - Lenses - determine whether the focal length of a lens is increased or decreased as a result of a change in the curvature of its surfaces, or in the index of refraction of the material of which the lens is made, or the medium in which it is immersed	X

7 Atomic and Nuclear Physics	35-3
-------------------------------------	-------------

7.1 Wave Propagation - understand the inverse-square law, in order to calculate the intensity of waves at a given distance from a source of specified power and compare the intensities at different distances from the source	X
7.2 Physical Optics - apply the principles of interference to light reflected by thin films	X
7.3 Physical Optics - state under what conditions a phase reversal occurs when light is reflected from the interface between two media of different indices of refraction	X
7.4 Physical Optics - determine whether rays of monochromatic light reflected perpendicularly from two such interfaces will interfere constructively or destructively, and thereby account for Newton's rings and similar phenomena, and explain how glass may be coated to minimize reflection of visible light	X
7.5 Geometric Optics - Mirrors - relate the focal point of a spherical mirror to its center of curvature	X
7.6 Geometric Optics - Lenses - understand image formation by converging or diverging lenses	X
7.7 Geometric Optics - Lenses - determine whether the focal length of a lens is increased or decreased as a result of a change in the curvature of its surfaces, or in the index of refraction of the material of which the lens is made, or the medium in which it is immersed	X

Facilities or Equipment

Facility

This course is to be taught in a classroom/laboratory configuration suitable for Provincially approved Physics 20-30.

Equipment

Standard High School Physics laboratory equipment is required.

Learning Resources

AP Physics 35 is designed to be the equivalent of a general first year post-secondary physics course. Current post-secondary physics textbooks provide the best indicators of the level of study. Appropriate student resources (any recent edition) include the following:

Cutnell, John D. and Kenneth W. Johnson. 2008 *Physics*, 8th ed. Hoboken, N.J.: John Wiley & Sons.

Giancoli, Douglas C. 2009. *Physics: Principles with Applications*. 6th ed. Lebanon, IL.: Pearson.

Hecht, Eugene. 2002. *Physics Algebra/Trigonometry*. 3rd ed. Geneva, IL.: Houghton Mifflin Harcourt.

Serway, Raymond A., and Jerry S. Faughn. 2008. *College Physics*. 8th ed. Geneva, IL.: Houghton Mifflin Harcourt.

Wilson, Jerry D. and Anthony J. Buffa. 2006. *College Physics*. 6th ed. Lebanon, IL.: Pearson.

Others

Identification of Controversial or Sensitive Course Components

There are no sensitive or controversial issues associated with this course.

Identification of Safety Components

Teachers are to follow the guidelines for all Provincially approved High School laboratory science courses.

Significant Overlap with Provincial Curriculum

Alberta Education has reviewed this course outline and confirms that there is no significant overlap with provincial curriculum.

Assessment

The AP Physics 35 course is rigorous with high standards. Students are assessed based on

- practical skills (lab work)
- assignments
- quizzes
- major examinations

A suggested distribution for student evaluation would be:

- labs, assignments 40%
- quizzes 20%
- exams 40%

Course Evaluation and Monitoring

Appendix I

Appendix II

Table of Contents

Board Motion	2
Course Basic Information	2
Philosophy	3
Rationale	3
Learner Outcomes	4
General Outcomes	5
Specific Learner Outcomes.....	6
Facilities or Equipment	13
Facility	13
Equipment	13
Learning Resources	14
Others	14
Identification of Controversial or Sensitive Course Components	14
Identification of Safety Components	14
Significant Overlap with Provincial Curriculum	14
Assessment	15
Appendix I	15
Appendix II	15



Centre for Education
One Kingsway, Edmonton, Alberta T5H 4G9
Tel: (780) 429-8000
Fax: (780) 429-8318
Web site: www.epsb.ca
e-mail: edmonton.public.schools@epsb.ca

BOARD OF TRUSTEES

Dave Colburn, Board Chair
Sarah Hoffman, Vice Chair
Leslie Cleary
Michael Janz
Cheryl Johner
Heather MacKenzie
Catherine Ripley
Ken Shipka
Christopher Spencer

SUPERINTENDENT OF SCHOOLS

Edgar Schmidt

Government of Alberta ■
Education

Education Program Standards and
Assessment
Executive Directors Office
Planning and Standards Sector
8th Floor, 44 Capital Boulevard
Edmonton, Alberta T5J 5E6
Canada
Telephone: 780-427-2984

January 12, 2012

Sandy Forster
Director, Projects and Research
Edmonton Public Schools
Centre for Education
One Kingsway
Edmonton Alberta T5H 4G9

Dear Sandy:

Thank you for the information you provided to support your request for permission to seek to acquire Physics (AP) 35-3 for use in Edmonton Public Schools to meet the needs of your students in the Advanced Placement program.. We appreciate your desire to obtain these locally developed courses even though no newly acquired courses are to be submitted during the Strategic Review of Locally Developed Courses currently underway.

After consultation with staff members in Alberta Education, I am willing to grant your appeal to request permission to acquire the following course using LDCOMS and the usual process:
LDC 3205 Physics (AP) 35 for 3 credits only – from Calgary Public School District No. 19 – from February 1, 2012 to January 31, 2013.

The length of the term that these courses are available to your school authority is determined by the authorization period of the developing school authority. For additional information or assistance, please contact Kaye Steward, Manager, Locally Developed Courses, Cross Curriculum Infusion, at Kaye.Steward@gov.ab.ca or by phone at 780.422.3220 [Toll Free 310-0000].

Sincerely,



Joan Engel

A/Executive Director, Planning and Standards
Education Program Standards and Assessment Division
Alberta Education – 44 Capital Boulevard
10044-108 Street, Edmonton AB Canada T5J 5E6
Tel (780) 422-0629 Fax (780) 422-0576
Toll free (780) 310-0000

