

NEW MILFORD PUBLIC SCHOOLS
New Milford, Connecticut



Literature and Media Studies

June 2016

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New Milford's Mission Statement

The mission of the New Milford Public Schools, a collaborative partnership of students, educators, family and community, is to prepare each and every student to compete and excel in an ever-changing world, embrace challenges with vigor, respect and appreciate the worth of every human being, and contribute to society by providing effective instruction and dynamic curriculum, offering a wide range of valuable experiences, and inspiring students to pursue their dreams and aspirations.

Literature and Media Study

This is a full year, English elective course designed to provide students the opportunity to advance their literacy skills and understanding of the interrelationships among the communication arts. Students will focus on the application of critical analysis of literature text (narrative) and other media to develop deep understanding of how ideas expressed in one form are interpreted into another form. They will apply close reading skills to text and film and determine how the translations and adaptations inform, alter, and/or enhance meaning. Film and print are both considered “texts” in this course. Media includes film, print, audio, digital, images, and various other art forms.

Students will read 12th grade level literature in various genres (fiction and nonfiction) and explore the interplay of ideas from text to film, audio, animation, etc. Students will analyze and interpret works through their reading, writing, viewing, and discussion skills to develop a deep understanding of a work. Students will apply specific terminology for each medium studied both print and digital forms such as protagonist, theme, etc. and technical terms as they discuss the transitions of stories, ideas, and content from one form to another. They will learn to appreciate the adaptability of a literary narrative as a creative art.

Working together, students will also be required to produce a work visual (film, etc.) audio recordings or other media forms like digital scrapbook, photo essay, podcast etc., that communicates their perspective of text read in class. Digital documentation like journals, blogs, storyboards as well as traditional outlines, essay drafts, notes, research, etc. will be included as part of the learning process. Students will demonstrate progress by benchmarks indicating their understanding of close reading and subsequent translations to other media. Students will be assessed by rubric measuring skills taught, product completion, peer and self -critiquing of their work.

The Literature and Media Studies course would be offered at the honors level. Teachers can use differentiation strategies (adapted text, etc.) for students who have specialized learning needs. This course will integrate media/technology and a course text using literature at the 12th grade or freshman college reading level. This year long

course would be designed so students have time to read, discuss and choose the media for presenting the relationships they find in the course.

Pacing Guide

Unit #	Title	Weeks	Pages
1	Reading Literature and Film	8	6
2	Book To Film: The Art of Adaptation	8	12
3	Creators and Composing	8	18
4	Production of Own Adaptations	8	23

- Video editing apps to select and record clips from films
- Audio-recordings (listening and speaking)

Adobe Cloud

Common Core Standard Key

RL = Reading Literature Standard

RI = Reading Informational Texts Standard

L = Language Standard
 SL = Speaking and Listening Standard
 W = Writing Standard

New Milford Public Schools

Committee Member(s): Alessandro Amenta, Kathy Delmonico Unit 1 Title: Reading Literature and Film	Course/Subject: <i>Literature and Media Study</i> Grade Level: 12 # of Weeks: 8
Identify Desired Results	
Common Core Standards	
<ul style="list-style-type: none"> ● <u>CCSS.ELA-LITERACY.RL.11-12.1</u>: Cite strong and thorough textual (print and media) evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. ● <u>CCSS.ELA-LITERACY.RL.11-12.2</u>: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. ● <u>CCSS.ELA-LITERACY.RL.11-12.3</u>: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). ● <u>CCSS.ELA-LITERACY.RL.11-12.5</u>: Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact ● <u>CCSS.ELA-LITERACY.W.11-12.2</u>: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations

<ul style="list-style-type: none"> • Stories may transcend their times, but they are always part of them as well. • Creators (writers), texts, and readers (audience) always influence each other to some degree. • A narrative/story structure relates human knowledge and experiences. • Understanding a film requires active viewing and close reading of its literary, theatrical, and cinematic elements. 	<ul style="list-style-type: none"> • How do you read a film vs reading print? • What are the contexts in which we tell stories and why do we tell them? To whom? • In what ways is storytelling an integral part of our 21st century digital media culture? • What are the literary techniques writers use to tell a story? • What are the basic cinematographic techniques filmmakers use to tell a story? • How can we read films more effectively? • How do filmmakers create and use metaphors, symbolism, and other literary devices with which we are already familiar? • What are some of the central approaches to film theory? How do specific films “read” differently when viewed through each of these lenses?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> • Basic literary, theatrical, and cinematic terms • Literature and film are influenced by past works • Close reading is a critical practice by which small details of a work are revealed to embody something of the text’s larger whole • Close reading of a text will contribute to the overall meaning and understanding of the work as a whole • Social media advances 21st century digital storytelling and connects a global audience • Like writers, filmmakers use a variety of established techniques to tell a story; each directorial choice contributes to the overall purpose of a film • Writers and filmmakers use literary devices like metaphor and symbolism to communicate ideas • Active viewing is the process of analyzing, identifying, comparing, and contrasting both content and techniques when viewing a presented piece • There are multiple approaches to literary and film theory <p>Students will be able to do the following:</p>	

<ul style="list-style-type: none"> ● Identify, define, and apply basic literary, theatrical, and cinematic terms ● Relate and make cross connections between works, present and past ● Close read literature and film with the purpose of determining how themes are constructed through the details used in the text ● Use social media to collaborate with others in the creation, modification, or critique of storytelling ● Create a storyboard ● Actively view and analyze a variety of scenes from acclaimed films that have contributed to the overall development of the medium and genre ● Identify theatrical and cinematic elements used in a given scene and analyze their effect ● Discuss and apply literary and film theory, such as feminist, formalist, and genre studies to various works ● Apply and transfer close reading and literary analysis skills to the reading and analysis of film and other digital media; consider how “reading” film through the lens of various film theorists changes our interpretation of the text ● Identify, explain, and analyze narrative techniques pertinent to the “language” of each medium (e.g., mise-en-scene, cinematography, montage, sound, in the case of film) in literature, film, and other digital media in order to become astute “readers” of 21st century multimedia culture ● Apply key tenets of film theory to core cinematic texts 	
Character Attributes	
<ul style="list-style-type: none"> ● Honesty ● Integrity 	
Technology Competencies	
<ul style="list-style-type: none"> ● Smartboard for viewing and analyzing film ● Computer, laptop, tablet, and/or phone use for collaboration on Google Docs ● E-books 	
Develop Teaching and Learning Plan	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> ● Provide a glossary of essential literary, theatrical, and cinematic terms ● Create a word wall of learned terms ● Model identification of selected terms with print and film ● Webquest for definitions and examples of selected terms ● View short history of film documentary on YouTube ● Explore lesson plans from http://www.teachwithmovies.org ● Model close reading strategies for literature through actively reading short stories and other texts ● Model close reading strategies for literature through actively viewing film 	<p>Learning Activities/ Students will:</p> <ul style="list-style-type: none"> ● Read, annotate, and analyze a novel ● Keep a viewing journal ● Participate in a webquest to define and provide examples of selected glossary terms ● Apply glossary terms to selected passages or film clips ● Use glossary terms to write analysis essays on selected literature and film ● Create a presentation on selected glossary terms ● In small groups, create a short YouTube video on an aspect of American culture ● Create a video of your own

<p>clips</p> <ul style="list-style-type: none"> ● Use SmartBoard to highlight important theatrical and cinematic elements of still frames from popular films ● Facilitate class discussions on literary, theatrical, and cinematic elements of literature and film ● Create a PowerPoint on selected areas of Literary and Film Theory and Schools of Criticism and how it relates to text and film ● Collaborate with Media Center Specialist to provide extended research skills using databases for literary and film theory 	<p>personal narrative</p> <ul style="list-style-type: none"> ● Write an essay comparing and contrasting three short works from the same genre but different time periods include citations ● Freeze a frame in a film and study the components of the image ● Suggest changes to a frame and explain how the meaning is altered ● Analyze cinematic elements such as camera placement, movement, etc. and the effect of these choices ● Make a cut to a scene and explain the result of this cut on the story ● Close read a trailer of film and explain the theme of the film ● Create a video essay on a researched Literary and Film Theory and Schools of Criticism
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Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Common Assessment</p> <p>Goal: Create a presentation where you analyze and explain how two different works use elements from their respective mediums to develop a common theme.</p> <p>Role: Presenter</p> <p>Audience: Classmates in another class</p> <p>Situation: Peer to peer sharing literary and film analysis</p> <p>Product or Performance: Presentation using media and visual aids</p> <p>Standards for Success:</p>	<ul style="list-style-type: none"> ● Viewing Journal ● Review films as a movie critic and publish reviews digitally or through the school newspaper ● Quiz on literary terms definitions, examples and applications ● Quiz on theatrical terms definitions, examples and applications ● Quiz on cinematic terms definitions, examples and applications ● Complete an outline for a YouTube video on an aspect of American Culture ● Write a personal narrative for video ● Write an essay on the history of film ● Notes on close reading of a film trailer ● Share notes on Google Docs of database research on Literary and Film Theory and Schools of Criticism

- Students use textual evidence from each work to support analysis
- Students analyze and present the development of the theme over the course of the text
- Students analyze and present the creator's style and choices and their impact on the meaning and aesthetic value

Suggested Resources

- *12 Years A Slave*, Solomon Northup (text)
- *12 Years A Slave*, dir. Steve McQueen
- Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2013. Print.
- Barsam, Richard. *Looking at Movies*. (student text)
- Boggs, Joe. *The Art of Watching Films*. (reference)
- Friedman, Lester D., David Desser, Sarah Kozloff, Martha Nochimson, and Stephen Prince. *An Introduction to Film Genres*. Print. (reference)
- Golden, John. *Reading In The Dark*
- Monaco, James. *How to Read a Film* (reference)
- <http://www.teachwithmovies.org/index.html>
- *Novel, short stories, and essays TBD*

Suggested Book and Film Adaptations

- Annie Proulx/Ang Lee: *Brokeback Mountain*
- K. Ishiguro/Ruth Praver Jhabvala/James Ivory: *Remains of the Day*
- Khaled Hosseini/Marc Forster: *Kite Runner*
- Alice Walker/Steven Spielberg: *The Color Purple*
- John Irving/George Roy Hill: *The World According to Garp*
- Alice Sebold/Peter Jackson, *The Lovely Bones*
- Ken Kesey, Milos Forman, *One Flew Over the Cuckoo's Nest*
- Matthew Quick, David O. Russell: *Silver Linings Playbook*
- Esmerelda Santiago/Betty Kaplan: *Almost a Woman*
- Raymond Chandler/Howard Hawks: *The Big Sleep*
- Elmore Leonard/Quentin Tarantino: *Rum Punch, Jackie Brown*
- Stieg Larsson/Niels Arden Oplev: *The Girl with the Dragon Tattoo*
- Philip K. Dick/Ridley Scott: "Do Androids Dream of Electric Sheep?"/*Blade Runner*

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- Chuck Palahniuk/David Fincher: *Fight Club*
- David Guterson/Scott Hicks: *Snow Falling On Cedars*
- Roald Dahl/Wes Anderson: *Fantastic Mr. Fox*
- Rudyard Kipling/Jon Favreau: *The Jungle Book*
- William Steig/Steven Spielberg: *Shrek*
- Maurice Sendak/Dave Eggers/Spike Jonze: *Where The Wild Things*

- Dianna Wynne Jones/Hayao Miyazaki: *Howl's Moving Castle*
- Arthur C. Clark/Stanley Kubrick: *2001: A Space Odyssey*
- William Shakespeare/Kenneth Branagh: *Hamlet*
- William Shakespeare/Kenneth Branagh: *As You Like It*
- William Shakespeare/Oliver Parker: *Othello*
- L.Carroll/T.Burton: *Alice in Wonderland/Through the Looking Glass*
- Cormac McCarthy/John Hillcoat: *The Road*
- E.M. Forster/James Ivory: *A Room With A View*

New Milford Public Schools

Committee Member(s): Alessandro Amenta, Kathy Delmonico	Course/Subject: <i>Literature and Media Study</i>
Unit 2 Title: Book To Film: The Art of Adaptation	Grade Level: 12 # of Weeks: 8
Identify Desired Results	
Common Core Standards	
<ul style="list-style-type: none"> ● <u>CCSS.ELA-LITERACY.RL.11-12.3</u>: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). ● <u>CCSS.ELA-LITERACY.RL.11-12.7</u>: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.) ● <u>CCSS.ELA-LITERACY.W.11-12.1</u>: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. ● <u>CCSS.ELA-LITERACY.SL.11-12.5</u>: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 	
Enduring Understandings	Essential Questions
Generalizations of desired understanding via essential questions (Students will understand that ...)	Inquiry used to explore generalizations
<ul style="list-style-type: none"> ● Film is a visual medium; images mean more than words in translating a narrative to the cinematic form ● Film adaptations require screenwriters and filmmakers to edit and revise the source material 	<ul style="list-style-type: none"> ● How do filmmakers translate a narrative from the literary to the cinematic form? ● What central choices do filmmakers have to make in order to convey the basic narrative and

<p>in a way that presents an original artistic vision of the core narrative</p> <ul style="list-style-type: none"> ● Films are artistic interpretations rather than reproductions ● The cultural context in which a film is created influences the creation and production of the cinematic text ● 21st century digital media has radically altered the practice of textual adaptation eg. transmedia adaptation 	<p>convey their own interpretation of the narrative?</p> <ul style="list-style-type: none"> ● What key questions should we ask when reading and analyzing two texts in two different media that both convey the “same” basic narrative? ● What criteria should we use when evaluating a film and/or a book to film adaptation? ● Should we evaluate film adaptations of literary texts based on how closely they reproduce the “original” literary version or treat them as original works of art? ● To what extent does the “cultural moment” of a filmmaker determine how (s)he chooses to tell the story? ● How has the global commodification and consumption of books, films, videos, YouTube, and other media changed the stories we tell and the ways that we shape and deliver our stories to our audiences? ● In an age of transmedia creations, how has our conventional model of works of art as the “original” and the “adaptation” shifted?
<p>Expected Performances What students should know and be able to do</p>	
<p>Students will know the following:</p> <ul style="list-style-type: none"> ● Literature and film have their own distinct language and techniques to achieve desired effects ● Film adaptations are visual interpretations of texts, not simply reproductions ● Adaptation requires manipulation of the source material to best fit the medium and become its own independent piece ● Adaptation is a primary process that contributes to the literary conversation among humans ● Adaptations expand our reach of literature to a wider audience ● Like with literature, levels of excellence apply to works of adaptation ● Film, like with literature, requires close reading and analysis in order to 	

<p>appreciate its meaning and construction</p> <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> ● Identify and understand the set of central technical and interpretive choices by means of which a literary narrative is translated into the language of cinema ● Independently read, comprehend, analyze, and compare adaptations of a core narrative in multiple media as critical readers ● Discuss, design, and present evidence and conclusions gained through text/film analysis ● Practice skills required in communicating through multiple literacies ● Write an argument expressing their point of view about a particular work using the language of the medium 	
Character Attributes	
<ul style="list-style-type: none"> ● Citizenship ● Responsibility 	
Technology Competencies	
<ul style="list-style-type: none"> ● Smartboard for viewing and analyzing film ● Computer, laptop, tablet, and/or phone use for collaboration on Google Docs ● E-books ● Video editing apps to select and record clips from films ● Audio-recordings (listening and speaking) ● Adobe Cloud 	
Develop Teaching and Learning Plan	
<p>Teaching Strategies:</p> <ul style="list-style-type: none"> ● Conference with students on argumentative essay/projects ● Facilitate a student-led debate on the merits of selected adaptations ● Facilitate higher order thinking and discussions about the text to film process ● Provide graphic organizers for analysis and comparison of works ● Provide films to be viewed and analyzed outside of class ● Model scene analysis ● Jigsaw cinematic applications to various literary works ● Differentiate selected works based on diverse learning styles/levels ● Use inquiry method to help students evaluate the quality of all cinematic techniques used to create an original artistic vision of the core text 	<p>Learning Activities/Students will:</p> <ul style="list-style-type: none"> ● Apply close reading skills to passages from selected literary texts and selected scenes from the corresponding film adaptation ● Read and annotate texts using literary terms ● View and take notes on film using cinematic terms ● Maintain a viewing journal ● Complete book film adaptation analysis questions such as: ● Comparing characters, settings, main story ideas, filmmaking techniques, etc ● Describe significant differences in the way the story is presented ● Evaluate the cinematic techniques used to create an original artistic vision of the core text

Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Common Assessment:</p> <p>Goal: Create a presentation where you analyze a literary text and its film adaptation. You will be making an argument about how the film adaptation compares/relates to the original text using at least two scenes from both as evidence to support analysis.</p> <p>Role: Presenter</p> <p>Audience: Classmates</p> <p>Situation: Peer to peer sharing literary and film analysis</p> <p>Product or Performance: Presentation using media and visual aids (PowerPoint, poster, video trailer, etc.)</p> <p>Standards for Success:</p>	<ul style="list-style-type: none"> ● Viewing Journal ● Review films as a movie critic and publish reviews digitally or through the school newspaper ● Reading comprehension quizzes/tests on novel and literary works ● Structured note-taking on book to film adaptations ● Self and peer assessments ● Collaborative discussions on projects ● Written analysis of literary works and films ● Questions and responses on content ● Graphic Organizers and worksheets as class activities and homework

- Students use textual evidence from each work to support analysis
- Students analyze and present the development of the theme over the course of the text
- Students analyze and present the creator's style and choices and their impact on the meaning and aesthetic value
- See Unit 2 Rubric

Suggested Resources

- *Apocalypse Now*, dir. Francis Ford Coppola
- Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2013. Print.
- Barsam, Richard. *Looking at Movies*. (student text)
- *Fight Club*, dir. David Fincher
- Friedman, Lester D., David Desser, Sarah Kozloff, Martha Nochimson, and Stephen Prince. *An Introduction to Film Genres*. Print. (reference)
- Goldberg, Michael. "Some Suggestions on 'How to Read a Film.'"(hand out)
- Golden, John. "Keys To Adapting Books For Movies"(reference)
- *Heart of Darkness*
- *Hearts of Darkness: The Making of Heart of Darkness*
- <http://www.teachwithmovies.org/index.html>

Suggested Book and Film Adaptations

- Annie Proulx/Ang Lee: *Brokeback Mountain*
- K.Ishiguro/Ruth Praver Jhabvala/James Ivory: *Remains of the Day*
- Khaled Hosseini/Marc Forster: *Kite Runner*
- Alice Walker/Steven Spielberg: *The Color Purple*
- John Irving/George Roy Hill: *The World According to Garp*
- Alice Sebold/Peter Jackson, *The Lovely Bones*
- Ken Kesey, Milos Forman, *One Flew Over the Cuckoo's Nest*
- Matthew Quick, David O. Russell: *Silver Linings Playbook*
- Esmerelda Santiago/Betty Kaplan: *Almost a Woman*
- Raymond Chandler/Howard Hawks: *The Big Sleep*
- Elmore Leonard/Quentin Tarantino: *Rum Punch, Jackie Brown*
- Stieg Larsson/Niels Arden Oplev: *The Girl with the Dragon Tattoo*

- Philip K. Dick/Ridley Scott: "Do Androids Dream of Electric Sheep?"/*Blade Runner*
- Chuck Palahniuk/David Fincher: *Fight Club*
- David Guterson/Scott Hicks: *Snow Falling On Cedars*
- Roald Dahl/Wes Anderson: *Fantastic Mr. Fox*
- Rudyard Kipling/Jon Favreau: *The Jungle Book*
- William Steig/Steven Spielberg: *Shrek*
- M. Sendak/Dave Eggers/Spike Jonze: *Where The Wild Things Are*
- Dianna Wynne Jones/Hayao Miyazaki: *Howl's Moving Castle*
- Arthur C. Clark/Stanley Kubrick: *2001: A Space Odyssey*
- William Shakespeare/Kenneth Branagh: *Hamlet*
- William Shakespeare/Kenneth Branagh: *As You Like It*
- William Shakespeare/Oliver Parker: *Othello*
- L. Carroll/T. Burton: *Alice in Wonderland/Through the Looking Glass*
- Cormac McCarthy/John Hillcoat: *The Road*
- E.M. Forster/James Ivory: *A Room With A View*

Rubric for Unit 2 Assessment

Student: _____ Date: _____

Book/Film: _____ Grade: _____

Task: Create a presentation where you analyze a literary text and its film adaptation. You will be making an argument about how the film adaptation compares/relates to the original text using at least two scenes from both as evidence to support analysis.

Presentation Rubric:

_____ Overview: Introduce the book and the film and present argument (10)

_____ #1 show scene analysis (40)

_____ Intro briefly describes scene and provides text passage and film clip

_____ How scene fits into overall purpose of work

_____ Specific application of literary, theatrical, and cinematic terms in analysis

_____ Effective use of textual evidence from book and film to support argument

_____ #2 show scene analysis (40)

_____ Intro briefly describes scene and provides text passage and film clip

_____ How scene fits into overall purpose of work

_____ Specific application of literary, theatrical, and cinematic terms in analysis

_____ Effective use of textual evidence from book and film to support argument

Outline: (10)

- _____ Presentation follows outline
 _____ Outline includes titles, main points, main examples
 _____ has works cited in MLA format
 _____ typed and shared

New Milford Public Schools

Committee Member(s): Alessandro Amenta, Kathy Delmonico Unit 3 Title: Creators and Composing	Course/Subject: <i>Literature and Media Study</i> Grade Level: 12 # of Weeks: 8
Identify Desired Results	
Common Core Standards	
<ul style="list-style-type: none"> ● <u>CCSS.ELA-LITERACY.RL.11-12.7</u>: Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. ● <u>CCSS.ELA-LITERACY.W.11-12.3</u>: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. ● <u>CCSS.ELA-LITERACY.W.11-12.4</u>: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) ● <u>CCSS.ELA-LITERACY.W.11-12.5</u>: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.) 	
Enduring Understandings	Essential Questions
Generalizations of desired understanding via essential questions (Students will understand that ...)	Inquiry used to explore generalizations
<ul style="list-style-type: none"> ● Pre-Production forms the foundation for a successful final product ● The screenwriting process involves constant revision ● Screenwriters must have knowledge of a wide-range of film 	<ul style="list-style-type: none"> ● What are a variety of ways creators begin work on a project? ● How are the tasks and strategies of an author and a screenwriter different? ● How do you interpret a screenplay to film?

<p>and literary genres and the characteristics of each</p> <ul style="list-style-type: none"> ● Screenwriters must understand basic story structures ● Screenwriters must have a strong understanding of how a story becomes an actual production 	<ul style="list-style-type: none"> ● How does a screenwriter create a film adaptation of an established work? ● What is the screenwriting process? ● What literary knowledge and research skills must a screenwriter possess to express the meaning of the work? ● What is your creative process?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> ● A screenplay gives a production focus, purpose, and structure ● A screenplay is the blueprint of a visual medium; it's a story told through images ● Terms and structure of screenwriting ● Different film genres and the characteristics of each ● A screenwriter writes concisely and includes the most pertinent information needed for the production team to create the film ● When writing an adaptation, a screenwriter considers the visual performance of the established work ● All finished work is the result of the creative process <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> ● Read, analyze, and discuss screenplays of known films ● Identify genre and its structure, form, and characteristics ● Conduct primary research in reading and writing screenplays ● Write screenplays that are adaptations of literary works ● Apply screenwriting terms and techniques to their screenplays ● Read, analyze, and discuss peer screenplays ● Revise screenplays based on feedback from others ● Create storyboards using theatrical and cinematic terms and techniques ● Write a reflection paper on their own creative process 	
Character Attributes	
<ul style="list-style-type: none"> ● Responsibility ● Perseverance ● Citizenship 	
Technology Competencies	
<ul style="list-style-type: none"> ● Smartboard for viewing and analyzing film ● Computer, laptop, tablet, and/or phone use for collaboration on Google Docs ● E-books ● Video editing apps to select and record clips from films ● Audio-recordings (listening and speaking) ● Adobe Cloud 	
Develop Teaching and Learning Plan	
Teaching Strategies:	Learning Activities:

<ul style="list-style-type: none"> ● Provide scenes from several screenplays that represent diverse genres for students to close read and analyze ● Identify and explain the significance of various parts of a screenplay ● Model concise writing and editing ● Model writing a sample screenplay ● Confer with students and offer feedback during the writing process ● Show clips of television shows or movies for purposes of teaching story structure and various genres ● Provide sample short stories for students to read, understand, and adapt to screenplay ● Provide graphic organizers to help students with analysis and organization ● Guide students through levels of higher-order comprehension by providing close reading questions ● Provide practice for students to conduct primary research and organize their results in a logical fashion 	<ul style="list-style-type: none"> ● Read and annotate select scenes from screenplays that represent diverse genres ● Read literary works such as novels, short stories, dramas, etc. ● Edit and revise passages to practice concise writing ● Research current acclaimed screenwriters/authors ● Research the category of screenwriting in the field of visual arts ● Participate in reader's theatre to practice oral interpretation of a script ● Identify, analyze, and evaluate character development over the course of a work ● Collaborate to write an original narrative that has a plot ● Convert original narrative to a screenplay format ● Compare an original literary work with its screenplay adaptation through graphic organizer and discussion ● Write a screenplay of a scene from a television show or movie ● Identify parts of a story within a television show and/or movie
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Assessments	
Performance Task(s) Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)	Other Evidence Application that is functional in a classroom context to evaluate student achievement of desired results
<p>Common Assessment:</p> <p>Goal: Adapt a short story of your choice into a screenplay</p> <p>Role: Screenwriter</p> <p>Audience: Classmates</p> <p>Situation: Submit an adapted screenplay to a production company</p>	<ul style="list-style-type: none"> ● Viewing Journal ● Review films as a movie critic and publish reviews digitally or through the school newspaper <ul style="list-style-type: none"> ● Essays on analysis of literary works ● Quizzes on concise writing and editing ● Test on analyzing a screenplay (screenwriters' choices, content, conciseness of writing, adaptability to film, etc.) ● Self and peer assessments

<p>Product or Performance: Finished screenplay</p> <p>Standards for Success:</p> <ul style="list-style-type: none"> ● Screenplay uses effective technique, well-chosen details, and well-structured event sequences to tell the selected narrative ● Screenplay contains the major themes, ideas, and concept of the literary work but is translated to film ● Screenplay follows the standard format ● Screenplay contains no errors and is the result of multiple revisions 	<ul style="list-style-type: none"> ● Collaborative discussions on projects ● Written analysis of literary works and films ● Questions and responses on content ● Graphic Organizers and worksheets as class activities and homework
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Suggested Resources

- Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2013. Print.
- Barsam, Richard. *Looking at Movies*. (student text)
- Friedman, Lester D., David Desser, Sarah Kozloff, Martha Nochimson, and Stephen Prince. *An Introduction to Film Genres*. Print.
- Nolan, Jonathan. "Memento Mori"
- *Memento*, dir. Christopher Nolan
- Trottier, David. *The Screenwriter's Bible: A Complete Guide to Writing, Formatting, and Selling Your Script*. Los Angeles: Silman-James, 2010. Print. (reference)
- <http://www.teachwithmovies.org/index.html>

Suggested Book and Film Adaptations

- Annie Proulx/Ang Lee: *Brokeback Mountain*
- Kazuo Ishiguro/Ruth Praver Jhabvala/James Ivory: *Remains of the Day*
- Khaled Hosseini/Marc Forster: *Kite Runner*
- Alice Walker/Steven Spielberg: *The Color Purple*
- John Irving/George Roy Hill: *The World According to Garp*
- Alice Sebold/Peter Jackson, *The Lovely Bones*
- Ken Kesey, Milos Forman, *One Flew Over the Cuckoo's Nest*
- Matthew Quick, David O. Russell: *Silver Linings Playbook*
- Esmerelda Santiago/Betty Kaplan: *Almost a Woman*
- Raymond Chandler/Howard Hawks: *The Big Sleep*
- Elmore Leonard/Quentin Tarantino: *Rum Punch, Jackie Brown*
- Stieg Larsson/Niels Arden Oplev: *The Girl with the Dragon Tattoo*
- Philip K. Dick/Ridley Scott: "Do Androids Dream of Electric Sheep?"/*Blade Runner*

- Chuck Palahniuk/David Fincher: *Fight Club*
- David Guterson/Scott Hicks: *Snow Falling On Cedars*
- Roald Dahl/Wes Anderson: *Fantastic Mr. Fox*
- Rudyard Kipling/Jon Favreau: *The Jungle Book*
- William Steig/Steven Spielberg: *Shrek*
- Maurice Sendak/Dave Eggers/Spike Jonze: *Where The Wild Things Are*
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- William Shakespeare/Oliver Parker: *Othello*
- Lewis Carroll/Tim Burton: *Alice in Wonderland/Through the Looking Glass*
- Cormac McCarthy/John Hillcoat: *The Road*
- E.M. Forster/James Ivory: *A Room With A View*

New Milford Public Schools

Committee Member(s): Alessandro Amenta, Kathy Delmonico	Course/Subject: <i>Literature and Media Study</i>
Unit Title: Production of Own Adaptations	Grade Level: 12 # of Weeks: 8
Identify Desired Results	
Common Core Standards	
<ul style="list-style-type: none"> ● <u>CCSS.ELA-LITERACY.RL.11-12.1</u>: Cite strong and thorough textual (print and media) evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. ● <u>CCSS.ELA-LITERACY.RL.11-12.2</u>: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text. ● <u>CCSS.ELA-LITERACY.W.11-12.3</u>: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. ● <u>CCSS.ELA-LITERACY.W.11-12.4</u>: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) ● <u>CCSS.ELA-LITERACY.W.11-12.5</u>: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grades 11-12 here.) ● <u>CCSS.ELA-LITERACY.SL.11-12.6</u>: Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11-12 Language standards 1 and 3 here for specific expectations.) 	
Enduring Understandings Generalizations of desired understanding via essential questions (Students will understand that ...)	Essential Questions Inquiry used to explore generalizations

<ul style="list-style-type: none"> ● Filmmaking is a powerful medium of human communication ● Filmmaking has a greater purpose as a work of art which can influence culture ● Filmmaking is a collaborative effort that requires skills from a variety of diverse artists and creators ● Filmmaking takes effort, commitment, and perseverance ● Each production role is vital to the overall success of the film ● The filmmaking process has three major stages of production (pre-production, production, and post production) that are all necessary to achieving the desired effect of the film 	<ul style="list-style-type: none"> ● What is the filmmaking process? ● What roles are in a production crew? ● How does each production role shape the final work? ● How do directorial choices influence the work? ● How does the audience impact the filmmaking process?
Expected Performances What students should know and be able to do	
<p>Students will know the following:</p> <ul style="list-style-type: none"> ● Films are the product of extensive planning ● Filmmaking requires collaboration and cooperation ● The filmmaking process/stages of production ● Production tasks associated with each role in the filmmaking process ● Research is important to the entire filmmaking process <p>Students will be able to do the following:</p> <ul style="list-style-type: none"> ● Apply literary, theatrical, and cinematic elements to an original work ● Research great filmmakers - directors, producers, etc. ● Collaborate with peers on all needed aspects of production ● Translate an adapted screenplay into film by participating in the filmmaking process ● Plan and organize materials, equipment, props, resources, etc. ● Monitor progress and assess results 	
Character Attributes	
<ul style="list-style-type: none"> ● Perseverance ● Cooperation ● Responsibility ● Citizenship 	
Technology Competencies	
<ul style="list-style-type: none"> ● Smartboard for viewing and analyzing film ● Computer, laptop, tablet, and/or phone use for collaboration on Google Docs ● E-books ● Video camera ● Adobe Premiere, iMovie, or Movie Maker for editing 	
Develop Teaching and Learning Plan	

<p>Teaching Strategies:</p> <ul style="list-style-type: none"> ● Elicit criteria for adapted screenplay selection ● Provide students with interviews from great directors that discuss their filmmaking process, techniques, and experiences ● Review theatrical and cinematic terms for application in final project ● Provide descriptions of production roles ● Provide a list of past and present directors and producers to be researched for their work and style ● Provide short films for students to analyze from the director's point of view ● Create a checklist and set deadlines for various stages of production ● Establish a monitoring system in which students can report on their progress ● Facilitate group collaboration production meetings ● Conference with students on final projects ● Oversee and troubleshoot production of final projects 	<p>Learning Activities:</p> <ul style="list-style-type: none"> ● Research great filmmakers ● Share and discuss research on great filmmakers ● Read and discuss student-created screenplays ● Choose 3-4 screenplays that will be "green lit" for production and provide a rationale for each ● Collaborate with screenwriter during pre-production stage to discuss theatrical and cinematic elements of design ● Assume a production role through all three stages of production ● Cast the film ● Arrange locations and props ● Create a storyboard for each scene based on adapted screenplay ● Create a production schedule ● Rehearse ● Shoot all required scenes for adapted screenplay ● Edit footage to make one unified project that completes the content and purpose of your adapted screenplay ● Add special effects, sound, titles, transitions, credits, etc. ● Publish finished product
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Assessments	
Performance Task(s)	Other Evidence
<p>Authentic application to evaluate student achievement of desired results designed according to GRASPS (one per marking period)</p>	<p>Application that is functional in a classroom context to evaluate student achievement of desired results</p>

<p>Common Assessment:</p> <p>Goal: Create a short film adaptation of a literary work</p> <p>Role: Film Director</p> <p>Audience: General Moviegoers</p> <p>Situation: Choose a literary work and adapt it into a short film by working through all the necessary stages of production.</p> <p>Product or Performance: Short Film Adaptation</p> <p>Standards for Success:</p> <ul style="list-style-type: none"> ● Adaptation successfully conveys the themes and ideas of the original work and effectively transfers those literary elements to the screen using proper filming technique and conventions. ● All members of production company collaborated to ensure a product of professional quality ● See Film Adaptation Rubric 	<ul style="list-style-type: none"> ● Viewing Journal ● Filmmaker Research Presentation ● Checklists and self-assessments on development of final project
Suggested Resources	
<ul style="list-style-type: none"> ● Ascher, Steven, and Edward Pincus. <i>The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age</i>. New York: Plume, 2013. Print. (reference) <ul style="list-style-type: none"> ● "Cinematic Terms - A FilmMaking Glossary." <i>Cinematic Terms - A FilmMaking Glossary</i>. N.p., n.d. Web. (hand out) ● Barsam, Richard. <i>Looking at Movies</i>. (student text) ● "Film Analysis. Yale Film Studies. Web. (reference) ● Friedman, Lester D., David Desser, Sarah Kozloff, Martha Nochimson, and Stephen Prince. <i>An Introduction to Film Genres</i>. Print. ● http://www.teachwithmovies.org/index.html 	

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- L.Carroll/T. Burton: *Alice in Wonderland/Through the Looking Glass*
- Cormac McCarthy/John Hillcoat: *The Road*
- E.M. Forster/James Ivory: *A Room With A View*

Film Adaptation Rubric

	Below Standards 50 Points	Developing 69-60 Points	Proficient 79-70 Points	Skilled 89-80 Points	Exemplary 100-90 Points
Preparation	<p>No screenplay and/or no storyboard was created prior to filming</p> <p>Little to no evidence of planning during the pre-production stage</p>	<p>A rough, incomplete screenplay was created prior to filming</p> <p>No storyboard created or implemented</p> <p>Evidence of minimal planning during the pre-production stage</p>	<p>Screenplay and storyboard created prior to filming but do not follow correct format and lack detail/effort</p> <p>Evidence of planning during the pre-production stage</p>	<p>Screenplay and storyboard created prior to filming are in correct format and include most guiding details</p> <p>Evidence of strong planning through all stages of production</p>	<p>Complete screenplay and storyboard created prior to filming and followed closely</p> <p>Includes thorough detail of camera movements, dialogue, and other cinematic or technical elements</p> <p>Evidence of effective planning through all stages of production</p>
Content Objective	<p>Film does not have an objective in adapting the original work. Its content is a disconnected series of scenes with little to no unifying story, structure, or meaning</p>	<p>Film is a loosely connected series of scenes with a vague unifying story or structure related to the original work</p> <p>Random or irrelevant content is included</p>	<p>Film adapts the original work into a unifying story with some issues in the translation of themes, content, and meaning</p>	<p>Film adapts the original work into a compelling, original piece</p> <p>Most scenes appropriately relate to the purpose and meaning of the work</p>	<p>Film cleverly adapts the original work into a compelling, original piece that is expressed creatively</p> <p>All content is purposeful and contributes to the overall meaning of the work</p>
Theatrical Elements	<p>Little to no effort in theatricality.</p>	<p>No use of mise én scene. Little attention or care in shooting locations or use of props</p> <p>Costumes are not</p>	<p>Mise én scene: Objects in frame are intentional, but backgrounds are not planned/unattractive</p> <p>Costumes and props attempt to enhance the</p>	<p>Mise én scene: Backgrounds and objects in frame are mostly intentional and attractive</p> <p>Sets, costumes, and</p>	<p>Mise én scene: Backgrounds and objects in frame are intentional, attractive, and purposeful.</p>

		appropriate to the content Acting is rushed and ineffective due to lack of rehearsal	content Acting is okay, but needed more rehearsal	props attempt to enhance the content Acting is good, shows evidence of some rehearsal	Sets, costumes, and props are used to effectively enhance the content Acting is very strong, shows evidence of sufficient rehearsal
Video Quality	Footage is not in focus Camera is not steady throughout. Rarely any camera movement Shots are simple and uninteresting	Footage is rarely in focus Camera is rarely steady - tripod is needed. Some camera movement is planned Variety of shots	Footage is mostly in focus Camera is mostly steady but sometimes suffers from lack of tripod Most camera movement is planned and purposeful Variety of shots and angles	Footage is always in focus Camera is usually steady through use of a tripod, unless purposefully shot otherwise Most camera movement is planned and purposeful Variety of shots, angles, and duration	Footage is always in focus Camera is always steady through use of a tripod, unless purposefully shot otherwise All camera movement is planned, purposeful, and impactful Variety of effective shots, angles, duration, and composition
Editing	No evidence of any edits made to the raw footage	Clips and scenes awkwardly begin or end during the action Many awkward editing errors exist	Basic edits are made at the start and end of each scene Editing choices attempt to help the fluidity of the video A few awkward editing errors exist	Most scenes begin and end with purposeful action that is appropriately timed Editing choices enhance the fluidity and pacing of the scenes and overall video A couple minor editing errors exist	All scenes begin and end with purposeful action that is appropriately timed All shots and scenes are fluidly cut together Pacing maintains interest No major editing errors exist
Post-Production	No evidence of work done during post-production	Basic titles included, but multiple spelling or grammatical errors exist No transitions used	Titles included but not always clear and appropriate Transitions may be inappropriate and distracting	Titles are clear and appropriate to the content Transitions are smooth and mostly effective	Titles are clear, appropriate to the content, and free of any spelling or grammatical errors Transitions are always smooth and appropriate to content Special effects are used effectively
Creativity	Final product has little to no creativity in its adaptation of a literary work Cinematic	Final product has some creativity and is not thoughtful or original in its adaptation of a literary work	Final product is thoughtful and creative as an adaptation of a literary work Cinematic elements are well developed	Final product is thoughtful, creative, and a faithful adaptation of a literary work Cinematic elements	Final product is imaginative, thoughtful, creative, and an effective adaptation of a literary work

	elements are cliché	Cinematic elements are simple	Production choices are evident but not always appropriate to the content	are strong and interesting	Cinematic elements are unique and compelling
	No significant style or mood established	No significant style or mood established		Production choices are clear and appropriate	Production choices are clear, appropriate, and effective

Comments:

Grade: _____