

NEW MILFORD PUBLIC SCHOOLS

New Milford, Connecticut



Literature and Media Studies

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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 Studies

Grades 11-12

Literature and Media Studies is a rigorous, full-year Honors-level course. In this senior elective, we will consider the role of narrative in literature and 21st century digital media as we hone our interpretive and analytic abilities. Instruction will be provided in learning to read and communicate in the languages of photography, art, comics, music, podcasts, and film in order to 1) improve our critical understanding of the ways in which visual texts create narrative meaning and 2) become skilled readers of 21st century multimedia culture. Students will interpret a variety of literary works and narratives in multiple types of media through reading, writing, viewing, and discussion. The hands-on creation and production of our own stories in multiple media formats is a central component of this course. Students will observe and practice essential techniques for constructing narratives in visual and aural media and collaborate to create content across media.

Pacing Guide

Unit #	Title	Weeks	Pages
I	Memoir Across Media	4	7-14
II	Comics & Visual Literacy	8	15-25
III	Podcasts & Aural Literacy	4	26-34
IV	The Language of Film	8	35-44
V	Formal Film Analysis and Production	8	45-60

Unit 1: Memoir Across Media

Stage 1 Desired Results		
ESTABLISHED GOALS CCSS.ELA-LITERACY.RL.11-12.3: 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). CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. CCSS.ELA-LITERACY.W.11-12.3.D Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. CCSS.ELA-LITERACY.W.11-12.3.E Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.	Transfer <i>Students will be able to independently use their learning to...</i> <ul style="list-style-type: none"> analyze a text's content and form synthesize and relate knowledge and personal experiences to make art develop and refine artistic techniques and work for presentation 	
	Meaning	
	UNDERSTANDINGS <i>Students will understand that...</i> <ul style="list-style-type: none"> A medium is a channel of communication, the means by which something is communicated or expressed. A variety of media exist today across print, broadcasting, and the internet. Each has unique characteristics in terms of form and audience. A story relates human knowledge, experiences, and ideas to a wide audience. Close reading is a critical practice by 	ESSENTIAL QUESTIONS <i>Students will keep considering...</i> <ul style="list-style-type: none"> What are the various ways in which we communicate? What types of media exist today? What are the unique characteristics, advantages, and disadvantages of each? What are the ways in which we tell stories and why do we tell them? To whom? What are the techniques writers use to tell stories and convey meaning? How do writers communicate a message through the written word?

	<p>which small details of a work are revealed to embody something of the text's larger whole.</p> <ul style="list-style-type: none"> • Narrative writing conveys meaning through deliberate use of literary elements and narrative techniques. • Writing should be purposely focused, detailed, organized, and sequenced in a way that clearly communicates the ideas to the reader • Writing is a process that unfolds over time, beginning with ideas, taking refinement over several drafts, and improving with inspiration from outside texts as well as with consultations with peers and teachers. 	
Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • there are many types of media in which to tell a story, and each has its own unique characteristics, advantages, and disadvantages. • content is what a text is about and form is how the text is constructed • elements of narrative writing: tone, mood, setting, character, conflict, plot, and theme 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • reading texts like a writer by analyzing form as well as content for the purpose of modeling techniques they would like to develop in their own writing • composing narratives that exemplify the elements of narrative writing • writing narratives that communicate a clear and purposeful message • identifying techniques specific to a

	<ul style="list-style-type: none"> • narrative techniques: narration, literary devices, imagery, sensory details, diction, inner monologue, etc. • a story's resolution must reflect in a clear and significant manner the theme of the story. 	<p>content's medium</p> <ul style="list-style-type: none"> • applying effective narrative techniques to their writing • writing conclusions that reflect on their past experiences and their growth
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
	<p>Personal Narrative Rubric</p> <p>Content The essay effectively answers the chosen prompt and reveals positive aspects of the writer’s character through an anecdote of a meaningful past experience.</p> <p>Organization Structure and organization is clear and effective due to the use of paragraphs, topic sentences, and transitional words/phrases. The sequence of events strongly engages the reader and builds to a conclusion.</p> <p>Style The essay includes a strong, clear, and cohesive message that is developed throughout the essay through the use of evidence and effective creative writing techniques.</p> <p>Reflection The essay includes a conclusion in which the writer reflects on his/her experiences and how they shaped him/her.</p> <p>Conventions The essay is in MLA format. The essay has</p>	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Personal Narrative</p> <p>Goal/Challenge: Students will be able to write a personal narrative that effectively answers one of the Common App prompts using specific details and creative writing techniques. Students will be able to describe and reflect on their past experiences for the purpose of showing</p> <p>Role for student: Prospective College Student</p> <p>Audience for student work: College Admissions</p> <p>Situation: You are a prospective college student and you are tasked with writing a personal narrative that not only entertains the College Admissions committee by describing a true experience from your life, but also conveys your positive traits and effectively introduces your character.</p> <p>Products and performances generated by student: A 450-650 word personal narrative essay</p> <p>Standards/criteria for judging success: Rubric communicating the evaluative criteria</p>
M		
M, A, T		
M, A, T		
A, T		

A, T	been proofread, edited, and revised before submission so as to present the writer's best, polished work that is free from any major mechanical errors.	
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> • Participation in small-group and whole-group discussions • Completion of in-class assignments and activities • Completion of homework assignments

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> What is a medium and what are some examples of the types of media? <p>Teacher will facilitate a class discussion, encouraging students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
M	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher will set classroom expectations so as to create a safe environment for students to be a creative community of learners.</p> <p>Students will create a Visual Autobiography poster to introduce themselves to the class in a visual format.</p> <p>Students will post feedback on their peers' visual autobiography, analyzing the artistic and technical choices.</p> <p>Teacher will lead lessons on the elements of narrative writing, modeling how to analyze them in the context of narratives in a variety of formats.</p> <p>Students will read and respond to various memoirs/personal narratives, focusing on the message and formal techniques used to tell the story in the literary medium.</p> <p>Students will listen to stories in an audio format and identify the message as well as the formal techniques used within the</p>	Progress Monitoring
M		Direct Instruction
M		Feedback
M, A		Feedback
M, A		Direct Instruction, Modeling
M, A, T		Feedback
M, A, T		Discussion

	aural medium.	
M, A, T	Students will read personal narrative/college essay exemplars and identify the key elements of a strong personal narrative/college essay.	Feedback
M	Teacher will ask students to brainstorm moments in their lives that mattered, such as a time in which they learned something about themselves or the world around them. Students will choose a past experience in which to write their personal narrative.	Writing
M, A, T	Teacher will model the revision process, noting what students should be focusing on in re-reading their drafts.	Modeling
M, A	Teacher will conference with students on their writing.	Feedback
M, A, T	Students will revise their drafts using critical thinking skills and feedback from their teacher and peers.	Writing, Feedback
	<p>Recommended Professional Resources</p> <p>Suggested Texts:</p> <ul style="list-style-type: none"> • “Joy” by Ashok Ramasubramanian • “Little Things Are Big” by Jesús Colón • “Mirror” by Hanna Rosin, interview by Ira Glass, animated by Chris Ware & John Kuramoto • “My Girlfriend’s Boyfriend” by Mike Birbiglia • “My Secret Pepsi Plot” by Boris Fishman • “Need to Find Me? Ask My Ham Man” by Catherine Down • <i>The Glass Castle</i> by Jeannette Walls 	

	<p>Suggested Resources:</p> <ul style="list-style-type: none">• The Moth - https://themoth.org/
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Unit 2: Comics & Visual Literacy

Stage 1 Desired Results		
ESTABLISHED GOALS	<i>Transfer</i>	
<p>CCSS.ELA-LITERACY.RL.11-12.3: 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).</p> <p>CCSS.ELA-LITERACY.RL.11-12.5: 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</p> <p>CCSS.ELA-LITERACY.RL.11-12.1: 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.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> analyze and interpret images in visual media synthesize and relate knowledge and personal experiences to make art develop and refine artistic techniques and work for presentation 	
	<i>Meaning</i>	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> Visual literacy is the ability to read, write, interpret, comprehend, and create information presented in the form of an image Comics are a medium—not a genre—and as such, have their own specific elements and techniques that are used to tell a story Comics are an interactive medium; they rely on audience participation to fill in the moments between panels Comic creators use formal techniques 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> What is visual literacy? What is a comic or graphic narrative? What formal techniques do we use to tell stories in the comic medium? How do comic creators express emotions and sensations?

CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.	such as lines, lettering styles, backgrounds, shapes, colors, and symbols to express emotions, as well as onomatopoeia and lines to appeal to the senses. <ul style="list-style-type: none"> Media artists develop excellence through practice and constructive critique – reflecting on, revising, and refining work over time. 	
	Acquisition	
	<i>Students will know...</i> <ul style="list-style-type: none"> elements of a comic: panel, gutter, icons, word-balloon, caption, and closure icons - an image to represent a person, place, or thing. There are three types of icons: practical, symbols, and pictures types of picture-word relationships: word-specific, picture-specific, duo-specific, additive, parallel, montage, and interdependent types of comic transitions: moment-to-moment, action-to-action, subject-to-subject, scene-to-scene, aspect-to-aspect, and non-sequitur formal techniques in comics such as art style, composition, panel style and layout, lettering style, lines, shapes, 	<i>Students will be skilled at...</i> <ul style="list-style-type: none"> close-reading images to decipher meaning and articulate two or more themes and thematic statements in a visual text identifying and describing formal techniques in comics analyzing a comic creator's formal techniques and choices, and their impact on the final product applying formal techniques to visual projects to create meaning creating comics that effectively demonstrate the elements and techniques unique to the medium justifying and explaining the intent behind their creative choices

	<p>textures, color, bleed, full page spread, borderless panels, onomatopoeia</p> <ul style="list-style-type: none">• the basics of color theory in visual art	
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
M, A	<p>Create Your Own Graphic Narrative Rubric</p> <p>Assignment Part I - Comic Narrative</p> <p>Comic includes the following elements and techniques from Understanding Comics:</p> <ol style="list-style-type: none"> 1. Panels - You must use at Least 15 Panels to tell a complete, meaningful story. 2. Picture-Words Combo - You must use pictures and words to tell your story. 3. Gutters - Include the spaces between panels that allow there to be closure. 4. Closure - Think about what to <i>not</i> draw; your comic must be interactive by allowing the reader to aid in putting the story together. 5. Narrative Captions - Narrate your story. This may be used sparingly or throughout the comic. 6. Word Balloons - Create your own dialogue. 7. Transition Techniques - Use at least two different transition techniques. (NOT Non-Sequitur.) 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Create Your Own Graphic Narrative</p> <p>Goal/Challenge: Students will be able to create a graphic narrative that effectively uses techniques specific to the medium to convey the story. Students will be able to reflect on their work by identifying their artistic and technical choices and explaining their effect.</p> <p>Role for student: Graphic Novelist</p> <p>Audience for student work: Peers</p> <p>Situation: You are a graphic novelist about to create your first work. You must tell a complete story in the graphic medium using your newfound knowledge of formal techniques unique to the medium, as learned from Understanding Comics by Scott McCloud.</p> <p>Products and performances generated by student: Comic Narrative and Reflection Essay</p> <p>Assignment Part I - Comic Narrative</p> <p>Choice A: <i>Create your own comic memoir</i> depicting a significant and meaningful event that happened in your life <i>or</i> your family's history (<i>March, Maus</i>). This event should be an important part of making you who you are today. <i>Tell your story</i>; This is a personal narrative in comic form. While the comic may depict a difficult event or circumstance, do not feel pressured to write about anything you</p>

<p>M, A, T</p>	<p>Comic includes at least four creative and appropriate formal technique choices:</p> <ul style="list-style-type: none"> • Art Style (Cartoon, Realism, Expressionism) • Composition (Framing, Angles, Layout) • Panel Style (Size, Shape, Length) • Lettering Style • Lines, Shapes, Textures • Color • Bleed • Full Page Spread • Borderless Panels • Practical Icons • Symbols • Onomatopoeia • Word-Image Combos <p><u>Format Requirements:</u></p> <ul style="list-style-type: none"> <input type="checkbox"/> It MUST be on standard sized (8½ x 11) unlined sheets of paper. <input type="checkbox"/> NO Pencil. MUST be in ink or typed. You may use graphic art software, colored pencils, crayons, or markers. <input type="checkbox"/> Finished product is complete and reflects strong effort. <p>Assignment Part II - Reflection</p>	<p>do not feel comfortable sharing.</p> <p>Choice B: Create your own fictional comic narrative depicting an imagined sequence of events/storyline (<i>The Walking Dead</i>, <i>Scott Pilgrim</i>) that would appeal to a young adult readership. If you choose this option, make sure there is some meaningful content for your young adult readership to think about/explore. What kinds of issues might teenagers younger than yourself be grappling with in today's world, especially given the ongoing pandemic?</p> <p>Choice C: Create your own non-fiction comic narrative depicting a storyline that illuminates a contemporary issue you feel the American public should be more aware of and/or more educated about ("Your Black Friend," "Martin Luther King and the Montgomery Story," "Welcome To the New World").</p> <p>Choice D: Create your own fictional comic narrative depicting an imagined sequence of events/storyline (<i>Black Panther: A Nation Under Our Feet</i>) that presents a new superhero to Marvel readers, a superhero designed specifically for our times. Your superhero must embody at least one attribute or element of his/her identity that is unique and new. In other words, the identity of your superhero must expand our definition of who or what is traditionally viewed as an American superhero. For instance, have we ever seen a superhero with a disability? With a lisp? A superhero with a set of younger siblings for whom he or she must make food and babysit while Mom and Dad are at work whilst still completing her or his online Google Meets?</p> <p>Assignment Part II - Reflection</p> <p>After you complete your comic narrative, write a two page reflection</p>
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		<p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> • Participation in small-group and whole-group discussions • Completion of in-class assignments and activities • Completion of homework assignments
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Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> • What is literacy? What does it mean to be literate in today's society? • How does a graphic novel differ from a novel and other media? What unique techniques are used in this medium to tell the story? <p>Teacher will facilitate a class discussion, encouraging students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
M	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher will provide students with images (photos, paintings, comics, etc) and have them describe the message and defend their answer. This will act as a pre-assessment of visual literacy skills.</p>	<p>Progress Monitoring</p> <p>Class Discussion</p>
M	<p>Students will read a short history of comics as an introduction to the medium and how it has evolved over time. Students will share what they have learned about the distinct ages of comics through a class discussion.</p>	<p>Class Discussion</p>
M, A	<p>Students will read select chapters from <i>Understanding Comics</i> by Scott McCloud and create a one-pager to synthesize the information and display it.</p>	<p>Assignment</p>
M, A, T	<p>Students will post feedback on their peers' one-pagers, analyzing the artistic and technical choices.</p>	<p>Class Discussion, Feedback</p>

M	Teacher will create lecture slides on important content and key terms learned from each of the selected chapters in <i>Understanding Comics</i> .	Notes, Class Discussion
A	Students will take quizzes on key terms learned from reading selected chapters from <i>Understanding Comics</i> .	Quiz
M, A	Teacher will provide a Formal Techniques in Comics chart that students will add terms to throughout the unit.	Class Discussion, Notes
A, T	Students will create short comics to apply formal techniques they have learned from <i>Understanding Comics</i> .	Feedback
M, A, T	Students will actively read graphic narratives and write notes in their journal on the content and formal techniques observed.	Notes
M, A, T	Students will use their journals to contribute to a class discussion on the content and formal techniques used in the texts read.	Class Discussion
M, A, T	Students will write short formal analysis responses to the comics they have read to demonstrate their understanding of how formal techniques are used to construct the story and convey meaning and themes.	Writing
A, T	Students will craft their own narrative comic to apply their understanding of the language of comics and formal techniques used within the medium.	Assignment
M, A, T	Students will post feedback on their peers' comics, analyzing the artistic and technical choices.	Feedback
M, A, T	Students will write a self-reflection in which they evaluate and discuss their work and development over the course of the unit.	Writing, Feedback

	<p>Recommended Professional Resources</p> <p>Core Text:</p> <ul style="list-style-type: none"> • <i>Understanding Comics</i> by Scott McCloud <p>Suggested Texts:</p> <ul style="list-style-type: none"> • "Always Her Hasan-Bai" by Hasan Minhaj • <i>American Born Chinese</i> by Gene Luen Yang • <i>Blankets</i> by Craig Thompson • <i>Fun Home</i> by Allison Bechdel • <i>Scott Pilgrim's Precious Little Life Vol. 1</i> by Bryan Lee O'Malley • <i>March</i> by John Lewis and Andrew Aydin. Illustrated and lettered by Nate Powell. • <i>Martin Luther King and the Montgomery Story</i> • <i>Maus</i> by Art Spiegelman • <i>Persepolis</i> by Marjane Satrapi • <i>The Best We Could Do</i> by Thi Bui • "The Walking Dead Vol. 1: Days Gone By" by Robert Kirkman • <i>They Called Us Enemy</i> by George Takei • "Welcome to the New World" by Jake Halpern and Michael Sloan • <i>Your Black Friend</i> by Ben Passmore <p>https://reedsy.com/discovery/blog/best-graphic-novels</p>	

Unit 3: Podcasts & Aural Literacy

Stage 1 Desired Results		
ESTABLISHED GOALS	Transfer	
<p>CCSS.ELA-LITERACY.RL.11-12.3: 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).</p> <p>CCSS.ELA-LITERACY.RL.11-12.5: 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.</p> <p>CCSS.ELA-LITERACY.W.11-12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p>	<p><i>Students will be able to independently use their learning to...</i></p> <ul style="list-style-type: none"> • perceive and analyze artistic work. • develop and refine artistic techniques and work for presentation • examine and use personal and external resources to create media artwork 	
	Meaning	
	<p>UNDERSTANDINGS <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Aural Literacy refers to critical listening skills and the analysis of sounds and their impact on our emotions and our actions. This includes creating messages using sound and incorporating sound into the design of products. • Aural media is composed through selecting elements and techniques which will elicit a specific, desired response from the listener. 	<p>ESSENTIAL QUESTIONS <i>Students will keep considering...</i></p> <ul style="list-style-type: none"> • What is aural literacy? • What formal techniques are used in composing aural media? • Why have podcasts become a popular medium? • What formal techniques do podcasts use to tell stories? • How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?

	<ul style="list-style-type: none"> Podcasts have become a popular medium because they are cheap to make, easy to distribute, and provide us with information, inspiration, entertainment, enlightenment, emotional engagement, and companionship. Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts. Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. 	
Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> formal techniques in music such as lyrical diction, structure, instrumentation, vocal delivery, tempo, dynamics, melody, etc. the basic elements of a podcast: narration, dialogue/interviews, developed characters, structure, and theme formal techniques in podcasts such as 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> identifying and analyzing the effect of formal techniques used in an aural medium such as music and podcasts creating outlines to develop their ideas writing narratives to be produced for an aural medium downloading and importing audio footage/assets into a digital audio

	<p>vocal performance/delivery, primary source recordings (interviews, speeches, broadcasts, taped phone calls, etc.), music, silence, sound effects, and post-production effects</p> <ul style="list-style-type: none"> • podcasts use music to set the tone of a piece, convey mood, and emphasize specific moments to elicit an emotional response in the audience. • podcasts use sound design techniques such as atmospheric sounds are often used to communicate setting and mood. • podcasts use sound design techniques such as sound effects are often used to communicate or emphasize action or convey a character's state of mind. • basic digital audio workspace functions: import, drag, trim, cut, duck, fade in, fade out 	<p>workspace such as Adobe Audition</p> <ul style="list-style-type: none"> • editing and sequencing audio clips into one cohesive project • justifying and explaining the intent behind their creative choices
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
M, A	<p>Create Your Own Podcast Rubric</p> <p>Assignment Part I - Podcast</p> <p>Podcast includes the following Narrative Elements:</p> <ol style="list-style-type: none"> 1. Host(s) Narration 2. Dialogue/Interviews 3. Developed Characters 4. Structure (Beginning, Middle, End) 5. Theme 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Create Your Own Podcast</p> <p>Goal/Challenge: Students will be able to create a podcast that effectively uses techniques specific to the medium to convey the story. Students will be able to reflect on their work by identifying their artistic and technical choices and explaining their effect.</p> <p>Role for student: Podcast Creator</p> <p>Audience for student work: Peers</p> <p>Situation: You are a podcast creator about to create the first episode of your new podcast. Your episode must have a clear concept and tell a complete story (nonfiction or fiction) using your newfound knowledge of formal techniques unique to the medium.</p>
	<p>Podcast includes at least four creative and appropriate formal technique choices:</p> <ul style="list-style-type: none"> • Vocal Performance • Primary Source Recordings • Music • Sound Effects • Environmental/Atmospheric Sounds • Silence • Post-Production Effects <p>Format Requirements:</p> <ul style="list-style-type: none"> <input type="checkbox"/> A 5-minute (minimum) edited .mp3 file <input type="checkbox"/> Finished product is complete, cohesive, and reflects strong effort. 	<p>Products and performances generated by student: Podcast and Reflection Essay</p> <p>Assignment Part I - Podcast</p> <p>Choice A: <i>Create your own nonfiction podcast</i> that uses real interviews to develop the first episode of a new podcast, one that explores a central topic or theme through varied personal interest stories. This should be an inquiry-based topic, one that you hope to learn more about through conducting interviews and research. You can NOT just talk into a microphone for five minutes about whatever comes to mind. Give it a creative title and find fun ways to use additional formal techniques to make it engaging.</p>

<p>M, A, T</p>	<p>Assignment Part II - Reflection</p> <p>Content Reflection essay effectively answers all questions posed in the prompt using specific examples from their work to identify and explain the formal techniques used and why.</p> <p>Conventions The essay is in MLA format. The essay has been proofread, edited, and revised before submission so as to present the writer's best, polished work that is free from any major mechanical errors.</p>	<p>Choice B: Create your own fiction podcast that uses a variety of formal techniques to tell an original story aurally. This is like a radio play so you will need to create a story that has conflict, developed characters, and dialogue. Give it a creative title and find fun ways to use additional formal techniques to make it engaging.</p> <p>Assignment Part II - Reflection</p> <p>After you complete your podcast, you must write a two-page reflection essay that addresses the following:</p> <ol style="list-style-type: none"> Why did you choose this topic/story? Why is this meaningful to you? What is the theme? How do you feel you did telling this story in this medium? Critique your work. How do you feel about the final product and your contribution to it? Be specific Identify the formal techniques you used, describe where you used them in context using examples, and explain their function. What was the desired effect of each technique? (Write about at least four of your additional techniques.) What do you wish you could have done/accomplished? Which formal techniques would you have liked to use if you had more time, knowledge, skills, etc.? Any last thoughts about the creative process and application of formal techniques used by podcasters? <p>Standards/criteria for judging success: Rubric communicating the evaluative criteria</p>
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		<p>OTHER EVIDENCE:</p> <p><i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> • Participation in small-group and whole-group discussions • Completion of in-class assignments and activities • Completion of homework assignments
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Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> How does sound convey meaning? What unique techniques are used in music and podcasts to tell a story? <p>Teacher will facilitate a class discussion, encouraging students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
M	Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i>	Progress Monitoring
	Teacher will provide students with sound files (soundscapes, film scores, podcasts, etc) and have them describe the formal techniques and how they contribute to the whole. This will act as a pre-assessment of aural literacy skills.	Class Discussion
	M, A, T Teacher will play various songs from different genres and ask students to write down words to describe the mood of each song. Students will then analyze how the song is constructed and how these choices affect the mood.	Class Discussion
	A, T Students will write a short formal analysis response to a song they have listened to in order to demonstrate their understanding of how formal techniques are used to construct the story and convey meaning in music.	Writing, Feedback
	M, A, T Students will read the script for a radio play and listen to it in its audio format as the writers intended. Students will write down their noticings and contribute to a class discussion on the impact of the creative team's design choices.	Journaling, Class Discussion

M, A, T	Students will actively listen to nonfiction and fiction podcasts and write notes in their journal on the content and formal observations.	Writing
M, A	Teacher will provide a Formal Techniques in Podcasts chart that students will add terms to throughout the unit.	Notes
A, T	Students will write short formal analysis responses to the podcasts they have heard to demonstrate their understanding of how formal techniques are used to construct the story and convey meaning in a podcast.	Writing, Feedback
M, A, T	Students will collaborate to outline an episode of an original podcast.	Writing, Feedback
A, T	Students will write a script for their podcast narration and/or fictional dialogue.	Writing, Feedback
A, T	Students will record their narration and interviews/dialogue using their smartphones, computers, or other microphone/recording device.	Observation, Direct Feedback
M	Teacher will model how to use a digital audio workspace to import, edit, and sequence audio footage into a multitrack mix.	Modeling
A, T	Students will practice importing, editing, and sequencing audio footage into a podcast multitrack mix in Adobe Audition.	Observation, Direct Feedback
M	Teacher will model how to export a completed project file to make it into a finished .mp3 file.	Modeling
A, T	Students will export their finished project.	Observation, Direct Feedback
M, A, T	Students will post feedback on their peers' comics, analyzing the artistic and technical choices.	Feedback

M, A, T	Students will write a self-reflection in which they evaluate and discuss their work and development over the course of the unit.	Writing, Feedback
	<p>Recommended Professional Resources</p> <p>Suggested Texts:</p> <ul style="list-style-type: none"> • <i>Homecoming</i> • <i>Limetown</i> • <i>This American Life</i> • <i>The Magnus Archives</i> • <i>The Moth</i> • <i>Serial</i> • <i>Radio Rental</i> <p>Suggested Resources:</p> <ul style="list-style-type: none"> • https://www.vulture.com/article/best-podcasts.html • https://www.vulture.com/2019/03/the-great-podcast-rush.html 	

Unit 4: The Language of Film

Stage 1 Desired Results		
ESTABLISHED GOALS CCSS.ELA-LITERACY.RL.11-12.2: 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. CCSS.ELA-LITERACY.W.11-12.4: 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.) CCSS.ELA-LITERACY.W.11-12.5: 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.)	Transfer <i>Students will be able to independently use their learning to...</i> <ul style="list-style-type: none"> analyze and interpret artistic work construct meaningful interpretations of artistic work. articulate and defend one's interpretation of a text's themes 	
	Meaning	
	UNDERSTANDINGS <i>Students will understand that...</i> <ul style="list-style-type: none"> Film is a medium that combines visual and aural elements to create a multi-sensory experience. Film incorporates literary, theatrical, and cinematic elements. Understanding a film requires active viewing and close reading of its literary, theatrical, and cinematic elements. Media artworks can be appreciated and interpreted through analyzing their components. 	ESSENTIAL QUESTIONS <i>Students will keep considering...</i> <ul style="list-style-type: none"> What are the elements that make up a film? How do we "read" films and discern their relational components? How do directors and cinematographers create the look and feel of a film? What information is communicated through the camera work? What is the impact of production design in a film? What role does sound play in a film?

	<ul style="list-style-type: none"> • Interpretation and appreciation require engagement with the content, form, and context of media artworks. • Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks • A film's sound is potentially as expressive as its images and operates on a physical and psychological level. • Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. 	<ul style="list-style-type: none"> • How does a film editor create a cohesive whole out of various visual and aural elements? • What are the elements of a strong analytical essay?
Acquisition		
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> • Close reading is a critical practice by which identifying and analyzing small elements, techniques, and details of a work are revealed to embody something of the text's larger whole. • Cinematography is the art and craft using photography composition skills, cinematic language, and light design to create the look and feel of a film. • The camera is the primary narrator of 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> • identifying, defining, and analyzing the effect of theatrical/cinematic elements and formal techniques in the film medium • identifying themes of a text and articulating thematic statements • crafting strong thesis statements • writing arguments expressing their point of view about a particular work using the language of the medium to support their thinking

	<p>every film, and the way a filmmaker uses the camera plays a large role in establishing or connecting to the characters and story.</p> <ul style="list-style-type: none"> • Cinematography is planned and purposeful; directors, cinematographers, and storyboard artists spend a great amount of time planning out each shot and how the camera will be used to tell the story before filming begins. • Filmmakers use a variety of shots that differ in proximity from the camera to the subject in order to convey setting, mood, action, detail, and emotion. • Filmmakers use a variety of camera angles to convey narrative information and elicit an emotional response. • Filmmakers use dynamic shots that incorporate camera movement to alter the audience's perspective of space and time, and to generate tension, anticipation, energy, and excitement. • Filmmakers use lighting to craft the mood and communicate character. • Mise-en-scene is the sum of what we see, hear, and experience in a film. This includes acting choices, 	<ul style="list-style-type: none"> • using strong evidence to support their thinking
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	<p>composition, set design, decor, costume design, hair and makeup design, and props. All of these departments work together to create a united design for the film.</p> <ul style="list-style-type: none"> • Sound design includes vocal sounds (dialogue and narration) environmental sounds (ambiance, sound effects, folley) music, and silence, all of which can operate on a physical and psychological level • Film editing is the process (art and technique) by which the editor selects, arranges, and assembles the visual, sound, and special effects to tell a story. The editor is responsible for the spatial relationships between shots, the temporal relationships between shots, and overall rhythm of the film. • An analytical essay requires a specific, defensible thesis statement, topic statements, evidence, and analysis. 	
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence

	<p>Formal Film Analysis Essay Rubric</p> <p>Thesis</p> <ul style="list-style-type: none"> • Responds to the prompt with a defensible interpretation of the text. • Thesis contains a line of reasoning that provides focus and direction for the following essay. <p>Textual Evidence and Commentary</p> <ul style="list-style-type: none"> • Provides specific and effective evidence to fully support all claims in a line of reasoning. • Consistently explains how all of the evidence supports a line of reasoning. • Demonstrates understanding of film terms and techniques. <p>Sophistication and Style</p> <ul style="list-style-type: none"> • Demonstrates sophistication of thought and develops a complex analysis. • Employs a style that is consistently vivid and persuasive throughout the student's response. • Exemplary use of effective words, phrases, and clauses to link the major sections of the essay, as well as varied sentence structure and detailed, appropriate language and tone. <p>Format</p> <ul style="list-style-type: none"> • MLA Format • At least 3 pages in length (double spaced) 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Formal Film Analysis Essay</p> <p>Goal/Challenge: Students will be able to write a formal film analysis essay that effectively discusses the theme of the work and analyzes how the use of specific formal techniques helped to shape the development of said theme. Students will be able to reflect on their work by identifying their artistic and technical choices and explaining their effect and significance to developing the narrative and its theme.</p> <p>Role for student: Analytical Writer</p> <p>Audience for student work: Teacher</p> <p>Situation: You are an analytical writer and must choose a short film to analyze. Your analysis essay must have a thesis statement in which you state your interpretation of the theme as well as the elements/techniques significant to developing the theme.</p> <p>Products and performances generated by student: Formal Film Analysis Essay</p> <p>Choose a short film we have watched and analyze its theme. Write a 3-5 page essay in which you explore the purpose and/or deeper meaning of the text and how the artistic and technical choices express that meaning.</p> <p>Discuss how the film develops a theme over the course of the narrative through the use of significant theatrical and/or cinematic elements. Identify the formal techniques being used and analyze how they</p>
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	<ul style="list-style-type: none"> • Formal Language and Tone • Thoroughly revised, proofread, and edited; little to no spelling and/or grammatical errors. 	<p>effectively work individually and holistically to communicate and develop the theme you've chosen.</p> <p>Cite strong and thorough textual evidence to support your analysis.</p> <p>Standards/criteria for judging success: Rubric communicating the evaluative criteria</p>
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> • Participation in small-group and whole-group discussions • Completion of in-class assignments and activities • Completion of homework assignments

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> How does a film differ from a novel or other media? What unique techniques are used in this medium to tell the story? <p>Teacher will facilitate a class discussion, encouraging students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
M	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher will provide students with video files (film, TV, internet videos, etc) and have them describe the formal techniques and how they contribute to the whole. This will act as a pre-assessment of digital av literacy skills.</p> <p>Students will read <i>Looking at Movies</i> chapters: 1. Looking at Movies, 2. Principles of Film Form, 5. Mise-en-Scene, 6. Cinematography, and 9. Sound. Students will take notes on key terms and concepts.</p> <p>Teacher will provide a Formal Techniques in Film chart that students will add terms to throughout the unit.</p> <p>Students will take quizzes on key terms learned from reading selected chapters from <i>Looking at Movies</i>.</p> <p>Students will watch film clips and write notes in their viewing journal on the significant elements and formal techniques. Students will use these notes to analyze selected film clips.</p>	Progress Monitoring
M, A		Class Discussion
M, A		Notes
A		Notes
M, A, T		Quiz
		Notes, Journaling

M, A, T	Students will watch formal film analysis videos provided by <i>Looking at Movies</i> as an exemplar of how to break down and analyze the elements and techniques used in film to convey meaning.	Notes, Discussion
M, A, T	Teacher will screen short films that illustrate key concepts from <i>Looking at Movies</i> . Students will maintain a viewing journal and discuss the cinematic elements and formal techniques.	Journaling, Discussion
A, T	Students will apply cinematic language terms to write formal film analysis pieces.	Writing, Feedback
A, T	Students will craft thematic statements for the texts they have read/watched and defend their interpretation of the text's themes using evidence to support their answer.	Writing, Discussion
M, A, T	Teacher will share a formal film analysis essay exemplar and identify the elements needed for a strong textual analysis essay.	Notes
A, T	Students will choose a text and articulate a thematic statement to explore through a formal film analysis essay.	Assignment
M, A, T	Students will craft a thesis statement and submit it to the teacher for feedback.	Writing, Feedback
A, T	Teacher will conference with students on their writing.	Feedback
A, T	Students will revise their drafts into a final draft.	Writing

Recommended Professional Resources

Core Text:

- Barsam, Richard. *Looking at Movies*.

Suggested Short Films:

- *Bao* (2018) directed by Domee Shi
- *Bartholomew's Song* (2006) directed by Destin Daniel Crettin
- *Borrowed Time* (2015) directed by Andrew Coats and Lou Hamou-Lhadj
- *Peter and the Wolf* (2006) directed by Suzie Templeton
- Sanjay's Super Team (2015) directed by Sanjay Patel
- *The House of Small Cubes* (2008) directed Kunio Kato

Suggested Resources:

- Ascher, Steven, and Edward Pincus. *The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. New York: Plume, 2013. Print.
- "Cinematic Terms - A FilmMaking Glossary." *Cinematic Terms - A FilmMaking Glossary*. N.p., n.d. Web.
- "Film Analysis. Yale Film Studies. Web
- Friedman, Lester D., David Desser, Sarah Kozloff, Martha Nochimson, and Stephen Prince. *An Introduction to Film Genres*. Print.
- <http://www.teachwithmovies.org/index.html>

Unit 5: Formal Film Analysis and Production

Stage 1 Desired Results		
ESTABLISHED GOALS CCSS.ELA-LITERACY.RL.11-12.2: 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. CCSS.ELA-LITERACY.RL.11-12.3: 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). CCSS.ELA-LITERACY.RL.11-12.5: 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	Transfer <i>Students will be able to independently use their learning to...</i> <ul style="list-style-type: none"> analyze and interpret artistic work select, analyze, and interpret artistic work for presentation develop and refine artistic techniques and work for presentation convey meaning through the presentation of artistic work 	
	Meaning	
	UNDERSTANDINGS <i>Students will understand that...</i> <ul style="list-style-type: none"> Various mediums of storytelling have different advantages and different qualifications for what makes them good. Media artists make choices about how and to whom their work is presented. Film adaptations are a director's interpretation of the source material. Media artists make choices about how and to whom their work is presented. 	ESSENTIAL QUESTIONS <i>Students will keep considering...</i> <ul style="list-style-type: none"> 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? What criteria should we use when evaluating a film and/or a book to film adaptation? How do filmmakers translate a narrative from the literary to the cinematic form? What is the process of filmmaking? How does a film go from an idea to a finished product?

<p>CCSS.ELA-LITERACY.RL.11-12.7: 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.)</p>	<ul style="list-style-type: none"> Media artists require a range of skills and abilities. Filmmaking is a collaborative effort that requires skills from a variety of diverse artists and creators; each production role is vital to the success of the film. Editing is an invisible art that uses techniques to affect the pace and tone of a film; it is the process of decision-making with appropriate rationale as even that smallest decision affects the product 	<ul style="list-style-type: none"> How does each production role shape the final work? How does an editor take disparate parts and make them into a cohesive whole?
	Acquisition	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> literature and film have their own distinct language and techniques to achieve desired effects film, like literature, requires close reading and analysis in order to appreciate its meaning and construction film adaptations require screenwriters and filmmakers to edit and revise the source material in a way that presents an original artistic vision that utilizes formal techniques unique to the film medium while still remaining true to the core narrative and its themes. the filmmaking process has three major stages of production after a 	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> identifying and analyzing the effect of theatrical/cinematic elements and formal techniques in the film medium comparing and contrasting the artistic and technical choices for a story told in diverse media applying literary, theatrical, and cinematic elements to their own videos writing narratives/scenes for the screen using proper screenplay elements and format creating a narrative short film from development to distribution uploading, labeling, and organizing their

	<p>narrative is developed and written into a screenplay: pre-production, production, and post production.</p> <ul style="list-style-type: none"> the three-act structure of a film's narrative and the key elements of plot: exposition, inciting incident, rising action, climax, falling action, resolution screenwriting format and terms: Over Black, Title Card, Slugline, Action Line, Character ID, Character Parenthetical, Dialogue, Dialogue Parenthetical, and Transitions the four panels of the Adobe Premiere Pro editing workspace: Project Panel, Source Panel, Timeline, Program Monitor basic Adobe Premiere Pro tabs essential for editing: Project Tab, Media Browser, and Effects basic Adobe Premiere Pro Functions: Mark In/Out Points, Drag Video/Audio, Scrub, Create New Legacy Title, and Zoom In/Out basic Adobe Premiere Pro tools: Arrow and Razor 	<p>footage/assets</p> <ul style="list-style-type: none"> downloading and importing footage/assets into Adobe Premiere Pro editing and sequencing video clips creating and adding text to video projects adding music tracks to video projects exporting finished projects writing reflections that evaluate their work and progress
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Stage 2 – Evidence		
Code	Evaluative Criteria	Assessment Evidence
A, T	<p>Scene Adaptation Film Project Rubric</p> <p>Assignment Part I - Scene Adaptation</p> <p>Deadline</p> <ul style="list-style-type: none"> Students used class time wisely to meet all checkpoint deadlines and submitted their final video project by the deadline. 	<p>PERFORMANCE TASK(S): <i>Students will show that they really understand evidence of...</i></p> <p>Scene Adaptation Film Project</p> <p>Goal/Challenge: Students will be able to collaborate as a production team to write, film, and edit a scene adaptation that effectively demonstrates understanding of formal techniques unique to the film medium. Students will be able to reflect on their work by identifying their artistic and technical choices and explaining their effect.</p>
	<p>Development & Pre-Production</p> <ul style="list-style-type: none"> Evidence of effective planning for all stages of production. Complete screenplay and storyboard/shot list were created prior to filming and followed closely. 	<p>Role for student: Filmmaker</p> <p>Audience for student work: Producer (Teacher) and Public (Students)</p>
	<p>Narrative Elements</p> <ul style="list-style-type: none"> Project tells a complete, clear, and engaging story that follows the plot structure. Project has a clear and developed theme. 	<p>Situation: You are a filmmaker. You must work with your production team to adapt a scene that demonstrates your knowledge and understanding of cinematic language and formal techniques unique to the medium.</p> <p>Products and performances generated by student: Short Film and Reflection Essay</p>
	<p>Cinematography</p> <ul style="list-style-type: none"> Project uses a variety of appropriate camera shots, camera angles, and camera movement effectively to visually tell the story and elicit an emotional response. Shots are in focus, properly lit (by 	<p>Assignment Part I - Scene Adaptation</p> <p>DEVELOPMENT <i>Source Material</i> — Choose a scene from a novel, short story, or play. This should be from a work that you have read in totality so that you understand how your scene fits within the story. Read it and annotate it. What is the purpose of this scene? Who are the characters and what do they want? Note the mood of the scene,</p>

<p>A, T</p> <p>M, A, T</p> <p>M, A, T</p>	<p>design), and exemplify strong composition.</p> <p>Mise-en-Scene</p> <ul style="list-style-type: none"> Acting is appropriate and strong, and the characters are believable; actors do not break character. Set/location, decor, costumes, hair/makeup, and props decisions are appropriate and effectively enhance the content. <p>Sound</p> <ul style="list-style-type: none"> Dialogue is well-recorded, edited, and mixed. Various types of sound are used appropriately to enhance the content. There are no major sound errors. <p>Post-Production: Editing and Pacing</p> <ul style="list-style-type: none"> All footage has been edited and sequenced to create a seamless finished product. Project is of an appropriate length and pace; the duration of each shot is appropriate to the content. There are no editing errors. (This includes <i>Continuity Errors</i>.) 	<p>the setting, the objects; take in all the information you can to help you create your adaptation.</p> <p><i>Screenplay</i> — You must write a screenplay for your adaptation in which you take the source material and convert it into a visual medium. You may choose to omit dialogue, add dialogue, or play with temporality. This is okay as long as your adaptation is faithful to the original work; you cannot change the story, characters or genre. Remember, your screenplay must focus on action lines that communicate visual and aural storytelling unique to the film medium. Your scene must have a clear purpose. Your screenplay must be at least five pages in length and in the correct format.</p> <p>PRE-PRODUCTION</p> <p><i>Storyboard</i> — You must complete a storyboard in which you plan out what shots will be used and in what order. You must use your knowledge of cinematography and mise-en-scene to make informed choices. Caption the images with the action, dialogue, camera movements, and transitions used, and draw a sketch of how each shot will look.</p> <p>PRODUCTION</p> <p><i>Film</i> — Using your smartphones or personal camera, you will film your planned shots. You will need to make acting choices that are appropriate to the tone, character, and situation.</p> <p>POST-PRODUCTION</p> <p><i>Edit</i> — Using Adobe Premiere Pro or iMovie, you must edit and sequence your clips in a way that effectively tells the story as you want the audience to experience it. Apply your knowledge of editing techniques to make informed choices. Add sound, music, titles, and</p>
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A, T	<p>Post-Production: Titles</p> <ul style="list-style-type: none"> • Project has a title card with the short film's title. • Project ends (or begins) with a credits sequence that clearly communicates the names of the students involved and their roles in the short film. 	<p>transitions where applicable. Polish your work so that it is professional and engaging.</p>
A, T	<p>Collaboration</p> <ul style="list-style-type: none"> • All members of the group worked together in a positive, respectful manner to create the video project. • Each student fulfilled their respective roles and contributed to the project in a meaningful way. 	<p>Assignment Part II - Reflection</p> <p>After you complete your podcast, you must write a two-page reflection essay that addresses the following:</p>
A, T	<p>Professionalism</p> <ul style="list-style-type: none"> • The finished video is a polished reflection of the group's time, effort, and pride. • All shots used are aesthetically pleasing. 	<p>a. Why did you choose this scene/story? Why is this meaningful to you? What is the purpose and/or theme?</p> <p>b. How do you feel you did telling this story in this medium? Critique your work. How do you feel about the final product and your contribution to it? Be specific</p> <p>c. Identify the formal techniques you used, describe where you used them in context using examples, and explain their function. What was the desired effect of each technique? (Write about at least four of your techniques.)</p> <p>d. What do you wish you could have done/accomplished? Which formal techniques would you have liked to use if you had more time, knowledge, skills, etc.?</p> <p>e. Any last thoughts about the creative process and application of formal techniques used by filmmakers?</p>
M	<p>Assignment Part II - Reflection</p> <p>Content</p> <p>Reflection essay effectively answers all questions posed in the prompt using specific examples from their work to identify and explain the formal techniques used and why.</p>	<p>Standards/criteria for judging success: Rubric communicating the evaluative criteria</p>
T	<p>Conventions</p> <p>The essay is in MLA format. The essay has</p>	

	been proofread, edited, and revised before submission so as to present the writer's best, polished work that is free from any major mechanical errors.	
		<p>OTHER EVIDENCE: <i>Students will show they have achieved Stage 1 goals by...</i></p> <ul style="list-style-type: none"> • Participation in small-group and whole-group discussions • Completion of in-class assignments and activities • Completion of homework assignments

Stage 3 – Learning Plan

Code	<i>Pre-Assessment</i>	
M	<p>Students will respond in their notebooks to the following questions:</p> <ul style="list-style-type: none"> Which is better: a book or its movie adaptation? Why? Come up with examples to support your answer. <p>Teacher will facilitate a class discussion, encouraging students to share their ideas and to provide concrete examples which support their thinking.</p> <p>Teacher will introduce essential questions and discuss culminating performance task and learning objectives for the unit.</p>	
M, A, T	<p>Summary of Key Learning Events and Instruction <i>Student success at transfer meaning and acquisition depends on...</i></p> <p>Teacher will provide short excerpts of a scene from novels for students to read and analyze in terms of content and form. Teacher will show the film adaptation of the same scene. Students will write down their observations, thoughts, and questions in their viewing journal. Teacher will lead a class discussion on how the adaptation compares/contrasts to the source material and why.</p>	Journaling, Class Discussion
M, A	Students will read <i>Looking at Movies</i> chapters: 3. Types of Movies, 4. Elements of Narrative, and 8. Editing. Students will take notes on key terms and concepts.	Notes
M, A	Teacher will provide a Formal Techniques in Film chart that students will add terms to throughout the unit.	Notes, Class Discussion
A, T	Students will take quizzes on key terms learned from reading selected chapters from <i>Looking at Movies</i> .	Quiz
M, A, T	Students will read, annotate, and analyze short stories and novels. Students will answer reading comprehension	Worksheet, Discussion

	questions that will help them analyze the literary techniques and themes of the text.	
M, A, T	Students will engage in class discussions on the implicit meaning behind texts read in class.	Discussion
M, A, T	Students will actively view film adaptations in class and write down their observations, thoughts, and questions in their viewing journal.	Journaling
M	Teacher will instruct on screenwriting format and terms. Teacher will provide a video that shows how a film goes from a screenplay to the screen.	Notes
M, A	Students will watch Lessons From A Screenplay videos to identify how scenes are written and how screenwriters achieve a desired effect.	Class Discussion
M, A, T	Students will engage in class discussions on the film's content and form. Students will discuss how the narrative changed from one medium to the other and why.	Discussion
A, T	Students will choose their own book to read and analyze. Students will engage in literature circle discussions with other students reading the same book-to-film.	Discussion, Long-term Project
A, T	Students will view the film adaptation of the book they read and maintain a viewing journal with their observations, thoughts, and questions.	Discussion, Long-term Project
A, T	Students will create a presentation in which they analyze and discuss the literary text and its film adaptation.	Long-term Project
M	Students will read <i>Looking at Movies</i> Chapter 11. How Movies Are Made. Students will take notes on key terms and concepts.	Notes

A, T	Students will analyze the content and form of a selected published work that they will use to adapt into a filmed and edited scene.	Feedback
A, T	Students will engage in research to help them design their scene adaptation projects.	Notes
M, A, T	Students will write a screenplay for their scene adaptation using proper form and techniques. Teacher will check student work and provide feedback.	Writing Assignment, Feedback
M, A, T	Students will collaborate to create a storyboard for their scene adaptation project. Teacher will check student work and provide feedback.	Feedback
A, T	Students will collaborate to film the shots needed for their scene adaptation project, as well as capture sound design.	Observation, Feedback
M	Teacher will introduce Adobe Premiere Pro software to students, modeling how to open the program and start a new project.	Modeling, Notes
M	Teacher will model the functions of each of the four panels in the editing workspace (Project Panel, Source Panel, Timeline, Program Monitor) and their respective tabs and tools in Adobe Premiere Pro.	Modeling, Notes
M	Teacher will model importing footage into Adobe Premiere Pro through the Media Browser. Teacher will model marking in and out points in the Source Panel and sequencing edited clips into the Timeline.	Modeling, Notes
A, T	Students will import, edit, and sequence footage from their scene adaptation project into a sequence in Adobe Premiere Pro.	Observation, Feedback

M	Teacher will model how to export a completed project file to make it into a video file.	Modeling, Notes
A, T	Students will export their finished project.	Feedback
M, A, T	Students will write a self-reflection in which they evaluate and discuss their work and development over the course of the unit.	Writing, Feedback
	<p>Recommended Professional Resources</p> <p>Core Text:</p> <ul style="list-style-type: none"> • Barsam, Richard. <i>Looking at Movies</i>. <p>Suggested Book To Film Adaptations:</p> <ul style="list-style-type: none"> • (List Attached) <p>Suggested Films:</p> <ul style="list-style-type: none"> • <i>A Quiet Place</i> (2018) directed by John Krasinski • <i>Jojo Rabbit</i> (2019) directed by Taika Waititi • <i>Parasite</i> (2018) by Bong Joon-Ho • <i>Selma</i> (2014) directed by Ava DuVernay • <i>Short Term 12</i> (2013) directed by Destin Daniel Cretton • <i>The Black Panther</i> (2018) directed by Ryan Coogler • <i>The Sound of Metal</i> (2019) directed by Darius Marder <p>Suggested Resources:</p>	

	<ul style="list-style-type: none"> • Ascher, Steven, and Edward Pincus. The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age. New York: Plume, 2013. Print. • "Cinematic Terms - A FilmMaking Glossary." Cinematic Terms - A FilmMaking Glossary. N.p., n.d. Web. • "Film Analysis. Yale Film Studies. Web • Friedman, Lester D., David Desser, Sarah Kozloff, Martha Nochimson, and Stephen Prince. An Introduction to Film Genres. Print. • http://www.teachwithmovies.org/index.html
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Suggested Book To Film Adaptations

NOVEL/SHORT STORY/NONFICTION	AUTHOR	FILM ADAPTATION	DIRECTOR
<i>A River Runs Through It</i>	Norman Maclean	<i>A River Runs Through It</i>	Robert Redford

<i>Alice in Wonderland</i>	Lewis Carroll	<i>Through the Looking Glass</i> (2016)	James Bobin
<i>All The President's Men</i>	Woodward & Bernstein	<i>All the President's Men</i>	Alan Pakula
<i>A Wrinkle in Time</i> (1962)	Madeleine L'Engle	<i>A Wrinkle in Time</i> (2018)	Ava DuVernay
"The Birds"	Daphne Du Maurier	<i>The Birds</i> (1960)	Alfred Hitchcock
<i>Bridget Jones' Diary</i>	Helen Fielding	<i>Bridget Jones' Diary</i> (2001)	Sharon Maguire
"Brokeback Mountain" (1997)	Annie Proulx	<i>Brokeback Mountain</i> (2005)	Ang Lee
<i>Catching Fire</i> (2009)	Suzanne Collins	<i>The Hunger Games: Catching Fire</i> (2013)	Francis Lawrence
<i>Cider House Rules</i>	John Irving	<i>Cider House Rules</i> (1999)	
<i>Cold Mountain</i>	Charles Frazier	<i>Cold Mountain</i> (2003)	Anthony Minghella
<i>Crazy Rich Asians</i>	Kevin Kwan	<i>Crazy Rich Asians</i>	Jon Chu
"Do Androids Dream of Electric Sheep?"	Philip K. Dick	<i>Blade Runner</i> (1982)	Ridley Scott
<i>Eat Pray Love</i>	Elizabeth Gilbert	<i>Eat Pray Love</i> (2010)	Ryan Murphy
<i>Empire of the Sun</i> (1984)	J.G. Ballard	<i>Empire of the Sun</i> (1987)	Steven Spielberg
<i>Extremely Loud and Incredibly Close</i> (2005)	Jonathan Safran Foer	<i>Extremely Loud and Incredibly Close</i> (2011)	Stephen David Daldry
<i>Everything's Eventual</i>	Stephen King	<i>Room 1408</i>	Jan Mikael Häfström
<i>Fantastic Mr. Fox</i>	Roahl Dahl	<i>Fantastic Mr. Fox</i>	Wes Anderson
<i>Fast Food Nation: The Dark Side of the All-American Meal</i>	Eric Schlosser	<i>Fast Food Nation</i>	Richard Linklater
<i>Fight Club</i> (1996)	Chuck Palahniuk	<i>Fight Club</i> (1999)	David Fincher
<i>Hamlet</i>	William Shakespeare	<i>Hamlet</i>	Kenneth Branagh
<i>Harry Potter and the Chamber of Secrets</i> (1998)	J.K. Rowling	<i>Harry Potter and the Chamber of Secrets</i> (2002)	Christopher Columbus
<i>Harry Potter and the Deathly Hallows</i> (2007)	J.K. Rowling	<i>Harry Potter and the Deathly Hallows - Part 1</i> (2010) <i>Harry Potter and the Deathly Hallows - Part 2</i> (2011)	David Yates
<i>Harry Potter and the Goblet of Fire</i> (2000)	J.K. Rowling	<i>Harry Potter and the Goblet of Fire</i> (2005)	Mike Newell
<i>Harry Potter and the Half-Blood Prince</i> (2005)	J.K. Rowling	<i>Harry Potter and the Half-Blood Prince</i> (2009)	David Yates

<i>Harry Potter and the Order of the Phoenix</i> (2003)	J.K. Rowling	<i>Harry Potter and the Order of the Phoenix</i> (2007)	David Yates
<i>Harry Potter and the Prisoner of Azkaban</i> (1999)	J.K. Rowling	<i>Harry Potter and the Prisoner of Azkaban</i> (2004)	Alfonso Cuarón
<i>Harry Potter and the Sorcerer's Stone</i> (1997)	J.K. Rowling	<i>Harry Potter and the Sorcerer's Stone</i> (2001)	Christopher Columbus
<i>Heart of Darkness</i> (1902)	Joseph Conrad	<i>Apocalypse Now</i> (1979)	Francis Ford Coppola
<i>Howl's Moving Castle</i>	Dianna Wynn Jones	<i>Howl's Moving Castle</i>	Hayao Miyazaki
<i>The Invention of Hugo Cabret</i>	Brian Selznick	<i>Hugo</i> (2010)	Martin Scorsese
<i>I'm Thinking of Ending Things</i>	Iain Reid	<i>I'm Thinking of Ending Things</i> (2020)	Charlie Kaufman
<i>Into the Wild</i>	Jon Krakauer	<i>Into the Wild</i>	Sean Penn
<i>Jurassic Park</i> (1990)	Michael Crichton	<i>Jurassic Park</i> (1993)	Steven Spielberg
<i>Kite Runner</i>	Khalid Husseni	<i>Kite Runner</i>	Marc Forster
<i>Life of Pi</i> (2001)	Yann Martel	<i>Life of Pi</i> (2012)	Ang Lee
<i>Like Water for Chocolate</i>	Laura Esquivel	<i>Like Water for Chocolate</i>	Alfonso Arau
<i>Little Women</i>	Louisa May Alcott	<i>Little Women</i> (2019)	Greta Gerwig
<i>Mockingbird</i> (2010)	Suzanne Collins	<i>The Hunger Games Mockingbird - Part I</i> (2014) <i>The Hunger Games Mockingbird - Part II</i> (2015)	Francis Lawrence
<i>Moneyball: The Art of Winning an Unfair Game</i> (2003)	Michael Lewis	<i>Moneyball</i> (2011)	Bennet Miller
<i>Mystic River</i> (2001)	Dennis Lehane	<i>Mystic River</i> (2003)	Clint Eastwood
<i>No Country for Old Men</i> (2005)	Cormac McCarthy	<i>No Country for Old Men</i> (2007)	Joel and Ethan Coen
<i>Nomadland</i>	Jessica Bruder	<i>Nomadland</i> (2020)	Chloe Zhao
<i>One Flew Over The Cuckoo's Nest</i> (1962)	Ken Kesey	<i>One Flew Over The Cuckoo's Nest</i> (1975)	Milos Forman
<i>Paper Towns</i> (2008)	John Green	<i>Paper Towns</i> (2015)	Jake Schreier
<i>Psycho</i> (1959)	Robert Bloch	<i>Psycho</i> (1960)	Alfred Hitchcock
<i>Push</i>	Sapphire	<i>Precious</i> (2009)	Lee Daniels
<i>Ready Player One</i>	Ernest Cline	<i>Ready Player One</i> (2018)	Steven Spielberg

<i>Rita Hayworth & the Shawshank Redemption</i>	Stephen King	<i>Shawshank Redemption (1994)</i>	Frank Darabont
<i>Rocket Boys</i>	Homer Hickham	<i>The Hunt for Red October (1990)</i>	John McTiernan
<i>Room (2010)</i>	Emma Donoghue	<i>Room (2015)</i>	Lenny Abrahamson
<i>Safe Haven</i>	Nicholas Sparks	<i>Safe Haven</i>	Lasse Hallstrom
<i>Scott Pilgrim (series)</i>	Bryan Lee O'Malley	<i>Scott Pilgrim vs the World (2011)</i>	Edgar Wright
<i>Schindler's List (1982)</i>	Thomas Keneally	<i>Schindler's List (1993)</i>	Steven Spielberg
<i>Sense and Sensibility (1811)</i>	Jane Austen	<i>Sense and Sensibility (1995)</i>	Ang Lee
<i>Shutter Island (2003)</i>	Dennis Lehane	<i>Shutter Island (2010)</i>	Martin Scorsese
"Story of Your Life"	Ted Chiang	<i>Arrival (2016)</i>	Denis Villeneuve
<i>The Body (1982)</i>	Stephen King	<i>Stand By Me (1986)</i>	Rob Reiner
<i>The Book Thief</i>	Marcus Zusak	<i>The Book Thief</i>	Brian Percival
<i>The Color Purple (1982)</i>	Alice Walker	<i>The Color Purple (1985)</i>	Steven Spielberg
<i>The Father</i>	Florian Zeller	<i>The Father (2020)</i>	Florian Zeller
<i>The Fault in Our Stars (2012)</i>	John Green	<i>The Fault in our Stars (2014)</i>	Josh Boone
<i>The Godfather (1969)</i>	Mario Puzo	<i>The Godfather (1972)</i>	Francis Ford Coppola
<i>The Handmaid's Tale</i>	Margaret Atwood	<i>The Handmaid's Tale</i>	Hulu Original Series
<i>The Hate u Give</i>	Angie Thomas	<i>The Hate u Give</i>	George Tillman
<i>The Haunting of Hill House</i>	Shirley Jackson	<i>The Haunting of Hill House</i>	Mike Flannagan
<i>The Hunger Games (2008)</i>	Suzanne Collins	<i>The Hunger Games (2012)</i>	Gary Ross
<i>The Lone Ranger & Tonto Fist Fight in Heaven</i>	Sherman Alexie	<i>Smoke Signals</i>	Chris Eyre
<i>The Lord of the Rings: The Fellowship of the Ring (1954)</i>	J.R.R. Tolkien	<i>The Lord of the Rings: The Fellowship of the Ring (2001)</i>	Peter Jackson
<i>The Lord of the Rings: The Return of the King (1955)</i>	J.R.R. Tolkien	<i>The Lord of the Rings: The Return of the King (2003)</i>	Peter Jackson
<i>The Lord of the Rings: The Two Towers (1954)</i>	J.R.R. Tolkien	<i>The Lord of the Rings: The Two Towers (2002)</i>	Peter Jackson

<i>The Lost World</i> (1995)	Michael Crichton	<i>The Lost World: Jurassic Park</i> (1997)	Steven Spielberg
<i>The Lovely Bones</i>	Alice Sebold	<i>The Lovely Bones</i>	Peter Jackson
<i>The Orchid Thief</i>	Susan Orleans	<i>Adaptation</i>	Charlie Kaufman
<i>The Perfect Storm</i>	Sebastian Junger	<i>The Perfect Storm</i>	Wolfgang Peterson
<i>The Perks of Being a Wallflower</i> (1999)	Stephen Chbosky	<i>The Perks of Being a Wallflower</i> (2012)	Stephen Chbosky
<i>The Prestige</i> (1995)	Christopher Priest	<i>The Prestige</i> (2006)	Christopher Nolan
<i>Three-Ten to Yuma</i>	Elmore Leonard	<i>3:10 to Yuma</i> (2007)	James Mangold
<i>To All the Boys I've Loved Before</i>	Jenny Han	<i>To All the Boys I've Loved Before</i>	Susan Johnson
<i>Seabiscuit</i>	Laura Hillerbrand	<i>Seabiscuit</i> (2003)	Gary Ross
<i>The Shining</i> (1977)	Stephen King	<i>The Shining</i> (1980)	Stanley Kubrick
<i>The Silence of the Lambs</i> (1988)	Thomas Harris	<i>The Silence of the Lambs</i> (1991)	Jonathon Demme
<i>The Silver Linings Playbook</i> (2008)	Matthew Quick	<i>Silver Linings Playbook</i> (2012)	David O. Russell
<i>The Thirty-Nine Steps</i> (1915)	John Buchan	<i>The 39 Steps</i> (1935)	Alfred Hitchcock
<i>V For Vendetta</i> (1988)	Alan Moore & David Lloyd	<i>V For Vendetta</i> (2005)	James McTeigue
<i>War Horse</i> (1982)	Michael Morpurgo	<i>War Horse</i> (2011)	Steven Spielberg
<i>Watchmen</i> (1986-1987)	Alan Moore & Dave Gibbons	<i>Watchmen</i> (HBO Series)	Damon Lindelof (Showrunner)
<i>Winter's Bone</i> (2006)	Daniel Woodrell	<i>Winter's Bone</i> (2010)	Debra Granik
<i>Wiseguy</i> (1985)	Nicholas Pileggi	<i>Goodfellas</i> (1990)	Martin Scorsese
<i>Wonderstruck</i>	Brian Selznick	<i>Wonderstruck</i> (2017)	Todd Haynes