

**Enduring Understandings:**

- Theme, characterization, motifs, mood, and plot are concepts that apply to film as well as literature.
- Filmmakers purposely create a desired effect. Film elements (angles, shots, sound, lighting, and transitions) are used to influence the audience’s perception and understanding. Identifying specific elements of film can help us to be critical viewers.

**Essential Questions:**

- How do the film techniques used to tell a story differ from those used in literature?
- How do film techniques influence our understanding of characters, mood, plot, or theme?
- How do themes of films/literature connect to my life, the world, or other texts?

Pacing	Student Knowledge/Areas of Focus	Literary Devices/Terms	Resources
<p><i>Estimated:</i> 2-3 weeks</p>	<p><b>Reading Focus:</b> Short stories</p> <p><b>Writing Focus:</b></p> <ul style="list-style-type: none"> <li>• Creative writing (short stories)</li> <li>• Written analysis of character development, motifs, and themes in film or texts</li> <li>• Written analysis of differences between a short story and its film version</li> </ul> <p><b>Grammar Focus:</b> Correct grammar will be expected in all written assignments.</p> <p>The student will do the following:</p> <ul style="list-style-type: none"> <li>• Identify angles, shots, transitions, lighting, or sound choices in film</li> <li>• Identify several themes of a film and/or short story</li> <li>• Describe character development of a film and/or short story</li> <li>• After watching films/reading short stories, create and answer questions that explore connections between self, other texts, and the world.</li> </ul>	<p><b>Course specific terms:</b></p> <ul style="list-style-type: none"> <li>• exposition</li> <li>• rising action</li> <li>• climax</li> <li>• falling action</li> <li>• resolution</li> <li>• conflict</li> <li>• internal conflict</li> <li>• theme</li> <li>• mood</li> <li>• motif</li> <li>• dynamic/static character</li> <li>• flat/round character</li> <li>• indirect/direct characterization</li> <li>• film treatment</li> <li>• shooting script</li> <li>• storyboard</li> <li>• sequence</li> <li>• shot</li> <li>• establishing shot</li> <li>• long shot</li> <li>• medium shot</li> <li>• close up</li> <li>• low angle shot</li> <li>• high angle shot</li> <li>• bird’s eye view shot</li> <li>• point of view shot</li> <li>• deep focus</li> <li>• rack focus</li> <li>• pan</li> <li>• whip pan</li> </ul>	<p>Film selections:</p> <ul style="list-style-type: none"> <li>• Clips from <a href="#">Sandlot</a></li> <li>• <a href="#">Ratatouille</a> trailer</li> <li>• <a href="#">The Prestige</a>(2006) (Including <i>The Director’s Notebook: The Cinematic Sleight of Hand of Christopher Nolan</i>)</li> <li>• "Alfred Hitchcock Presents" <a href="#">Lamb to the Slaughter</a> (1958)</li> <li>• <a href="#">The Most Dangerous Game</a> (1932)</li> </ul> <p>Text choices:</p> <ul style="list-style-type: none"> <li>• <a href="#">The Prestige</a> by Christopher Priest</li> <li>• “The Bet”</li> <li>• “Lamb to the Slaughter”</li> <li>• “Monkey’s Paw”</li> <li>• “Desiree’s Baby”</li> <li>• “The Most Dangerous Game”</li> <li>• “A Good Man is Hard to Find” (and many others)</li> </ul> <p>Power point of terms: hill_kathlyn@asdk12.org</p> <p>Materials Needed TV DVD/VHS Player Projector</p>

		<ul style="list-style-type: none"> <li>• tilt</li> <li>• zoom</li> <li>• synchronous sound</li> <li>• non-synchronous sound</li> <li>• mickeymousing</li> <li>• voice over</li> <li>• dolly</li> <li>• boom</li> <li>• cutting to continuity</li> <li>• fade out</li> <li>• dissolve</li> <li>• jump cut</li> <li>• superimposition</li> <li>• wipe</li> <li>• iris</li> <li>• freeze frame</li> <li>• high key lighting</li> <li>• low key</li> <li>• high contrast overexposed shots</li> <li>• underexposed shots</li> <li>• mis en scene</li> </ul>	
	<p><b>Grade Level Expectations (Standards):</b></p>	<p><b>Performance Tasks/ Assessments</b> Remember, assessments are a great place to differentiate for English language learners and students who need more challenge. How many different ways can students show what they've learned?</p>	
	<p><b>Reading:</b>  <b>[10] 4.1.5</b> Self-monitoring and self-correcting while reading (e.g. rereading, adjusting reading pace, sub vocalizing, consulting resources, questioning, flexible note taking/mapping, skimming, scanning, etc.)* (L)  <b>[10] 4.2.1</b> Restating and summarizing main ideas or events in correct sequence, after reading a text (e.g., paraphrasing, constructing a topic outline, charting or mapping main ideas or events) or identifies accurate restatements and summaries or main ideas or events or generalizations of a text  <b>[10] 4.5.3</b> Evaluating the intended effects of the authors use of conventions and techniques of genres on the reader (e.g. making inferences and judgments about ironic or hyperbolic statements, identifying impact of impact of rich imagery, identifying multiple levels of meaning)  <b>[10] 4.6.3</b> Analyzing and evaluating the importance to the story plot, setting, character, point of view, theme, and tone  <b>[10] 4.3.4</b> Explaining connections among main ideas/concepts (text to self, text to text, text to world) (L)                       The student demonstrates understanding of main ideas/arguments by:  <b>[10] 4.3.4</b> Explaining connections among main ideas/concepts (text to self, text to text, text to world)* (L)</p> <p><b>Writing:</b></p>	<p><b>Formative:</b>  <i>("...assessments that provide information to be used as feedback to modify instruction and learning activities." Marzano, 2006</i></p> <ul style="list-style-type: none"> <li>• Graded Notes</li> <li>• Create their own study guides</li> <li>• Quizzes</li> <li>• Movie Journal (focus on theme) or Dialectical Journal</li> <li>• Story plot diagramming</li> <li>• Discussion/graphic organizers</li> </ul> <p><b>LEP Differentiation Strategies</b></p> <ul style="list-style-type: none"> <li>• Modeling</li> <li>• Study Guides</li> <li>• Sentence starters/patterns</li> <li>• Cloze activities</li> <li>• Visual support when giving directions, assignments</li> <li>• Graphic organizers</li> <li>• Rubrics</li> </ul>	

<p>The student writes about a topic by:</p> <p><b>[10] 4.1.1</b> Incorporating the thesis statement, which identifies the focus or controlling idea for the entire composition, into an introductory paragraph (the introductory paragraph may include a lead or hook, such as an anecdote, startling statistic or quotation)*</p> <p><b>[10] 4.1.2</b> Writing in paragraphs that include relevant details and evidence that support the main idea of the paragraph and thesis statement, grouping ideas logically within the paragraph, placing paragraph breaks logically*</p> <p><b>[10] 4.1.3</b> Organizing ideas using appropriate structure to maintain the unity of the composition (e.g., chronological order, order of importance, comparison contrast, cause and effect, classification, and definition) using a variety of transitional words and phrases*</p> <p><b>[10] 4.2.3</b> Writing expressively when producing or responding to texts (e.g., poetry, journals, editorials, drama, reflective essays, and/or newsletters)* (L) The student writes for a variety of purposes and audiences by:</p> <p><b>[10] 4.2.5</b> Analyzing possible revisions for a target sentence (ASD)</p> <p><b>[10] 4.2.6</b> Writing with strong organization that omits off-topic sentences (ASD)</p> <p><b>[10] 4.2.7</b> Editing to improve style, word choice, sentence variety, and subtly of meaning in relation to the purpose and the audience (ASD)</p> <p><b>[10] 4.3.2</b> Applying rules of spelling (e.g., homophones, irregular plurals, and contractions)*</p> <p><b>[10] 4.3.3</b> Applying rules of punctuation (i.e., comma, quotation marks, apostrophes, semicolons, colons, hyphens, and parentheses)*</p> <p><b>[10] 4.3.4</b> Applying rules of capitalization (e.g., titles and proper nouns)*</p> <p><b>[10] 4.3.5</b> Applying rules of usage (i.e., verb tense, subject/verb agreement, possessives, pronouns, adjectives, adverbs, and sentence structure)*</p> <p>The student revises writing by:</p> <p><b>[10] 4.4.1</b> Reviewing content and organization and making appropriate changes to improve clarity and logical progression of ideas (e.g., increasing elaboration or support for ideas/thesis, providing relevant details, examples, definitions, narrative anecdotes, illustrative scenarios, or counterarguments appropriate to the genre)*</p> <p><b>[10] 4.4.4</b> Clarifying thesis statement and/or topic sentence and adding details to support main ideas, if needed*</p>	<p><b>Summative:</b> (“...assessments that come at the end of a process or activity. Marzano, 2006)</p> <ul style="list-style-type: none"> <li>• Test on terms</li> <li>• Students create a storyboard (detailing dialogue, shots, angles, and transitions) while watching a movie trailer, music video, commercial, or movie clip</li> </ul>
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**Enduring Understandings:**

- We live in a visual society and students need to be visually literate to be successful.
- Film makers use elements of film to tell their stories and create a response from the audience.

**Essential Questions:**

- What is visual literacy?
- What is the language of film?
- How do filmmakers visually tell the story and create audience response?

Pacing	Student Knowledge/Areas of Focus	Literary Devices/Terms	Resources
<p><i>Estimated:</i> 3-5 weeks</p>	<p><b>Reading Focus:</b> Teacher selected film text chapters and relevant web-based articles/sites.</p> <p><b>Writing Focus:</b> Movie Journals Analysis of Scene Film Critique Screen play or Script for Film Summative Project</p> <p><b>The student will do the following:</b> Watch clips and/or whole films, stopping to explore the various elements of film used. (See Resources for suggested titles.)</p> <p>Students will be able answer the following questions about a scene:                      1) Dominant ~ Where is our eye attracted first? Why?                      2) Lighting key ~ High key? Low key? High contrast? Some combination of these?                      3) Shot and angle proximities ~ What type of shot? How far away is the camera from the action?                      4) Angle ~ Are we (and the camera) looking up or down on the subject? Or is the camera neutral (eye level)?                      5) Color values ~ What is the dominant color? Are there contrasting foils? Is there color symbolism?                      6) Lens/filter/stock /CG ~ How do these distort or comment on the photographed materials?                      7) Subsidiary contrasts ~ What are the main eye-stops after taking in the dominant?                      8) Density ~ How much visual information is packed into the image? Is the texture stark, moderate, or highly detailed?                      9) Composition ~ How is the two-dimensional space segmented and organized? What is the underlying design?                      10) Form ~ Open or closed? Does the image suggest a window</p>	<p><b>Grammar of the Shot Terms:</b></p> <ul style="list-style-type: none"> <li>• Mise en Scene</li> <li>• Frame</li> <li>• Shot Types</li> <li>• XCU – Extreme Close-Up</li> <li>• BCU – Big Close-Up</li> <li>• CU – Close-Up</li> <li>• MCU – Medium Close-Up</li> <li>• MS – Medium Shot</li> <li>• MLS – Medium Long Shot</li> <li>• LS – Long Shot</li> <li>• VLS – Very Long Shot</li> <li>• XLS – Extreme Long Shot</li> <li>• OTS – Other the Shoulder</li> <li>• POV – Point of View</li> <li>• Dutch Angle or Oblique Angle</li> <li>• 3 / 4 Profile</li> <li>• Headroom</li> <li>• Fourth Wall</li> <li>• Look Room</li> <li>• Negative Space</li> <li>• Rule of Thirds</li> <li>• Angles of Action</li> <li>• High Angle</li> <li>• Neutral Angle</li> <li>• Low Angle</li> </ul> <p><b>Elements of Composition</b></p> <ul style="list-style-type: none"> <li>• Horizon Line</li> <li>• Vanishing Point</li> <li>• Foreground</li> <li>• Middle Ground</li> <li>• Background</li> </ul> <p><b>Focus</b></p> <ul style="list-style-type: none"> <li>• Pulling Focus</li> <li>• Pushing Focus</li> </ul>	<p><b>Possible films to show:</b>                      Citizen Kane 1941 (PG)                      Double Indemnity 1944 (PG)                      The Big Sleep 1946 (PG)                      Rear Window 1954 (PG)                      North by Northwest 1959 (G)                      The Graduate 1967 (PG)                      2001: Space Odyssey 1968 (G)                      Willy Wonka and the Chocolate Factory 1971 (G)                      Blade Runner 1982 (R)                      Edward Scissor Hands 1990 (PG-13)                      The Matrix 1999 (R)                      Charlie and the Chocolate Factory 2005 (PG)                      The Fall 2006 (R)                      Pan’s Labyrinth 2006 (R)</p> <p><b>Materials:</b>                      Projector                      DVD Player                      iMovie, Movie Maker, Adobe Premiere, Final Cut Pro,</p> <p><b>Texts:</b>  <i>Grammar of the Shot</i> Rroy Thompson and Christopher Bowen 2<sup>nd</sup> Edition  <i>Understanding Movies</i> Louis Giannetti 11<sup>th</sup> Edition</p> <p><b>Websites:</b>                      Robin Franson Pruter’s site provides examples and sample papers:  <a href="http://www.cod.edu/people/faculty/pruter/film/">http://www.cod.edu/people/faculty/pruter/film/</a>                      Online study guide for <i>Understanding Movies</i>  <a href="http://www.prenhall.com/giannetti">www.prenhall.com/giannetti</a></p>

<p>that arbitrarily isolates a fragment of the scene? Or a proscenium arch, in which they visual elements are carefully arranged and held in balance?</p> <p>11) Framing ~ Tight or loose? Do characters have no room to move around, or can they move freely without impediments?</p> <p>12) Depth ~ On how many planes is the image composed? Does the background or foreground comment on the middle ground?</p> <p>13) Character Placement ~ What part of the framed space do the characters occupy? Center? Top? Bottom? Edge? Why?</p> <p>14) Staging Positions ~ Which way do the characters look vis-à-vis the camera?</p> <p>15) Character proxemics ~ How much space is there between the characters.</p> <p>~ Questions taken from <u>Understanding Movies</u> 10<sup>th</sup> ed. Ch.2 "Mise en Scene" Pearson Education, 2005</p>	<ul style="list-style-type: none"> <li>• Racking Focus</li> <li>• Following Focus</li> </ul> <p><b>Light</b></p> <ul style="list-style-type: none"> <li>• Artificial vs Natural</li> <li>• Hard vs Soft Light</li> <li>• Contrast</li> <li>• Three Point Lighting Method</li> <li>• Key Light</li> <li>• Back Light</li> <li>• Fill Light</li> <li>• Low vs High Key Light</li> <li>• Front Lighting</li> <li>• Side Lighting</li> <li>• Top Lighting</li> <li>• Under Lighting</li> <li>• Silhouette</li> <li>• Kicker Light</li> <li>• Practical Light</li> <li>• Gels</li> </ul> <p><b>Production vs Postproduction</b></p> <ul style="list-style-type: none"> <li>• Shot – Scene – Act – Film</li> <li>• Takes</li> <li>• Continuity</li> <li>• Screen Direction</li> <li>• Sight Lines</li> <li>• Axis of Action</li> <li>• Jump the Line</li> <li>• Eye-Line Match</li> <li>• Staging</li> <li>• Blocking</li> <li>• Pan and tilt</li> <li>• Start Frame – Camera Movement-End Frame</li> </ul> <p><b>Other Possible Terms:</b></p> <ul style="list-style-type: none"> <li>• Symbolism</li> <li>• Motif</li> <li>• Mood</li> <li>• Theme</li> <li>• Character</li> <li>• Archetype</li> <li>• Hero Cycle</li> </ul>	<p><b>Scripts for projects:</b> SimplyScripts - links to hundreds of free, downloadable scripts: <a href="http://www.simplyscripts.com/">http://www.simplyscripts.com/</a></p> <p>Drew’s Script-O-Rama: <a href="http://www.script-o-rama.com/">http://www.script-o-rama.com/</a></p> <p>Movie Scripts Archive: <a href="http://www.mooviees.com/all/scripts">http://www.mooviees.com/all/scripts</a></p> <p>The Movie Turf (Scripts): <a href="http://www.geocities.com/Hollywood/9371/scriptlist1.htm">http://www.geocities.com/Hollywood/9371/scriptlist1.htm</a></p> <p><b>Writing about Film:</b> Yale’s film analysis guide: <a href="http://classes.yale.edu/film-analysis/">http://classes.yale.edu/film-analysis/</a></p> <p>Watching and writing about film: <a href="http://faculty.roosevelt.edu/putnam/392/Film/1.htm">http://faculty.roosevelt.edu/putnam/392/Film/1.htm</a></p> <p>A Checklist for Analyzing Movies: <a href="http://www.kenney-mencher.com/a_checklist_for_analyzing_movies.htm">http://www.kenney-mencher.com/a_checklist_for_analyzing_movies.htm</a></p> <p>Dartmouth’s page on writing about film: <a href="http://www.dartmouth.edu/~writing/materials/student/humanities/film.shtml">http://www.dartmouth.edu/~writing/materials/student/humanities/film.shtml</a></p> <p><b>Visual Literacy:</b> Picture This: Visual Literary Activities: <a href="http://museumca.org/picturethis/visual.html">http://museumca.org/picturethis/visual.html</a></p> <p>The Online Visual Literacy Project: <a href="http://www.pomona.edu/academics/courserelated/classprojects/visual-lit/intro/intro.html">http://www.pomona.edu/academics/courserelated/classprojects/visual-lit/intro/intro.html</a></p> <p>*Note: This Unit would work well in combination with the study of Film Noir: <a href="http://www.filmsite.org/filmnoir.html">http://www.filmsite.org/filmnoir.html</a></p>
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	<b>Grade Level Expectations (Standards):</b>	<b>Performance Tasks/ Assessments</b> Remember, assessments are a great place to differentiate for English language learners and students who need more challenge. How many different ways can students show what they've learned?
	<p><b>Grade Level Expectations:</b></p> <p>[10] 4.3.2 Applying rules of spelling (e.g., homophones, irregular plurals, and contractions)*</p> <p>[10] 4.3.3 Applying rules of punctuation (i.e., comma, quotation marks, apostrophes, semicolons, colons, hyphens, and parentheses)*</p> <p>[10] 4.3.4 Applying rules of capitalization (e.g., titles and proper nouns)*</p> <p>[10] 4.3.5 Applying rules of usage (i.e., verb tense, subject/verb agreement, possessives, pronouns, adjectives, adverbs, and sentence structure)*</p> <p>[10] 3.6.1 Correcting misspellings using available software programs, including choosing the correct spelling option among several choices* (L)</p> <p>[10] 3.6.3 Selecting and using formatting features to produce final draft (e.g., centering title, choosing appropriate font size and style, indentation, pagination, and line spacing)* (L)</p> <p>[10] 3.6.4 Selecting correct choice when using grammar checking software (e.g., accepts suggested change or disregards inappropriate suggested change)*</p> <p>[10] 4.1.3 Organizing ideas using appropriate structure to maintain the unity of the composition (e.g., chronology order, order of importance, comparison and contrast, cause and effect, classification and definition) using a variety of transitional words and phrases*</p> <p>[10] 4.2.3 Writing expressively when producing or responding to texts (e.g., poetry, journals, editorials, drama, reflective essays, and/or newsletters)* (L)</p> <p>[10] 4.2.4 Using research-based information and/or analysis in research projects or extended reports*(L)</p> <p>[10] 4.4.1 Reviewing content and organization and making appropriate changes to improve clarity and logical progression of ideas (e.g., increasing elaboration or support for ideas/thesis, providing relevant details, examples, definitions, narrative anecdotes, illustrative scenarios, or counterarguments appropriate to the genre)*</p> <p>[10] 4.4.4 Clarifying thesis statement and/or topic sentence and adding details to support main ideas, if needed*</p> <p>[10] 4.4.5 Making style, diction, and voice or persona more consistent with form (e.g., organizational structure or writing genre) and the perspective conveyed*</p> <p>[10] 4.4.6 Using resources throughout the writing process (e.g. dictionary, thesaurus, peer conference, scoring guide, genre exemplars, style manual, rubric, word processor)* (L)</p>	<p><b>Formative:</b>  <i>("...assessments that provide information to be used as feedback to modify instruction and learning activities."</i>  <i>Marzano, 2006</i></p> <ul style="list-style-type: none"> <li>• Movie Journals: Focus on Elements of Film</li> <li>• Story Boards</li> <li>• Reading Guides</li> <li>• Scene Pitches</li> <li>• Discuss Scene Shots</li> <li>• Identification Sheets</li> <li>• Flash Cards</li> <li>• Posters</li> <li>• Jeopardy</li> </ul> <p><b>LEP Differentiation Strategies</b></p> <ul style="list-style-type: none"> <li>• Modeling</li> <li>• Study Guides</li> <li>• Sentence starters/patterns</li> <li>• Cloze activities</li> <li>• Visual support when giving directions, assignments</li> <li>• Graphic organizers</li> <li>• Rubrics</li> </ul> <p><b>Summative:</b>  <i>("...assessments that come at the end of a process or activity. Marzano, 2006)</i></p> <p>Using the elements of film:</p> <ul style="list-style-type: none"> <li>• Create a Short Film or</li> <li>• Create a Commercial or</li> <li>• Create a Music Video</li> <li>• Present an analysis of a</li> <li>• scene</li> </ul> <p>Write an essay analyzing a scene or film. (*See MY Access for possible prompts.)</p>

<p><b>Enduring Understandings:</b></p> <ul style="list-style-type: none"> <li>• Reflective viewers apply personally meaningful criteria to make evaluative judgments about film within and across different genres, and how these judgments influence their choices and interests as viewers.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How does viewing a film through a critical eye affect the analysis?</li> <li>• What do different genres of film reflect about our current society?</li> <li>• How do films make us think?</li> <li>• What are the motifs, formulas, and elements that help qualify a film under a certain genre?</li> </ul>
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Pacing	Student Knowledge/Areas of Focus	Literary Devices/Terms
<p><i>Estimated:</i> 3-5 weeks</p>	<p><b>Reading Focus:</b></p> <ul style="list-style-type: none"> <li>• Read background on various films before studying</li> <li>• Teacher selected film text chapters and relevant web-based articles/sites (see resource list)</li> </ul> <p><b>Writing Focus:</b></p> <ul style="list-style-type: none"> <li>• Analysis of multiple works or genres from more than one time period</li> <li>• Analysis of film elements and devices in one or more works (setting, characterization, plot, symbolism, etc)</li> <li>• After viewing a film, students will respond to an element of a film in essay format</li> <li>• Keep notes in writing log</li> </ul> <p><b>Grammar Focus:</b> Correct grammar will be expected in all writing</p> <p><b>The student will do the following:</b></p> <ul style="list-style-type: none"> <li>• Watch a selection</li> <li>• Be able to identify the genre</li> <li>• Analyze the film for symbolism and other film/literary elements</li> </ul>	<p><b>Genres to study:</b></p> <ul style="list-style-type: none"> <li>• Suspense-Hitchcock</li> <li>• Western</li> <li>• Sci-fi and fantasy</li> <li>• Drama</li> <li>• Comedy/Romance</li> <li>• Action</li> <li>• Martial arts</li> <li>• Foreign</li> <li>• Musical</li> <li>• Documentaries</li> <li>• Film noir</li> <li>• Historical</li> </ul> <p><b>Other Possible Terms:</b></p> <ul style="list-style-type: none"> <li>• Film terms studied in earlier units</li> <li>• Symbolism</li> <li>• Motif</li> <li>• Mood</li> <li>• Theme</li> <li>• Character</li> <li>• Archetype</li> <li>• Hero cycle</li> </ul>

<b>Resources:</b>			
<p><b>Materials needed:</b></p> <ul style="list-style-type: none"> <li>• Projector</li> <li>• DVD player</li> <li>• Video cameras</li> <li>• iMovie, Movie Maker, or similar movie editing software</li> </ul> <p><b>Texts:</b></p> <ul style="list-style-type: none"> <li>• <i>Understanding the Film</i> 5th edition, Bone and Johnson 1996</li> <li>• <i>Great Films and How to Teach Them</i> William Costanzo 2004 NCTE</li> <li>• <i>Reading in the Dark: Using Film</i></li> </ul>	<p><b>Possible Films to show</b></p> <p><b>Suspense/Hitchcock</b></p> <p>Psycho (1960) The Birds (1963) Rear Window (1954) Disturbia (2007)</p> <p><b>Western</b></p> <p>Stagecoach (1939) Shane (1953) Giant (1956) Butch Cassidy and the Sundance Kid (1969) Dances with Wolves (1990)</p>	<p><b>Comedy/Romance</b></p> <p>Modern Times (1936) Some Like it Hot (1959) Dr. Strangelove (1964) Singing in the Rain (1952) Gentlemen Prefer Blondes (1953) Breakfast at Tiffany’s (1961) Seven Year Itch (1955) Tootsie (1983)</p>	<p><b>Musical</b></p> <p>Singing in the Rain (1957) Chicago (2002) Moulin Rouge (2001)</p> <p><b>Documentaries</b></p> <p>Hoop Dreams (1994) When We Were Kings (1998) any Michael Moore film any Morgan Spurlock film</p>

<p><i>as a Tool in the English Classroom</i> John Golden 2001 NCTE</p> <p><b>Websites</b> <a href="http://www.IMDB.com">www.IMDB.com</a></p>	<p>The Searchers (1956) Fistfuls of Dollars (1964) The Good the Bad and the Ugly (1966) True Grit (1969)</p> <p><b>Sci-fi and Fantasy</b> The Matrix (1999) 2001: A Space Odyssey (1968) Stars Wars (1977) Back to the Future (1985) The Princess Bride (1989) The Wizard of Oz (1939)</p> <p><b>Drama</b> Modern Times (1936) 12 Angry Men (1957) Casablanca (1942) North by Northwest (1959) Citizen Kane (1941) Forrest Gump (1994) Castaway (2000)</p>	<p><b>Action</b> North by Northwest (1959) The Great Escape (1963) Raiders of the Lost Ark (1981)</p> <p><b>Martial Arts</b> Fists of Fury (1972) Enter the Dragon (1973) The Karate Kid (1984) The One (2001) Hero (2002) Crouching Tiger Hidden Dragon (2003)</p> <p><b>Foreign</b> My Life as a Dog (1985) Life is Beautiful (1998) Hero (2002) Crouching Tiger Hidden Dragon (2003)</p>	<p><b>Film Noir</b> Double Indemnity (1944) D.O.A. (1950) The Dark Knight (2006)</p> <p><b>Historical</b> Ben-Hur (1959) Spartacus (1960) Gone with the Wind (1939) The Last Emperor (1987) Dances with Wolves (1990)</p>
<p><b>Grade Level Expectations (Standards):</b></p>		<p><b>Performance Tasks/ Assessments</b></p>	
<p><b>Grade Level Expectations:</b>  <b>[10] 4.3.2</b> Applying rules of spelling (e.g., homophones, irregular plurals, and contractions)*  <b>[10] 4.3.3</b> Applying rules of punctuation (i.e., comma, quotation marks, apostrophes, semicolons, colons, hyphens, and parentheses)*  <b>[10] 4.3.4</b> Applying rules of capitalization (e.g., titles and proper nouns)*  <b>[10] 4.3.5</b> Applying rules of usage (i.e., verb tense, subject/verb agreement, possessives, pronouns, adjectives, adverbs, and sentence structure)*  <b>[10] 3.6.1</b> Correcting misspellings using available software programs, including choosing the correct spelling option among several choices* (L)  <b>[10] 3.6.3</b> Selecting and using formatting features to produce final draft (e.g., centering title, choosing appropriate font size and style, indentation, pagination, and line spacing)*(L)  <b>[10] 3.6.4</b> Selecting correct choice when using grammar checking software (e.g., accepts suggested change or disregards inappropriate suggested change)*  <b>[10] 4.1.3</b> Organizing ideas using appropriate structure to maintain the unity of the composition (e.g., chronology order, order of importance, comparison and contrast, cause and effect, classification and definition) using a variety of transitional words and phrases*  <b>[10] 4.2.3</b> Writing expressively when producing or responding to texts (e.g., poetry, journals, editorials, drama, reflective essays, and/or newsletters)* (L)</p>		<p><b>Formative:</b>  <i>("...assessments that provide information to be used as feedback to modify instruction and learning activities." Marzano, 2006)</i></p> <p>Students will watch a sample of films from different genres. After viewing, they will be asked to analyze them through a variety of class activities and formative writings</p> <ul style="list-style-type: none"> <li>• Quizzes</li> <li>• Essay tests</li> <li>• Group projects</li> <li>• Partner/pair share</li> <li>• Class review and discussion</li> <li>• Learning logs</li> </ul> <p><b>LEP Differentiation Strategies</b></p> <ul style="list-style-type: none"> <li>• Modeling</li> <li>• Study Guides</li> <li>• Sentence starters/patterns</li> <li>• Cloze activities</li> <li>• Visual support when giving directions, assignments</li> <li>• Graphic organizers</li> </ul>	



<p>[10] 4.2.4 Using research-based information and/or analysis in research projects or extended reports*(L)</p> <p>[10] 4.4.1 Reviewing content and organization and making appropriate changes to improve clarity and logical progression of ideas (e.g., increasing elaboration or support for ideas/thesis, providing relevant details, examples, definitions, narrative anecdotes, illustrative scenarios, or counterarguments appropriate to the genre)*</p> <p>[10] 4.4.4 Clarifying thesis statement and/or topic sentence and adding details to support main ideas, if needed*</p> <p>[10] 4.4.5 Making style, diction, and voice or persona more consistent with form (e.g., organizational structure or writing genre) and the perspective conveyed*</p> <p>[10] 4.4.6 Using resources throughout the writing process (e.g. dictionary, thesaurus, peer conference, scoring guide, genre exemplars, style manual, rubric, word processor)* (L)</p> <p>[10] 4.7.1 Identifying bias/propaganda by citing textual evidence*</p> <p>[10] 4.7.2 Analyzing author’s purpose (e.g., to narrate, inform, entertain, explain, persuade) by citing textual evidence*</p> <p>[10] 4.8.1 Analyzing and evaluating evidence within the text to identify an author’s message, theme, or purpose*</p> <p>[10] 4.8.2 Analyzing and evaluating textual evidence to make thematic connections between texts*</p> <p>[10] 4.8.3 Analyzing and evaluating thematic connections between texts related to personal experiences, the experience of others, prior knowledge, and the broader world of ideas* (L)</p> <p>[10] 4.9.1 Comparing and contrasting cultural events, ideas, settings, and influences in one story or text across other similar stories or texts in other cultures (e.g., Puritanism; immigration; Harlem Renaissance) (L)</p> <p>[10] 4.9.2 Analyzing the effects of historical or cultural influences/events on texts* (L)</p>	<ul style="list-style-type: none"> <li>• Rubrics</li> </ul> <p><b>Summative:</b> (“...assessments that come at the end of a process or activity. Marzano, 2006)</p> <p>Students will create an original film that demonstrates their understanding of one of the genres studied and the elements of film.</p> <p>Students will be asked to plan, storyboard, write a screenplay, and follow all aspects that lead to the creation of a film.</p>
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**Enduring Understandings:**

- Film is a reflection of the hopes and fears of society, either conscious or unconscious.
- The hero and villain archetypes in film often imitate the social climate of the time.
- One way that society evaluates its morals and values is through film.

**Essential Questions:**

- How has film evolved over time?
- How does film reflect society?
- How does society influence film?
- What roles do people play in society and how does film capture them?
- How are actors a reflection of the values of society?

Pacing	Student Knowledge/Areas of Focus	Materials/Resources
<p><i>Estimated:</i> 3-5 weeks</p>	<p><b>Reading Focus:</b></p> <ul style="list-style-type: none"> <li>• Read background on various films before studying.</li> <li>• Teacher selected film text chapters and relevant web-based articles/sites (see resource list)</li> </ul> <p><b>Writing Focus:</b> Compare/Contrast essay</p> <p><b>Grammar Focus:</b> Correct grammar will be expected in all writing assignments.</p> <p><b>The student will do the following:</b></p> <ul style="list-style-type: none"> <li>• Watch various film selections chosen by the teacher.</li> <li>• Identify social issues present in society.</li> <li>• Analyze how actors and film reflect the values of society.</li> <li>• Explain how film is influenced by society and vice versa.</li> <li>• Recognize the role of film as a reflection of society.</li> </ul>	<p><b>Core Materials:</b></p> <p><b>Films:</b> <i>Silent Era:</i> Charlie Chaplin’s Modern Times <i>History of film:</i></p> <ul style="list-style-type: none"> <li>• Singing in the Rain</li> </ul> <p><i>Social Reflections-</i> (films that capture the atmosphere of the era. These could also be used to tie into another unit.) Choose 1:</p> <ul style="list-style-type: none"> <li>• Cool Hand Luke</li> <li>• Butch Cassidy and the Sundance Kid</li> <li>• Life Is Beautiful</li> <li>• Casablanca</li> </ul> <p><b>Texts:</b></p> <ul style="list-style-type: none"> <li>• <i>Understanding Movies</i> 11th Edition Louis Giannetti</li> <li>• <i>Understanding the Film</i> 5th edition Bone and Johnson 1996</li> <li>• <i>Great Films and How to Teach Them</i> William Costanzo 2004 NCTE</li> <li>• <i>Reading in the Dark: Using Film as a Tool in the English Classroom</i> John Golden 2001 NCTE</li> </ul> <p><b>Websites</b> <a href="http://www.trulymovingpictures.org">http://www.trulymovingpictures.org</a> <a href="http://www.filmsite.org/">http://www.filmsite.org/</a> <a href="http://www.IDMB.com">www.IDMB.com</a></p> <p><b>Materials Needed</b> TV DVD/VHS Player Projector</p>

Terms/People:			
<p><b>Course specific terms:</b></p> <ul style="list-style-type: none"> <li>• Theme</li> <li>• Thesis</li> <li>• Icon</li> <li>• Archetype</li> <li>• Allegory</li> <li>• Apocalypse</li> <li>• Motif</li> <li>• Critique</li> </ul>	<p><b>Directors</b></p> <ul style="list-style-type: none"> <li>• George Lucas</li> <li>• Stephen Spielberg</li> <li>• Martin Scorsese</li> <li>• Quentin Terentino</li> <li>• David Lynch</li> <li>• Guiller del Toro</li> <li>• Stanley Kubrick</li> <li>• Robert Altman</li> <li>• Spike Lee</li> <li>• Woody Allen</li> <li>• Akira Kurosaw</li> <li>• Ridley Scott</li> <li>• Frank Capra</li> <li>• Oliver Stone</li> <li>• Tim Burton</li> <li>• Mel Brooks</li> <li>• Robert Zumekies,</li> <li>• Clint Eastwood</li> <li>• Cameron Crow</li> </ul>	<p><b>Possible Film Icons</b></p> <p><b>30's</b></p> <p>Clark Gable Ginger Rogers Fred Astaire Charlie Chaplin Bette Davis Joan Crawford Shirley Temple Vivian Leigh</p> <p><b>40's</b></p> <p>Humphrey Bogart Bing Crosby Ingrid Bergman Lucille Ball</p> <p><b>50's</b></p> <p>Elizabeth Taylor Ava Gardener James Dean Jimmy Stewart Cary Grant Charlton Heston Grace Kelly Gene Kelly Marilyn Monroe Frank Sinatra Elvis Presley Marlon Brandow</p>	<p>b</p> <p>Paul Newman Steve McQueen Gregory Peck John Wayne Audrey Hepburn Dick Van Dyke Sean Connery Sophia Loren Sidney Portiere Dean Martin Jerry Lewis Barbara Streisand Julie Andrews</p> <p><b>70's</b></p> <p>Robert DeNiro Al Pacino Jack Nicholson Clint Eastwood Robert Redford James Dean Burt Reynolds John Travolta</p>
Grade Level Expectations (Standards):		Performance Tasks/ Assessments	
<p><b>Grade Level Expectations</b></p> <p><b>Reading:</b></p> <p>[10] 4.1.5 Self-monitoring and self-correcting while reading (e.g. rereading, adjusting reading pace, sub vocalizing, consulting resources, questioning, flexible note talking/mapping, skimming, scanning, etc.)* (L)</p> <p>[10] 4.2.1 Restating and summarizing main ideas or events in correct sequence, after reading a text (e.g., paraphrasing, constructing a topic outline, charting or mapping main ideas or events) or identifies accurate restatements and summaries or main ideas or events or generalizations of a text</p> <ul style="list-style-type: none"> <li>• [10] 4.5.3 Evaluating the intended effects of the authors use of conventions and techniques of genres on the reader (e.g. making inferences and judgments about ironic or hyperbolic statements, identifying impact of impact of</li> </ul>		<p><b>Formative:</b></p> <p>("...assessments that provide information to be used as feedback to modify instruction and learning activities." Marzano, 2006)</p> <p>Movie Journals: Focus on Elements of Film Identification Sheets Class review and discussion Multiple choice quizzes Film review</p> <p><b>LEP Differentiation Strategies</b></p>	

<p>rich imagery, identifying multiple levels of meaning)</p> <ul style="list-style-type: none"> <li>• [10] 4.6.3 Analyzing and evaluating the importance to the story plot, setting, character, point of view, theme, and tone</li> <li>• [10] 4.3.4 Explaining connections among main ideas/concepts (text to self, text to text, text to world) (L)</li> </ul> <p>The student demonstrates understanding of main ideas/arguments by:</p> <ul style="list-style-type: none"> <li>• [10] 4.3.4 Explaining connections among main ideas/concepts (text to self, text to text, text to world)* (L)</li> </ul> <p>The student expresses opinion/differentiates fact from opinion/critiques the effectiveness of text by:</p> <ul style="list-style-type: none"> <li>• [10] 4.7.2 Identifying author’s purpose (e.g., to narrate, inform, entertain)</li> </ul> <p><b>Writing:</b></p> <p>The student writes about a topic by;</p> <p>[10] 4.1.1 Incorporating the thesis statement, which identifies the focus or controlling idea for the entire composition, into an introductory paragraph (the introductory paragraph may include a lead or hook, such as an anecdote, startling statistic or quotation)*</p> <ul style="list-style-type: none"> <li>• [10] 4.1.2 Writing in paragraphs that include relevant details and evidence that support the main idea of the paragraph and thesis statement, grouping ideas logically within the paragraph, placing paragraph breaks logically*</li> </ul> <p>[10] 4.1.3 Organizing ideas using appropriate structure to maintain the unity of the composition (e.g., chronological order, order of importance, comparison contrast, cause and effect, classification, and definition) using a variety of transitional words and phrases*</p> <p>The student writes for a variety of purposes and audiences by:</p> <p>[10] 4.2.2 Writing in a variety of nonfiction forms (e.g., letter, report, autobiography, and/or essay) to inform, describe or persuade*</p> <p>[10] 4.2.4 Writing research-based information and/or analysis in research projects or extended reports*(L)</p> <ul style="list-style-type: none"> <li>• [10] 4.2.5 Analyzing possible revisions for a target sentence (ASD)</li> <li>• [10] 4.2.6 Writing with strong organization that omits off-topic sentences (ASD)</li> <li>• [10] 4.2.7 Editing to improve style, word choice, sentence variety, and subtly of meaning in relation to the purpose and the audience (ASD)</li> </ul> <p>The student revises writing by:</p> <ul style="list-style-type: none"> <li>• [10] 4.4.4 Clarifying thesis statement and/or topic sentence and adding details to support main ideas, if needed*</li> <li>• [10] 4.4.5 Making style, diction, and voice or persona more consistent with form (e.g., organizational structure or writing genre) and the perspective conveyed*</li> </ul>	<ul style="list-style-type: none"> <li>• Modeling</li> <li>• Study Guides</li> <li>• Sentence starters/patterns</li> <li>• Cloze activities</li> <li>• Visual support when giving directions, assignments</li> <li>• Graphic organizers</li> <li>• Rubrics</li> </ul> <p><b>Summative:</b> (“...assessments that come at the end of a process or activity. Marzano, 2006)</p> <ul style="list-style-type: none"> <li>• Students will work in groups to research a decade in film history by answering the essential questions for this unit. The assignment will culminate in a digital presentation- website, Informational Film, PowerPoint.</li> <li>• Students will study a director and, after watching two films made by him/her, the student will compose a compare/contrast essay.</li> <li>• Students will research a film icon chosen from the teacher’s list. Students will watch a film that the icon starred in and they will do some biographical research on that star before creating an “Icon Poster”, explaining who this icon is and how this icon represented the values of society in their era. Icons should be from prior to 1980 as to help broaden the students’ view on film.</li> </ul>
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