

11-12 ELA Standards: Literature

ELA Reading Standards for Literature

R.11-12.1 Cite strong and thorough textual 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.

R.11-12.2 Examine a grade-appropriate literary or literary nonfiction text.

- Provide an objective summary.
- 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.

R.11-12.3 Analyze how characterization, plot, and setting in a literary text or a complex set of ideas or sequence of events in a literary nonfiction text interact and contribute to the development and complexity of a text.

R.11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings: analyze the impact of specific word choices on meaning and tone or how an author uses and refines the meaning of a key term or terms over the course of a text, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

R.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 in a literary text and whether the structure makes points clear, convincing, and engaging in a literary nonfiction text.

R.11-12.6 Analyze a case in which grasping perspective and/or purpose requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, understatement) and how rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of a text.

R.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play, recorded novel or poetry) or literary nonfiction text, evaluating how each version interprets the source text.

R.11-12.8 Analyze and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

R.11-12.9 Analyze how two or more influential literary or literary nonfiction works, including U.S. historical documents from the same time period, use rhetorical features and address similar themes or topics.

R.11-12.10 By the end of grade 12 read and comprehend literature and literary nonfiction, including stories, drama, and poetry at the high end of the grades 11-12 text complexity band independently and proficiently.

ELA Writing Standards for Literature

WL.11-12.1 Write arguments focused on discipline-specific content.

WL.11-12.2 Write informative/explanatory texts.

WL.11-12.3 Write narratives to develop real and/or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

WL.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

WL.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.

WL.11-12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

WL.11-12.7 Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

WL.11-12.8 Gather relevant information from multiple authoritative and credible print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

WL.11-12.9 Draw evidence from literary and literary nonfiction texts to support analysis, reflection, and research.

WL.11-12.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

ELA Speaking and Listening Standards for Literature

SLL.11-12.1 Initiate and participate effectively in a range of *collaborative discussions*

- one-on-one
- in groups
- teacher-led

with diverse partners on Grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SLL.11-12.2 Integrate multiple sources of information that is gained by means other than reading (e.g., interviews, texts read aloud; oral presentations of charts, graphs, diagrams; speeches) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SLL.11-12.3 Evaluate a speaker's perspective, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SLL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SLL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SLL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of standard and/or formal English when indicated or appropriate.

ELA Language Standards for Literature

LL.11-12.1 Demonstrate command of the conventions of standard English grammar and usage.

LL.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

LL.11-12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

LL.11-12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases.

LL.11-12.5 Demonstrate understanding of word relationships and nuances in word meanings.

LL.11-12.6 Acquire and use accurately a range of grade-appropriate general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

English 11/12: Film as Literature

(0.5 Credit)

| | |
|---|-----------|
| COURSE | 2 |
| Overview of Essential Questions | 2 |
| READING | 3 |
| Extended Texts | 3 |
| Supporting Texts | 4 |
| WRITING | 7 |
| Analysis Writing | 8 |
| Routine Daily Writing | 10 |
| RESEARCH | 12 |
| Extended Research Opportunity | 12 |
| Short Research Opportunities | 13 |
| SPEAKING AND LISTENING (COMMUNICATION) | 14 |
| Weekly Informal Communication | 14 |
| Small Group Communication | 16 |
| Whole Class Communication | 17 |
| TEXT COMPLEXITY | 20 |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

COURSE

| | |
|-----------------------------|--|
| Course Umbrella: | Literature |
| Title of the Course: | English 11/12: Film as Literature |
| Course Code Number: | 418040 |
| Licensure Codes: | Link to ADE Data Center: Course Code Management System |
| Course Description: | A study of film as literature with analysis of the similarities and differences in the interpretation of a story between film and novels and/or short stories. Students will analyze the similarities and differences in the compositional structure of a wide range of texts and formats. |

| Overview of Essential Questions | |
|---------------------------------|--|
| Communication | <ul style="list-style-type: none"> • How can you use language to empower yourself? • How is language used to manipulate and persuade? • How do our values and beliefs shape who we are as individuals and influence our communication behaviors? |
| Literature | <ul style="list-style-type: none"> • What is literature supposed to do? • How does literature reveal the values of a given culture or time period? • How can literature serve as a vehicle for social change? |
| Technical Professions | <ul style="list-style-type: none"> • How does technology shape and form our identities? • What purpose or function do ethics / philosophy have in governing technological advances? • What roles do chaos and order play in society through technological advances? |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

Course Level Essential Questions:

- How does a filmmaker authentically translate characteristics of a book into the film medium?
- How do the story-telling devices compare and contrast between book versions and film versions of the same story?
- How do the values and ideals reflected in books and films influence the attitudes in our society?

Note: Please select appropriate curriculum materials (e.g., films, novels, informational texts, videos, poems, essays).

READING

Essential Vocabulary

Camera Shots / Angles / Movement
Dialogue / Narration
Editing
Lighting
Mise en scène
Performance

Extended Texts

| Standards | | 2 Extended Texts | Text Type | Example Texts & Resources | Text Complexity |
|--------------------------|---|---|-----------|--|---|
| Reading Standards | Language Standards | An award-winning film based on literary fiction | Film | <ul style="list-style-type: none"> • The Color Purple (1985) • Forrest Gump (1994) • The Great Gatsby (2013) • Hamlet (1948, 1990, 1996) • The Kite Runner (2007) • Million Dollar Baby (2004) • Hugo (2011) • "The Books Behind Hollywood's Best Pictures" by Jessica Doyle | Text Complexity Example |
| 1 | R.11-12.2 R.11-12.5 R.11-12.6 R.11-12.7 R.11-12.9 R.11-12.10 LL.11-12.3 LL.11-12.4 | | | | |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | | |
|---|--|--------------------------|---|------|---|--|
| | | | | | <ul style="list-style-type: none"> • "Complete list of Best Picture Oscar Winning Films" by Matt Murray • "100 Must-Read Books That Have Been Adapted for Movies..." by Liberty Hardy | |
| 2 | R.11-12.2 R.11-12.3 R.11-12.5 R.11-12.6 R.11-12.7 R.11-12.9 R.11-12.10 | LL.11-12.3 LL.11-12.4 | An award-winning film based on literary non-fiction | Film | <ul style="list-style-type: none"> • Apollo 13 (1995) • A Beautiful Mind (2001) • Hidden Figures (2016) • In the Heart of the Sea (2015) • Lincoln (2012) • The Zookeeper's Wife (2017) • "12 Great Movies You Didn't Know Were Based on Non-fiction Books" by Kerry Fiallo • Nonfiction Books into Movies by Princeton Library | |

Supporting Texts

| Standards | | 6-10 Supporting Texts | Text Type | Example Texts & Resources | Text Complexity | |
|-------------------|--|--------------------------|-------------------|--|--|--|
| Reading Standards | Language Standards | Fiction Novel | Narrative | <ul style="list-style-type: none"> • The Color Purple by Alice Walker • Forrest Gump by Winston Groom • The Great Gatsby by F. Scott Fitzgerald • Hamlet by William Shakespeare • The Kite Runner by Khaled Hosseini • Rope Burns: Stories from the Corner by F.X. Toole • The Invention of Hugo Cabret by Brian Selznick | Text Complexity Example | |
| 1 | R.11-12.1 R.11-12.2 R.11-12.3 R.11-12.4 R.11-12.5 R.11-12.6 R.11-12.7 R.11-12.9 R.11-12.10 | | | | | LL.11-12.3 LL.11-12.4 LL.11-12.6 |
| 2 | R.11-12.1 R.11-12.2 | LL.11-12.3 LL.11-12.4 | Non-Fiction Novel | Narrative | <ul style="list-style-type: none"> • A Beautiful Mind by Sylvia Nasar • Hidden Figures: The American Dream and | |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | | |
|---|--|--|-------------------|---------------|--|--|
| | R.11-12.3 R.11-12.4 R.11-12.5 R.11-12.6 R.11-12.7 R.11-12.9 R.11-12.10 | LL.11-12.6 | | | <p><u>the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race</u> by Margot Lee Shetterly</p> <ul style="list-style-type: none"> • <u>In the Heart of the Sea</u> by Nathaniel Philbrick • <u>Lost Moon: The Perilous Voyage of Apollo 13</u> by Jim Lovell and Jeffrey Kluger • <u>The Team of Rivals</u> by Doris Kearns Goodwin • <u>The Zookeeper's Wife: A War Story</u> by Diane Ackerman | |
| 3 | R.11-12.2 R.11-12.6 R.11-12.7 R.11-12.9 | LL.11-12.3 LL.11-12.4 LL.11-12.6 | Film Clips | Film | <ul style="list-style-type: none"> • <u>Crash Course Film Studies</u> by PBS Digital Studios • Resources: <u>Klipd - Film Clips by Genre</u>, <u>WingClips - Film Clips by Theme</u> | |
| 4 | R.11-12.2 R.11-12.3 R.11-12.5 R.11-12.6 R.11-12.7 R.11-12.8 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Analysis Articles | Expository | <ul style="list-style-type: none"> • <u>"How to Analyze a Film"</u> by Lumen • <u>"Understanding Film Theory: An Essential Guide"</u> by Jason Hellerman • <u>"Who Needs Film Critics? Actually, We All Do"</u> by Casper Salmon • <u>"How to Watch a Movie Like a Film Critic"</u> by Allie Volpe | |
| 5 | R.11-12.1 R.11-12.8 R.11-12.9 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Historical Texts | Informational | <ul style="list-style-type: none"> • <u>"Hollywood"</u> by History.com Editors • <u>"The History of Film: The Pre-1920s"</u> by Decade • Mazzanti, Nicola, Tacita Dean, and Amy Taubin. "The Last Picture Show?: Nicola Mazzanti, Tacita Dean, and Amy Taubin on the Survival of Film in the Digital Age." <i>Artforum International</i>, vol. 54, no. 2, 10, 2015, pp. 286-301,347,12. <i>ProQuest</i>, <u>https://search.proquest.com/docview/1726</u> | |

| | | | | | | |
|---|--|--|-----------------------------|---------------|---|--|
| | | | | | <ul style="list-style-type: none"> • 783337?accountid=41449. • “How TV Killed Hollywood’s Golden Age” by Erin Blakemore • Great Big Story (video): How One Horse Inspired the Invention of Movies | |
| 6 | R.11-12.2 R.11-12.3 R.11-12.4 R.11-12.6 R.11-12.10 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Websites | Informational | <ul style="list-style-type: none"> • AMC Film Site • The Columbia Film Language Glossary • Docacademy • Film English • Film Genres • Journeys in Film • Teach with Movies • Top Documentary Films | |
| 7 | R.11-12.2 R.11-12.3 R.11-12.4 R.11-12.5 R.11-12.6 R.11-12.9 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Critical Reviews | Informational | <ul style="list-style-type: none"> • The student may select or the instructor may assign a review(s) of a film. <ul style="list-style-type: none"> ○ RogerEbert.com ○ Rotten Tomatoes ○ New York Times ○ Arkansas Democrat Gazette Movie Reviews | |
| 8 | R.11-12.2 R.11-12.4 R.11-12.5 R.11-12.9 R.11-12.10 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Documentary as Storytelling | Informational | <ul style="list-style-type: none"> • “Keep a Close Watch: Analyzing a Documentary’s Strengths and Weaknesses” by Sheila Curran Bernard • Great Big Story (video): Genesis Student Films • Hot Springs Documentary Film Festival • 7 Books that Inspired Popular Documentaries by Maria Goodavage • The Biggest Little Farm (2019) • March of the Penguins (2005) • Brian and the Boz (2014) • Living on One Dollar (2013) | |
| 9 | R.11-12.1 | LL.11-12.3 | Book into Film | Informational | <ul style="list-style-type: none"> • “There’s an Art to Translating Books into | |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | | |
|--|--|--|--|--|---|--|
| | R.11-12.2 R.11-12.3 R.11-12.4 R.11-12.5 R.11-12.6 R.11-12.9 | LL.11-12.4 LL.11-12.5 LL.11-12.6 | | | <ul style="list-style-type: none"> • "Movies" by Maggie Galehouse • "Turning a Book into a Movie: An Author's Perspective" by Michael Murie • "Analysis of Character Translations in Film Adaptations of Popular Literature" by Emmanuel Camarillo | |
|--|--|--|--|--|---|--|

WRITING

| |
|-----------------------------|
| Essential Vocabulary |
| |

Extended Process Papers

| Standards | | 2 Extended Process Papers ¹ | Text Type | Examples | Instructional Focus ² |
|-------------------|--|--|---------------|--|--|
| Writing Standards | Language Standards | Critique of Film | Informational | <ul style="list-style-type: none"> • The student will write a critical review of a film that is based on a book. The review should include analysis of film elements (e.g., sound, dialogue, editing, cinematography). He or she should also address how the film compares to the book. | Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions, Presentation |
| 1 | WL.11-12.1 WL.11-12.2 WL.11-12.4 WL.11-12.5 WL.11-12.7 WL.11-12.8 | | | | |

¹ 2-4 pages

² Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions, Presentation

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | | |
|---|---|--|------------------------------|---------------|---|--|
| | WL.11-12.9 WL.11-12.10 | | | | | |
| 2 | WL.11-12.1 WL.11-12.2 WL.11-12.4 WL.11-12.5 WL.11-12.6 WL.11-12.8 WL.11-12.9 WL.11-12.10 | LL.11-12.1 LL.11-12.2 LL.11-12.3 LL.11-12.6 | Answer an Essential Question | Informational | <ul style="list-style-type: none"> The student will analyze and synthesize multiple sources of information in order to answer the essential question: How does a filmmaker authentically translate characteristics of a book into the film medium? | Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions, Presentation |

Analysis Writing

| Standards | | 8-12 Analysis Papers ³ | Text Type | Examples | Instructional Focus ⁴ | |
|-------------------|---|--|----------------|---|---|--|
| Writing Standards | Language Standards | Character Analysis | Informational | <ul style="list-style-type: none"> The student will analyze the impact of the actions of a character within a film. The student will analyze the portrayal of a character or individual in a film or documentary. The student will compare a literary character to his or her portrayal in a film. | Ideas, Organization, Sentence Fluency, Conventions | |
| 1 | WL.11-12.2 WL.11-12.4 WL.11-12.9 WL.11-12.10 | | | | | LL.11-12.1 LL.11-12.2 LL.11-12.5 LL.11-12.6 |
| 2 | WL.11-12.2 WL.11-12.4 WL.11-12.9 WL.11-12.10 | LL.11-12.1 LL.11-12.2 LL.11-12.3 LL.11-12.5 LL.11-12.6 | Short Response | Informational | <ul style="list-style-type: none"> The student will reflect on his or her reaction to (a specific scene) in the film. The student will write his or her opinion of how well the story was translated from book to film. | Word Choice, Sentence Fluency, Conventions |

³ ½ page to 1 page

⁴ Ideas, Organization, Voice, Word Choice, Sentence Fluency, Conventions, Presentation

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | | |
|---|---|--|---------------------------------------|-------------------------------|--|--|
| 3 | WL.11-12.2 WL.11-12.4 WL.11-12.9 WL.11-12.10 | LL.11-12.1 LL.11-12.2 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Reflection | Informational | <ul style="list-style-type: none"> • The student will reflect on one of the following film elements (e.g., editing, lighting, mise en scène, performance, sound, music). • The student will reflect on a literary element within a film (e.g., characters, conflict, plot, setting, symbols, tone). | Ideas, Sentence Fluency, Conventions |
| 4 | WL.11-12.6 WL.11-12.7 | LL.11-12.4 LL.11-12.6 | Recorded Observations and Evaluations | Argumentative / Informational | <ul style="list-style-type: none"> • The student will record observations while reading a narrative text and develop conclusions and defend stance. • The student will record observations while watching a film and develop conclusions and defend stance. • The student will record observations while reading historical supporting documents and develop conclusions and defend stance. | Ideas, Organization, Word Choice |
| 5 | WL.11-12.2 WL.11-12.3 WL.11-12.4 WL.11-12.9 WL.11-12.10 | LL.11-12.1 LL.11-12.2 LL.11-12.3 LL.11-12.6 | Summary | Informational / Narrative | <ul style="list-style-type: none"> • The student will summarize a specific scene from a film. • The student will summarize a specific excerpt from a literary text. | Organization, Word Choice, Sentence Fluency, Conventions |
| 6 | WL.11-12.2 WL.11-12.4 WL.11-12.9 WL.11-12.10 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Inference | Informational | <ul style="list-style-type: none"> • The student will infer an author and/or director's unstated ideas in a written and/or visual text. • The student will interpret the motivations behind a character's actions in a film. | Ideas, Voice, Word Choice |
| 7 | WL.11-12.3 WL.11-12.4 | LL.11-12.1 LL.11-12.2 LL.11-12.6 | Scenario Response | Narrative | <ul style="list-style-type: none"> • When presented with a scenario related to a theme, the student will reflect on how he or she would respond. | Organization, Sentence Fluency, Conventions |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | | |
|---|---|--|----------------------------------|---------------------|--|---|
| 8 | WL.11-12.6 WL.11-12.7 WL.11-12.8 | LL.11-12.4 LL.11-12.6 | Question-Hypothesis- Question | Informational | <ul style="list-style-type: none"> • In preparation for discussion or Socratic Seminar, the student will develop questions related to unit of study, answer them, and develop appropriate follow-up questions. This could be done individually, in pairs, or in a small group. • In preparation for an interview, the student will use the question-hypothesis-question method in order to anticipate questions and answers. | Ideas, Voice |
| 9 | WL.11-12.1 WL.11-12.3 WL.11-12.9 WL.11-12.10 | LL.11-12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6 | Scripting and Storyboarding | Fiction - Narrative | <ul style="list-style-type: none"> • The student will select a chapter of a book or a short story. Then he or she will write a script and develop a storyboard. | Ideas, Organization, Conventions, Word Choice |

Routine Daily Writing

| Standards | | Examples |
|-------------------|--|---|
| Writing Standards | Language Standards | <ul style="list-style-type: none"> • Brainstorming: Students list words or ideas in response to a provided a topic or question. • Warm Ups: Students respond to a question or complete an activity to help prepare them for the upcoming lesson. • Exit Tickets: Students respond to a question or reflect on their learning at the end of a lesson. • Quick Writes: Students write short responses to questions about a wide range of topics. Frequently used strategy for helping students organize their thoughts before a discussion. • Summaries: Students write a brief summary of what they have learned in the unit, using words from a vocabulary bank (co-created by the teacher and students to include the most important vocabulary terms). • RAFT: Role, Audience, Format, Topic • GIST: Students write a one sentence summary of a passage. • Shrinking Notes: Students condense notes to most important facts. • Note Taking: During close reading, students record information (e.g., summary notes, definitions for unknown words, comparisons, questions for the author, challenging ideas). |
| WL.11-12.10 | LL.11-12.1 LL.11-12.2 LL.11-12.3 LL.11-12.6 | |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | |
|--|--|--|
| | | <ul style="list-style-type: none">● Reaction Responses: Students write their opinions of a selected passages.● Logbooks: Students catalogue their learning processes.● Fact Collecting: Students write down facts.● Journaling or Blog Posts: Students write informal responses to texts (e.g., photographs, artwork, video clips, films, poems, novels, articles).● Reflections: Students write reflections on their learning (e.g., points of confusion, breakthroughs in understanding, goals for discussion).● Sentence Frame: The teacher provides a sentence frame (for example, a thesis sentence with fill-in-the blank content). Students complete the sentence frame using their content and have it approved by the teacher before continuing to write the rest of the paragraph or essay. |
|--|--|--|

RESEARCH

Note: Research opportunities could connect to or be in support of extended process papers and analysis writing.

Essential Vocabulary

Extended Research Opportunity

| Research Standards | 1 Extended Research Opportunity | Research Type ⁵ | Examples | Research Component Focus ⁶ |
|---|---|----------------------------|---|--|
| R.11-12.1 WL.11-12.2 WL.11-12.6 WL.11-12.7 WL.11-12.8 WL.11-12.9 | Conduct an extended research project that analyzes the historical, political, or cultural influences on a film, addressing both the time period in which it is set and in which it was written. | Project or Presentation | <ul style="list-style-type: none"> Analyze the cultural influence regarding the impact of racial and gender biases in connection to a film such as <u>Hidden Figures</u> (2016). Analyze the historical influence including the impact of cultural and political climates in connection to a film such as <u>The Zookeeper's Wife</u> (2017). | Research Question, Selections of Sources, Organization and Synthesis, Citation / Documentation |

⁵ Presentation, Project, Paper

⁶ Research Question, Selection of Sources, Note Taking, Organization and Synthesis, Citation / Documentation

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

Short Research Opportunities

| Standards | | 1-2 Short Research Opportunities | Research Type ⁷ | Examples | Research Component Focus ⁸ |
|-----------|---|--|----------------------------|---|---|
| 1 | R.11-12.1 WL.11-12.2 WL.11-12.4 WL.11-12.7 WL.11-12.9 | Research a specific story telling device and analyze its use in a film | Paper or Presentation | <ul style="list-style-type: none"> • Research conflict and analyze its use in a film such as <u>A Beautiful Mind</u> (2001). • Research symbolism and analyze its use in a film such as <u>The Great Gatsby</u> (2013). | Selection of Sources, Note Taking, Organization, Citation / Documentation |
| 2 | R.11-12.1 WL.11-12.2 WL.11-12.4 WL.11-12.7 WL.11-12.9 | Research a specific film element and analyze its use in a film | Paper or Presentation | <ul style="list-style-type: none"> • Research mise en scène and analyze how the various aspects of the element (e.g. setting, props, costumes) are used in a film such as <u>Hamlet</u>. • Research sound and music and analyze how the various components of the element (e.g., dialogue, narration, sound effects) are used in a film such as <u>Forrest Gump</u> (1994). | Selection of Sources, Note Taking, Organization, Citation / Documentation |

⁷ Presentation, Project, Paper

⁸ Research Question, Selection of Sources, Note Taking, Organization and Synthesis, Citation / Documentation

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

SPEAKING AND LISTENING (COMMUNICATION)

Essential Vocabulary

Weekly Informal Communication

| Standards | | One-to-One | Speaking and Listening Skills | Non-Verbal Skills |
|---|---|--|--|--|
| Speaking and Listening Standards SLL.11-12.1 SLL.11-12.6 | | Think-Pair-Share <ul style="list-style-type: none"> Students explore a question or topic, provide a written response, and partner with fellow classmates to discuss. | <ul style="list-style-type: none"> Respond thoughtfully to diverse perspectives. Participate in conversations by posing and responding to questions that probe reasoning and evidence. | <ul style="list-style-type: none"> Demonstrate effective and appropriate proxemics. |
| Language Standards LL.11-12.1 LL.11-12.6 | | | | |
| 1 | SLL.11-12.1 SLL.11-12.6 | LL.11-12.1 LL.11-12.6 | | |
| 2 | SLL.11-12.1 SLL.11-12.3 SLL.11-12.6 | LL.11-12.1 LL.11-12.6 | Sage and Scribe <ul style="list-style-type: none"> Students partner up and one takes on the role of the instructor while the other takes notes. Notetaker then provides feedback regarding shared information. | <ul style="list-style-type: none"> Demonstrate effective and appropriate proxemics. Demonstrate effective and appropriate eye contact, facial expressions, and posture. Demonstrate effective and appropriate diction and paralanguage (e.g., intonation, pitch, and/or rate of |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | |
|---|--|--|---|--|---|
| | | | | | speech). |
| 3 | SLL.11-12.1 SLL.11-12.4 SLL.11-12.5 SLL.11-12.6 | LL.11-12.1 LL.11-12.3 LL.11-12.5 LL.11-12.6 | <p>Partners for Peer Editing</p> <ul style="list-style-type: none"> Students work with a partner throughout the course to improve writing. Students start with a list of “look fors” and an evaluation form so that students are following a procedure when reviewing each other’s writing. Then students discuss their findings with partners. | <ul style="list-style-type: none"> Set clear goals and deadlines. Determine what additional information or research is required to deepen the investigation or complete the task. Note any discrepancies among data. Synthesize comments, claims, and evidence made on all sides of an issue. Resolve contradictions when possible. | <ul style="list-style-type: none"> Demonstrate effective and appropriate diction and paralinguistics (e.g., intonation, pitch, and/or rate of speech). Demonstrate effective and appropriate proxemics. |
| 4 | SLL.11-12.1 SLL.11-12.4 SLL.11-12.6 | LL.11-12.1 LL.11-12.5 LL.11-12.6 | <p>Conferencing with Instructor</p> <ul style="list-style-type: none"> Students conference with the instructor on a wide range of topics including their writing, research, and understanding of the material. | <ul style="list-style-type: none"> Come to discussions prepared, having read and researched material under study. Convey a clear and distinct perspective. Clarify, verify, or challenge ideas and conclusions. | <ul style="list-style-type: none"> Demonstrate effective and appropriate diction and paralinguistics (e.g., intonation, pitch, and/or rate of speech). Demonstrate effective and appropriate proxemics. |

Small Group Communication

| Standards | | Small Group | Speaking and Listening Skills | Non-Verbal Skills | |
|-----------|--|--|---|---|---|
| | Speaking and Listening Standards | Language Standards | | | |
| 1 | SLL.11-12.1 SLL.11-12.2 SLL.11-12.4 SLL.11-12.6 | LL.11-12.1 LL.11-12.2 | Small Group Research <ul style="list-style-type: none"> Students work in small groups on an assigned research topic that correlates to cross-cultural literacy. Students review multiple sources of information and present findings. | <ul style="list-style-type: none"> Set clear goals and deadlines. Determine what additional information or research is required to deepen the investigation or complete the task. Present information, findings, and supporting evidence. Establish individual roles as needed. | <ul style="list-style-type: none"> Adapt nonverbal communication to audience. Demonstrate effective and appropriate proxemics. |
| | 2 | SLL.11-12.3 SLL.11-12.4 | LL.11-12.1 | Discuss / Share Out <ul style="list-style-type: none"> Students work in groups to discuss a topic and establish opinion based on expertise which are shared with the class. | <ul style="list-style-type: none"> Synthesize comments, claims, and evidence made on all sides of an issue. Participate in conversations by posing and responding to questions that probe reasoning and evidence. Promote divergent and creative perspectives. |
| 3 | SLL.11-12.1 SLL.11-12.4 SLL.11-12.5 SLL.11-12.6 | LL.11-12.1 LL.11-12.3 LL.11-12.5 LL.11-12.6 | Project Team <ul style="list-style-type: none"> Students work in teams to complete the project. Students assign roles such as Project | <ul style="list-style-type: none"> Set clear goals and deadlines. Work with peers to promote civil, democratic | <ul style="list-style-type: none"> Demonstrate effective and appropriate eye contact, facial |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | |
|---|---|--|---|--|--|
| | | | Leader, Communications Director, Lead Researcher, etc. | <p>discussions and decision making.</p> <ul style="list-style-type: none"> Establish individual roles as needed. Respond thoughtfully to diverse perspectives. | <p>expressions, and posture.</p> <ul style="list-style-type: none"> Demonstrate effective and appropriate diction and paralinguistics (e.g., intonation, pitch, and/or rate of speech). |
| 4 | SLL.11-12.1 SLL.11-12.3 SLL.11-12.6 | LL.11-12.1 LL.11-12.3 LL.11-12.6 | <p>Small Group Discussion</p> <ul style="list-style-type: none"> In assigned or self-selected small groups, students discuss a range of topics (e.g., themes, cultural values, societal impact, cultural appropriation) of a selected text (e.g., film, T.V. show, graphic novel, poem, narrative). | <ul style="list-style-type: none"> Come to discussions prepared, having read and researched material under study. Work with peers to promote civil, democratic discussions and decision making. Establish individual roles as needed. Promote divergent and creative perspectives. | <ul style="list-style-type: none"> Demonstrate effective and appropriate eye contact, facial expressions, and posture. Demonstrate effective and appropriate diction and paralinguistics (e.g., intonation, pitch, and/or rate of speech). |

Whole Class Communication

| Standards | | Whole Class | Speaking and Listening Skills | Non-Verbal Skills |
|---|---|---|---|---|
| Speaking and Listening Standards | Language Standards | <p>Socratic Seminar</p> <ul style="list-style-type: none"> Are the themes and values in films a reflection of the existing ideals in society, or is society being shaped by the things that we read and watch? Which is better: the book or the movie? Back assertion with evidence. | <ul style="list-style-type: none"> Come to discussions prepared, having read and researched material under study. Adapt speech to a variety of contexts and tasks. Address alternative or opposing perspectives. | <ul style="list-style-type: none"> Demonstrate effective and appropriate gestures. Demonstrate effective and appropriate diction and paralinguistics (e.g., intonation, pitch, and/or rate of |
| 1 | SLL.11-12.3 SLL.11-12.6 SLL.11-12.2 | | | |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | | | | | |
|---|--|---|---|---|--|
| | | | | <ul style="list-style-type: none"> Respond thoughtfully to diverse perspectives. | <p>speech) proxemics.</p> |
| 2 | <p>SLL.11-12.4 SLL.11-12.5 SLL.11-12.6</p> | <p>LL.11-12.1 LL.11-12.2 LL.11-12.6</p> | <p>Presentation and Q & A</p> <ul style="list-style-type: none"> Following a presentation of a researched topic, the audience provides feedback and asks questions. The presenter responds appropriately. | <ul style="list-style-type: none"> Assess the stance, premises, links among ideas, word choice, points of emphasis, and tone used. Organize a topic substantively with appropriate style to match intended purpose and audience. | <ul style="list-style-type: none"> Demonstrate effective platform movement during delivery. Adapt nonverbal communication to audience. Determine appropriate attire for a given occasion. Evaluate the credibility and accuracy of each source. |
| 3 | <p>SLL.11-12.1 SLL.11-12.3 SLL.11-12.4 SLL.11-12.5 SLL.11-12.6</p> | <p>LL.11-12.1 LL.11-12.2 LL.11.12.3 LL.11-12.4 LL.11-12.5 LL.11-12.6</p> | <p>Performance</p> <ul style="list-style-type: none"> Have the class perform a screenplay already written or one created by the class or a student. Students should reflect on how they interpret the characters. Students should reflect on choices regarding appropriate props and costumes. Script Database: http://www.dailyscript.com/movie.html, Screenplays | <ul style="list-style-type: none"> Organize a topic substantively with appropriate style to match intended purpose and audience. Set clear goals and deadlines. Establish individual roles as needed. Work with peers to promote civil, democratic discussions and decision making. | <ul style="list-style-type: none"> Demonstrate effective platform movement during delivery. Demonstrate effective and appropriate diction and paralanguage (e.g., intonation, pitch, and/or rate of speech). Demonstrate effective and appropriate eye contact, facial expressions, and posture. Demonstrate effective and |

| | | | | | |
|---|--|--|--|---|---|
| | | | | | <ul style="list-style-type: none"> appropriate gestures. Determine appropriate attire for a given occasion. Adapt nonverbal communication to audience. |
| 4 | SLL.11-12.1 SLL.11-12.3 SLL.11-12.4 SLL.11-12.6 | LL.11-12.1 LL.11.12.3 LL.11-12.6 | Concentric Circle <ul style="list-style-type: none"> Students form two circles (one inner circle and one outer circle). Each student in the outer circle should stand face-to-face with a student in the inner circle. The instructor will pose a question and partners discuss their answers. After an adequate period of discussion, the outer circle of students will rotate clockwise one space so that they have moved to stand in front of the next student. The teacher will pose the next question, and the discussion followed by rotation will continue until the students in the outer circle have had an opportunity for discussion with all of the students in the inner circle. | <ul style="list-style-type: none"> Work with peers to promote civil, democratic discussions and decision making. Address alternative or opposing perspectives. Respond thoughtfully to diverse perspectives. | <ul style="list-style-type: none"> Adapt nonverbal communication to audience. Demonstrate effective and appropriate proxemics. Demonstrate effective and appropriate eye contact, facial expressions, and posture. |

TEXT COMPLEXITY

| | |
|--|--|
| Extended Text Title: <u>Hamlet</u> (1948, 1990, 1996 Films) | |
| Qualitative Measures | |
| Structure | Quantitative Measures |
| The structure of the language is difficult. The syntax is complex (e.g. iambic pentameter), requiring the reader to carefully unpack the author’s language including word choice and structure. The language is specific to the time period and at times unfamiliar to the student reader. | Lexile 850 Flesch–Kincaid Level: 11.0 |
| Language Conventionalty and Clarity | Reader-Task Considerations |
| The word choice is domain specific and, at times, unfamiliar to students. | Genre: Drama Written in iambic pentameter with language from the Shakespearean era. |
| Knowledge Demands | Recommended Placement |
| This text requires the reader to have some basic understanding of Shakespearean literature. Because dramas were written for stage performance, students need to understand the difference in viewing Shakespearean on screen and reading Shakespearean literature in print. They also need some knowledge regarding the language/vocabulary specific to the Shakespearean era. | As a literary text, <u>Hamlet</u> is more difficult to read than a modern narrative work. It is recommended for juniors and seniors. |
| Purpose | |
| The purpose of studying Shakespearean literature is to expose to students to literature from that time period that stills influences all of the arts today. | |

DISCLAIMER: All curriculum materials (e.g., texts, films, authors) should be properly vetted and approved by the school district. To be in compliance with fair use of copyright, direct teaching of films must occur.

| | |
|---|--|
| Supporting Text Title: “Hollywood” by History.com Editors | |
| Qualitative Measures | |
| Structure | Quantitative Measures |
| The structure of this informational text is chronological, providing the reader with a historical overview of the history of the film industry. | Flesch–Kincaid Reading Ease: 40.4 Flesch-Kincaid Grade Level: 12..6 |
| Language Conventionalty and Clarity | Reader-Task Considerations |
| The language is slightly complex. Geographic places, studeios, and individuals are named which may be unfamiliar to the reader. | It is recommended that the reader annotates the text, making note of important information. |
| Knowledge Demands | Recommended Placement |
| As this is an introductory text to the history of film, the student does not need extensive knowledge before reading. However, as movies, locations, studios, and individuals are referenced, the student might need to take time to research in order to enhance his or her understanding. | As an informational text, students may have some difficulty accessing the text. It is recommended for juniors and seniors. |
| Purpose | |
| The purpose of this text is to provide the reader with an overview of the history of Hollywood and the film industry. | |