# Creating Mood:  The Effects of Sound and Editing

Content Area: **English Language Arts**
Course(s):
Time Period: **Marking Period 1**
Length: **4-5 Weeks**
Status: **Published**

## Brief Summary of Unit

After being introduced to the art of cinematography,  students will be able to explore how a film is completed in the editing process incorporating editing techniques, cuts and transitions, and sound, diegetic and nondiegetic to create mood. Through a series of short papers, essays, discussions and group work projects, students will learn how to communicate the experience of seeing and hearing visual communication. Students will gain insight into how sound and editing are intertwined to heighten understanding, and aesthetic enjoyment through the analysis of a variety of film genres.

Revised: July 2023

## Standards

This unit also reflects the goals of the Department of Education and the Amistad Commission including the infusion of the history of Africans and African-Americans into the curriculum in order to provide an accurate, complete, and inclusive history regarding the importance of African-Americans to the growth and development of American society in a global context.

In accordance with New Jersey's Chapter 32 Diversity and Inclusion Law, this unit includes instructional materials that highlight and promote diversity, including: economic diversity, inclusion, tolerance, and belonging in connection with race and ethnicity.

This unit challenges students to locate, evaluate, and use information effectively.  Information literacy includes, but is not limited to, digital, visual, media, textual, and technological literacy. Lessons may include the research process and how information is created and produced; critical thinking and using information resources; research methods, including the difference between primary and secondary sources; the difference between facts, points of view, and opinions, accessing peer-reviewed print and digital library resources; the economic, legal, social, and ethical issues surrounding the use of information.

The identified standards reflect a developmental progression across grades/ levels and make interdisciplinary connections across content areas including social sciences, technology, career readiness, cultural awareness and global citizenship.  The standards that follow are relevant to this course in addition to the associated content-based standards listed below.

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| LA.RL.11-12.1 | Cite strong and thorough textual evidence and make relevant connections 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. |
| LA.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. |
| LA.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). |
| 9.4.12.CI.2 | Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8). |
| 9.2.12.CAP.4 | Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment. |
| LA.RL.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, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.) |
| LA.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. |
| LA.RL.11-12.6 | Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement). |
| 9.4.12.CT.1 | Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3). |
| | Integration of Knowledge and Ideas |
| 9.4.12.CT.2 | Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a). |
| 9.2.12.CAP.8 | Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors. |
| LA.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. (e.g., Shakespeare and other authors.) |
| LA.RL.11-12.9 | Demonstrate knowledge of and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) eighteenth-, nineteenth- and early twentieth-century foundational works of literature, including how two or more texts from the same period treat similar themes or topics. |
| 9.2.12.CAP.13 | Analyze how the economic, social, and political conditions of a time period can affect the labor market. |
| LA.RI.11-12.1 | Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferentially, including determining where the text leaves matters uncertain. |
| LA.RI.11-12.2 | Determine two or more central ideas of a text, and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text. |
| LA.RI.11-12.3 | Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text. |
| LA.RI.11-12.5 | Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. |

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| LA.RI.11-12.6 | Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text. |
| LA.RI.11-12.7 | Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem. |
| LA.RI.11-12.9 | Analyze and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes and rhetorical features, including primary source documents relevant to U.S. and/or global history. |
| LA.RI.11-12.10a | By the end of grade 11, read and comprehend literary nonfiction at grade level text-complexity or above with scaffolding as needed. |
| LA.RI.11-12.10b | By the end of grade 12, read and comprehend literary nonfiction at grade level text-complexity or above. |
| LA.W.11-12.1.A | Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. |
| LA.W.11-12.1.B | Develop claim(s) and counterclaims avoiding common logical fallacies and using sound reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases. |
| LA.W.11-12.1.D | Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. |
| LA.W.11-12.2 | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. |
| LA.W.11-12.2.A | Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. |
| LA.W.11-12.2.E | Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. |
| LA.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.) |
| LA.SL.11-12.1 | Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. |
| LA.SL.11-12.1.A | Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well reasoned exchange of ideas. |
| LA.SL.11-12.1.B | Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed. |
| LA.SL.11-12.1.D | Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task. |

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| LA.SL.11-12.4 | Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience. |
| LA.SL.11-12.5 | Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. |
| LA.L.11-12.6 | Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. |
| LA.11-12.SL.11-12.2 | Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data. |

## Students Will Know/Students Will Be Skilled At

- Analyzing films to identify cuts and transitions techniques used for editing.
- Critiqing and discussing films using appropriate terminology for sound and editing.
- Discussing film on a more sophisticated level by incorporating sound, editing and cinematography techniques.
- Evaluating effectiveness of cuts and transitions in classic movies.
- How editing and sound contribute to the overall mood and tone of a film.
- How editing techniques are both auditory and visual.
- How to apply the new information, orally and in writing, about sound and editing to their increasing knowledge of cinematography and film.
- How to differentiate between cuts and transitions within a film.
- The difference between diegetic and nondiegetic sound in a film.
- The tools and methods for visually analyzing a film.
- Using web-based platforms to view films, read reviews, and gain insight in editing techniques.

## Evidence/Performance Tasks

Developmental progression across years in both reading and writing is evidenced by multiple benchmark assessment screeners, administered two times per year. Follow up diagnostic assessments are used to target skill remediation. Student proficiency allows for additional or alternative assessment based on demonstration or absence of skill.

Students demonstrate differentiated proficiency through both formative and summative assessments in the classroom. Based on individual student readiness and performance, assessments can be implemented as formative and/or summative.

The performance tasks listed below are examples of the types of assessments teachers may use in the

classroom and the data collected by the district to track student progress.

**Formative:**

- Teacher Observations
- Accountable Talk, Socratic Seminars/Fish Bowls
- Analysis of multimodal text sets
- Analysis of critical commentary, literary criticism
- Writers Notebook (quick writes/drafts/prewrites), emphasizing author's craft
- Close reading analysis of text using evidence as substantiation
- Conferences: Individual and small group, accompanying conference notes
- Reflective exercises and assessments
- Oral Reading and Interpretation
- Peer and self-evaluations of learning
- Entrance and Exit Tickets
- Open-Ended Responses in Journal
- Textual Analysis Reading Responses
- Dialectical Journal
- Rhetorical Precis
- SOAPSTone Analysis

**Summative, including Alternative Assessments:**

- On-demand Writing Assessments, timed and untimed
- Researched Presentations
- Performance Assessments
- Project-based Learning
- Problem-based Learning
- Personalized Learning
- Visual Literacy Prompts
- Digital Portfolios
- Online Discussion Forums
- Analytical and Expository Essay

**Benchmark:**

- Benchmark reading and writing assessments, scored using rubrics, district-created and standards-aligned; based on NJSLA, reported twice per year
- Engage in text set analysis using visual literacy and close reading analysis strategies to compose a claim and use evidence as support
- Grade-level Standards-based Rubrics
- SAT (grades 11-12)
- Final Exam

- Analyze a film's use of cinematography and sound including the viewing of classic and modern films, clips and trailers

- Class participation grade that reflects the students engagement in the class and an increasing awareness and understanding of film as the semester progresses.
- Develop a personalized film reference notebook including but limited to handouts, critiques, journal entries and peer reflections.
- Identify film techniques in key scenes.
- Identify the unique elements of various genres.
- Socratic Seminar discussions focusing on the current unit of study that incoprpoates appropriate terminology and film references.
- Vocabulary and terminology quizzes to enable to student to have a free flowing conversation, either verbally or in writing, that reflects a higher level of thinking and processing.
- Write and maintain an ongoing online blog reflecting the films viewed as a class and personally. This may be completed for individual and public dialogue.

## Learning Plan

Instructional time for reading film will be divided into thirds; one-third of the time will be dedicated to whole class text instruction; one-third will include film circles; one-third, independent screenings. The intent is for student-readers to have clear modeling through whole-class instruction. These strategies are practiced through literature circles in a group setting of peers and through independent practice monitored through teacher conferencing with students. Materials selection for whole-class and literature circles will be from the book list approved by the Board of Education. Classrooms will house rich and diverse independent reading libraries of contemporary and canonical works.

The reading of text targets not only comprehension but also analysis. Students will read both long-and short-form, excerpted, and feature-length, fiction, and nonfiction texts. The study will include the analysis of visual texts including film clips, art, infographic, maps, charts, graphs, cartoons, and graphic novels. Techniques and terminology specific to a genre of reading are examined. Research tasks are embedded throughout the year and a minimum of one task is completed during each unit. Vocabulary instruction will be chosen from the reading material.

Students write in all modes of rhetoric including narration/description, argument/persuasion, and exposition. Various forms of writing including digital writing are emphasized as well. Grammar instruction is embedded in writing instruction through mini-lessons, holding students accountable for skills taught and practiced; modeling is done through mentor texts, both published and student-crafted. Teachers focus on process in addition to the product with an emphasis on synthesizing texts with nuanced understanding; teacher-created multi-modal text sets will be used as materials. High-and low-stakes, timed and untimed pieces are all important.

Teachers may personalize instruction during this unit and address individual student's distinct learning needs, interests, aspirations, or cultural backgrounds.

Students may complete analytical analysis, persuasive writing, synthesis essays, database research, and journal writing. Students will participate in individual, partner, and group activities including Literature Circles,

Socratic Discussions, Jigsaw Methods, and other Cooperative Learning activities.

Students will be taught how to speak and listen in addition to being assessed on these skills. Lessons will include identifying effective speaking and listening strategies, analyzing various techniques for enhancing voice and movement, modeling various effective speakers and listeners strategies, and creating opportunities to develop vocal effectiveness and presentation skills

- The Silent Film: In what way does language add to film? Analyze the selection (that is, omission ) of detail.
- Analyze films editing techniques (cuts and transitions) and the use of diegetic and nondiegetic sound.
- Compare and contrast the techniques used in agraphic novel to a storyboard used by an editior to recreate the action of a story. Analyze how are transitions and cuts similar or different in both mediums.
- Compare films that have sequences that have no editing or sound to those that use various editing and sound techniques techniques. Evaluate the pros and cons of both techniques.
- Discuss how film score, such as The Graduate, contribute to the overall effect of a film.
- Incorporate regular discussions with peers analyze the reason why various editing and sound techniques are being used.
- Read and analyze the Odessa Steps sequence from the film Protemkin. (pp. 160-168 in Understanding Movies 9th Edition). Interpret the story and then analyze how the films editing (cuts and transitions) contribute to the overall meaning.
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- Reseach award winning films known for their expertise in editing and or sound. Compare to the films and clips discussed in class.
- Scrutinize trailers from various films to identify the sound and editing techniques being used.
- Sketch a series of events (storyboard), identifying important visual elements; deconstruct still frames to analyze the cuts and transitions employed.
- Study the founders of film editing: Lev Kuleshov, Sergei Einstein and Vsevolod Pudovkin and the birth of the montage, identify their influence in the works of Alfred Hitcock and modern cinematographers.
- The Silent Film: how does a lack of words manipulate the audience?
- The Silent Film: what elements of film contribute to its efficacy? How do directors create a silent voice?
- View films or images that may seem to be unconnected. Analyze the mood, tone and meaning when the images are put together as oppossed to being viewed seperately. Identify the type of cut or transition that might be used to connect the images. Incorporate diegetic and nondiegetic music into the cut and transition.
- View Power Point, Prezi or Google slide presentations that include terminology and video clips depicting the various typed of cuts and transitions being used.

## Materials

The materials used in this course integrate a variety of leveled instructional, enrichment, and intervention materials that support student learners at all levels in the school and home environments. Associated web content and media sources are infused into the unit as applicable and available.

Teachers must refer to the district-approved Core Book List and the Core Film List while selecting whole-class or small-group leveled resources.

- Course Text: Film and Literature: An Introduction and Reader, Corrigan
- Course Text: Making Movies, Sidney Lumet
- Course Text: Understanding Movies, Louis Giannetti, Prentice Hall
- How Film Scores Play with our Brains https://www.youtube.com/watch?v=bCpYbSz1KqE
- Long and Short Cuts https://www.youtube.com/watch?v=f78muH3MG7M
- Singin' in the Rain, d. Stanley Donen & Gene Kelly, 1952
- Star Wars: A New Hope, d. George Lucas, 1977
- The Artist, d. Michel Hazanavicius, 2011
- YouTube clip of sound in horror films https://www.youtube.com/watch?v=fXxwrXOGY4g
- YouTube introduction to Cuts and Transitions: https://www.youtube.com/watch?v=OAH0MoAv2CI