Deconstructing and Constructing Film Adaptations

Content Area: **English Language Arts**
Course(s):
Time Period: **Marking Period 1**
Length: **5-6 Weeks**
Status: **Published**

Brief Summary of Unit

After studying cinematography, sound, and editing, students will explore how films are written, mapped, and adapted before filming even begins. Students will explore comparisons between literary works, screenplays, storyboards, and completed films in order to witness the process from page to screen. Using Spielberg's film adaptation of the literary work *The Color Purple* by Alice Walker as model, students examine the historical and cultural elements of literature through a particular theme and characters. Through this process, students will identify film as a genre of storytelling and literature. Students will learn how to adapt stories themselves by selecting short stories and writing screenplays and storyboards. They will need to emphasize their own purpose and theme and truly synthesize characters' actions within a story. Students will explore film as a form of storytelling. No work of art is created in a vacuum and students will identify how movies have been influenced by other literary, historical, and cinematic works.

Revised: July 2023

Standards

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

This unit further reflects the goals of the Holocaust Education mandate where students are able to identify and analyze applicable theories concerning human nature and behavior; understand that genocide is a consequence of prejudice and discrimination; understand that issues of moral dilemma and conscience have a profound impact on life; and understand the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens

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.

9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g.,

	1.1.12prof.CR3a).
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).
9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
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.
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).
9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
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.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.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).
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.
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.W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
LA.W.11-12.3.A	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
LA.W.11-12.3.B	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

LA.W.11-12.3.C	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
LA.W.11-12.3.D	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
LA.W.11-12.3.E	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
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.W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
LA.W.11-12.6	Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
LA.W.11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the 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. (MLA or APA Style Manuals).
LA.W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
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.C	Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
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.
LA.L.11-12.4.A	Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
LA.L.11-12.4.B	Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
LA.L.11-12.4.D	Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Essential Questions

- How are works influenced by others that preceded them?
- How do different schools of thought and cinematic styles differ in their creation of storyboards and screenplays?

- How do you interpret a source material and adapt it to a new medium?
- How does Alice Walker examine the conflicts between generational conflict?
- How does Alice Walker explore the contested and changing nature of gender roles in southern black American society?
- How does Alice Walker indirectly explore the theme of "the American Dream" through the black experience?
- Must heroes be flawless?
- What are the roles of men and women in both Literature and Film?
- What is intertextuality?
- What is the difference between a screenplay and storyboard?
- What role does the screenwriter have in the context of creating a film?
- Why is important to identify influences in literature and film?
- Why is it important to create and follow through on an organized progress when crafting a story in film or literature.

Students Will Know/Students Will Be Skilled At

- How a theme in literature represents larger cultural values.
- How the study of literature and film connects to human values in historical and social contexts.
- How to analyze across texts, including varied media.
- How to analyze representative literary and film texts.
- How to analyze theme, plot, and characterization.
- How to create a storyboard.
- How to differentiate between a screenplay and a storyboard.
- How to formulate and substantiate a theme through textual support
- How to synthesize information from a variety of sources and adaptations.
- How to write a screenplay.
- The creative and interpretive issues surrounding film adaptations of literary texts.
- The role of the screenwriter.
- Why it is important to identify influences within stories.

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

Potential Academic Essay Prompts:

The American Dream: In The Color Purple, Alice Walker indirectly explores the theme of "the American dream" through the black experience. If you choose this option, you should use TCP to explore the theme of the American dream and analyze how that theme plays out in the film. How does the film define the American dream? What comment does the film make on whether or not that dream is attainable, for whom, and at what cost? Does the film ultimately uphold the American dream as an ideal or does it critique the idea of the American dream? How does the film's portrayal of the American dream relate to the historical and cultural context in which the film was made? These questions are given as idea-generators; you should not simply answer these questions in your essay. Rather, your essay should have a thesis that is supported with evidence from the film and sound reasoning.

Gender Roles: In The Color Purple, Alice Walker explores the contested and changing nature of gender roles in southern black American society. If you choose this option, you should use The Color Purple to explore the theme of gender roles and analyze how that theme plays out in the film. How does the film define what is masculine and what is feminine? How does the film's portrayal of gender roles relate to the historical and cultural context in which the film was made? What comment does the film make on the changing nature of gender roles? Is the change good or bad? Ultimately, does the film uphold traditional gender roles or critique those roles; specifically with regards to what it means to be a black man versus a black woman? These questions are given as idea-generators; you should not simply answer these questions in your essay. Rather, your essay should have a thesis that is supported with evidence from the film and sound reasoning.

The Generation Gap : In The Color Purple, by Alice Walker she examines conflicts between generations (Nettie & Celie, or Celie & Olivia). This is called "the generation gap." If you choose this option, you should choose use The Color Purple to explore the theme of generational conflict and analyze how that theme plays out in the film. Over what values are the generations in conflict? Why does the younger generation rebel, and is that rebellion portrayed as good or bad? How does the film's portrayal of the generation gap relate to the historical and cultural context in which the film was made? What comment does the film make on society's changing values, specifically southern black society? Ultimately, does the film uphold tradition or change? These questions are given as idea-generators; you should not simply answer these questions in your essay. Rather, your essay should have a thesis that is supported with evidence from the film and sound reasoning.

- Analyze screenplay, its transformation into a storyboard, and, eventually, the film it creates.
- Annotate research articles.
- Asynchronous Discussion Forum Posts on Turnitin.com
- Craft an academic, formal essay about model text and film. (See potential prompts).
- Develop a personalized film reference notebook including but limited to handouts, critiques, journal entries and peer reflections.
- Fishbowl discussions that incorporate appropriate terminology and film references.
- Individually or in small groups, adapt a written screenplay into a detailed storyboard.
- Individually or in small groups, craft an adapted or original screenplay.
- Participate in small and whole class discussions that display an understanding and awareness of film as the semester progresses.
- Read, take notes, participate in discussion, and complete tasks within a literature circle group.

- Student-partners design a film adaptation of a literary work of choice; present adaptation design as a web site, which includes the following sections: a critical introduction, a scene analysis, supplementary information, and a bibliography.
- Students craft an original one-act; one-scene play on one of the major themes in The Color Purple; they create their own dramatic situations and characters, fulfilling the requirement of theme.
- Synthesize and analyze the intertextuality of multiple films in a written response.

Learning Plan

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

- Adapt their screenplays into a storyboard.
- Analyze an film that has been adapted from literature looking and difference in interpretation and presentation (e.g. Heart of Darkness, Apocalypse Now).
- Analyze film and history versus film as history: the Docudrama.
- Analyze The Form of the Content vs. The Content of the Form (Corrigan, Chapter 2) through the following literary works: Hugo Munsterberg, “The Means of Photoplay” Kate Chopin, “The Story of an

Hour" William Carlos Williams, "The Red Wheelbarrow" Ezra Pound, "In a Station of the Metro" Wallace Stevens, "A Jar in Tennessee" Our Town, d. Kirk Browning, 1989 The Cabinet of Dr. Cagliari, d. Robert Wiene, 1920 Suspense: "Sorry, Wrong Number," 1943

- Create an original or adapted (based on their literature circle short story selection) screenplay.
- Examine the literary elements and character development in the text, The Color Purple.
- Explore and analyze the concept of intertextuality by analyzing three different, yet related films (Hello Dolly, 2001: A Space Odyssey, and Pixar's Wall-E Day at Work.
- Identify how those literary elements may translate to cinematic elements on screen.
- Participate in small and whole class discussions including graded Socratic seminars regarding adaptation and intertextuality.
- Partner students across department with the film or drama course for production.
- Read and view The Color Purple as a model text and film, identifying how film as a genre of storytelling and literature.
- Read and view The Color Purple, analyzing it for his historical and cultural implications.
- Research and analyze primary and secondary sources relating to the study of literature and film.
- Revise and edit screenplays through multiple drafts while conducting peer review and providing direct feedback.
- Revise and edit storyboards through multiple drafts while conducting peer review and providing direct feedback.
- Study screenwriting through North by Northwest by analyzing the screenplay, storyboard, and film.
- Work in literature circle groups to analyze selected short stories for adaptation.
- Write analytical journals detailing the process or bringing a story to the big screen.

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: Understanding Movies, Louis Giannetti, Prentice Hall
- Course Text: Making Movies, Sidney Lumet
- The Color Purple, Alice Walker
- The Color Purple, Steven Spielberg, 1985.
- *Reading Shakespeare Film First* by Mary Ellen Dakin
- *Shakespeare Set Free: Teaching Romeo & Juliet, Macbeth & Midsummer Night's Dream* by Folger Shakespeare
- LibraryOne Point Perspective: https://www.premiumbeat.com/blog/7-iconic-hollywood-cinematography-techniques/
- http://www.dhhstheatre.org/uploads/2/0Capturing Images on film Handout: /3/1/20311683/cinematography.pdf

- http://thewritepractice.com/screnplay-process/
- https://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/
- https://photography.tutsplus.com/tutorials/how-to-make-a-storyboard-for-video--cms-26374
- Dudley Andrew, “Adaptation”
- James Joyce, “The Dead,” from Dubliners
- The Dead, d. John Huston, 1987
- Spirited Away, d. Hayao Miyazaki, 2001
- Lynda E. Boose and Richard Burt, “Totally Clueless?"
- William Shakespeare’s Romeo + Juliet, d. Baz Luhrman, 1986
- Ken Kesey, One Flew Over the Cuckoo’s Nest
- “Animated Minds: Schizophrenia”
- One Flew Over the Cuckoo’s Nest, d. Milos Forman, 1975
- The Kite Runner, d. Marc Forster, 2007
- United 93, d. Paul Greengrass, 2006
- KING: The Martin Luther King Story, d. Abby Mann, 1978